[C270/SQP277]

English Intermediate 1

Time: 1 hour

NATIONAL QUALIFICATIONS

Close Reading
Specimen Question Paper
(for examinations in and after 2006)

Answer all questions.

30 marks are allocated to this paper.

Read the passage carefully and then answer **all** the questions, **using your own words where asked to do so**.

The questions will ask you to show that:

you understand **what** the writer has said (main ideas and supporting details) (**Understanding—U**);

you can identify **how** the writer has said it (techniques of structure and style) (**Analysis—A**);

you can comment on **how well** the writer has achieved his/her purpose (using appropriate evidence) (**Evaluation—E**).

A code letter (U, A, E) is used alongside each question to identify its purpose for you.

SCOTTISH QUALIFICATIONS AUTHORITY ©

The passage which follows is an excerpt from the first chapter of a travel book. It describes the experiences that began Bruce Chatwin's fascination with Patagonia, an area of South America.

A PIECE OF BRONTOSAURUS

In my grandmother's dining-room, there was a glass-fronted cabinet and in the cabinet a piece of skin. It was a small piece only, but thick and leathery, with strands of coarse, reddish hair. It was stuck to a card with a rusty pin. On the card was some writing in faded black ink, but I was too young then to read.

"What's that?"

"A piece of brontosaurus."

My mother knew the names of two prehistoric animals, the brontosaurus and the mammoth. She knew it was not a mammoth. Mammoths came from Siberia.

The brontosaurus, I learned, was an animal that had drowned in the Flood, being too big for Noah to ship aboard the Ark. I pictured a shaggy lumbering creature with claws and fangs and a malicious green light in its eyes. Sometimes the brontosaurus would crash through the bedroom wall and wake me from my sleep.

This particular brontosaurus had lived in Patagonia, a country in South America, at the far end of the world. Thousands of years before, it had fallen into a glacier, travelled down a mountain in a prison of blue ice, and arrived in perfect condition at the bottom. Here my grandmother's cousin, Charley Milward the Sailor, found it.

Charley Milward was captain of a merchant ship that sank at the entrance to the Strait of Magellan. He survived the wreck and settled nearby, at Punta Arenas, where he ran a ship-repairing yard. The Charley Milward of my imagination was a god among men—tall, silent and strong, with black mutton-chop whiskers and fierce blue eyes. He wore his sailor's cap at an angle and the tops of his sea-boots turned down.

Directly he saw the brontosaurus poking out of the ice, he knew what to do. He had it jointed, salted, packed in barrels, and shipped to the Natural History Museum in South Kensington. I pictured blood and ice, flesh and salt, gangs of workmen and lines of barrels along a shore—a work of giants and all to no purpose; the brontosaurus went rotten on its voyage through the tropics and arrived in London a putrefied mess; which was why you saw brontosaurus bones in the museum, but no skin.

Fortunately cousin Charley had posted a scrap to my grandmother.

I do not remember much about my grandmother except her size. I would clamber over her wide bosom or watch, slyly, to see if she'd be able to rise from the chair, but always I pestered her, "Please can I have the piece of brontosaurus?"

Never in my life have I wanted anything as I wanted that piece of skin. My grandmother said I should have it one day, perhaps. And when she died I said: "Now I *can* have the piece of brontosaurus," but my mother said: "Oh, that thing! I'm afraid we threw it away."

At school they laughed at the story of the brontosaurus. The science master said I'd mixed it up with the Siberian mammoth. He told the class how Russian scientists had dined off deep-frozen mammoth and told me not to tell lies. Besides, he said, brontosauruses were reptiles. They had no hair, but scaly armoured hide. And he showed us an artist's impression of the beast—so different from that of my imagination—grey-green, with a tiny head and a gigantic switchback of vertebrae, placidly eating weed in a lake. I was ashamed of my hairy brontosaurus, but I knew it was not a mammoth.

It took some years to sort the story out. Charley Milward's animal was not a
45 brontosaurus, but the mylodon or Giant Sloth. He never found a whole specimen, or even a whole skeleton, but some skin and bones, preserved by the cold, dryness and salt, in a cave on Last Hope Sound in Chilean Patagonia. He sent the collection to England and sold it to the British Museum. This version was less romantic but had the merit of being true.

Adapted from *In Patagonia* by Bruce Chatwin

QUESTIONS

		Marks	*Code*
1.	Look again at lines 1–12.		
	(*a*) What **fact** presented in this section suggests that the writer's grandmother thought the "piece of brontosaurus" was special?	**1**	**U**
	(*b*) The writer's mother claimed the piece of skin came from a brontosaurus. What are we told about her that suggests she could be wrong?	**2**	**U**
2.	(*a*) Write down the sentence that tells you what the writer thought the brontosaurus looked like.	**1**	**U**
	(*b*) What effect did this image of the brontosaurus have on him?	**1**	**U**
	(*c*) Show how the writer's choice of words makes lines 9–12 particularly effective.	**2**	**A**
3.	Look again at lines 13–28.		
	(*a*) The story of where the piece of skin came from, given in lines 13–16, is described later as more "romantic" than true. Explain **in some detail** why this story could be said to be more imaginative than factual.	**2**	**A**
	(*b*) What expression from lines 17–21 makes it clear that the writer's picture of Charley Milward may not be accurate either?	**1**	**U**
	(*c*) What expression used in lines 22–27 helps you to understand the meaning of the word"putrefied" (line 26)?	**1**	**U**
	(*d*) Sad Comic Ironic Which of these words best describes the tone of lines 22–27? Give reasons for your choice.	**2**	**A**
	(*e*) What aspects of its **structure** or its **content** make line 28 effective?	**2**	**E**
4.	In what ways does the writer make it clear that the "piece of brontosaurus skin" meant much more to him than it did to his mother?	**2**	**A**
5.	"At school they laughed at the story of the brontosaurus." (line 36)		
	(*a*) What did the writer learn at school that confirmed the piece of skin was not from a brontosaurus?	**1**	**U**
	(*b*) Which **word** in the description of the artist's impression of a brontosaurus (lines 40–42) underlines the contrast between a "real" brontosaurus and the one the writer had pictured earlier? How does it do so?	**2**	**A**
	(*c*) How did the writer react to being mocked by his classmates?	**2**	**U**

		Marks	*Code*
6.	"This version was less romantic but had the merit of being true." (lines 48–49) How does **what is said** in the last paragraph, OR **how the writer says it**, emphasise the lack of romance in the true version of Charley Milward's discovery?	**2**	**A**
7.	Throughout the passage, in what ways does the writer suggest that Charley Milward was regarded as a bit of a celebrity by his family?	**2**	**A**
8.	Most of us can remember a time in our childhood when we were fascinated by something. By referring to any **two** of: ideas, word choice/imagery, or sentence structure, explain how successful you think this writer has been in recreating childhood experience.	**4**	**E**
	Total	**(30)**	

[*END OF SPECIMEN QUESTION PAPER*]

[C270/SQP277]

English
Intermediate 1

Close Reading
Specimen Marking Instructions
(for examinations in and after 2006)

NATIONAL
QUALIFICATIONS

SCOTTISH
QUALIFICATIONS
AUTHORITY
©

1. Look again at lines 1–12.

(*a*) What **fact** presented in this section suggests that the writer's grandmother thought the "piece of brontosaurus" was special? **1** **U**

Any ONE from
it was kept in a glass-fronted/display cabinet (1)
it was mounted/pinned to a card (1)
(the faded writing/rusty pin suggest) she had kept it a long time (1)

(*b*) The writer's mother claimed the piece of skin came from a brontosaurus. What are we told about her that suggests she could be wrong? **2** **U**

She knew the names of ONLY two prehistoric animals (2)

Lift of "knew the names of two prehistoric animals" (1)
Indication that there had been many more than two kinds of prehistoric animal (1)
[Idea that the identification was based on the fact that she knew it was not a mammoth. (1)]

2. (*a*) Write down the sentence that tells you what the writer thought the brontosaurus looked like. **1** **U**

"I pictured . . . light in its eyes." (lines 10–11)

(*b*) What effect did this image of the brontosaurus have on him? **1** **U**

Gave him nightmares/bad dreams/frightening dreams OR
frightened him/made him dream (1)

(*c*) Show how the writer's choice of words makes lines 9–12 particularly effective. **2** **A**

Appropriate comment on any ***two*** *expressions.* ***One mark for each****.*

3. Look again at lines 13–28.

(*a*) The story of where the piece of skin came from, given in lines 13–16, is described later as more "romantic" than true.

Explain **in some detail** why this story could be said to be more imaginative than factual. **2** **A**

Idea that the language/descriptions are romantic/glamorous rather than objective (1) + example from lines 13–16 eg "at the far end of the world"; emphasis on history in "Thousands of years before"; the imagery of "prison of blue ice"; the idea that it was perfectly preserved (1)

(*b*) What expression from lines 17–21 makes it clear that the writer's picture of Charley Milward may not be accurate either? **1 U**

"(The Charley Milward) of my imagination" (line 19) (1)

(*c*) What expression used in lines 22–27 helps you to understand the meaning of the word "putrefied" (line 26)? **1 U**

"(went) rotten (on its voyage)" (1)

(*d*) Sad Comic Ironic

Which of these words best describes the tone of lines 22–27? Give reasons for your choice. **2 A**

The two marks should be given for two pieces of evidence from lines 22–27 supporting the choice made by the candidate.

(*e*) What aspects of its **structure** or its **content** make line 28 effective? **2 E**

STRUCTURE = the fact that it is a one-line paragraph/it is a shorter paragraph than those around it (1) draws attention to it (1)

CONTENT = the contrast/bathos/word choice in "posted a scrap" (1) compared with the complicated procedures for shipping the rest of the specimen (1) /Sensible comment on "Fortunately" (1)

4. In what ways does the writer make it clear that the "piece of brontosaurus skin" meant much more to him than it did to his mother? **2 A**

–his desperation to own it/the effect it had on his imagination (1)
–her casual disposal of it/contempt revealed by using the words "that thing" (1)

N.B. One point about the way the boy's attitude is revealed = 1
One point about the way the mother's attitude is revealed = 1
Both sides must be present for two marks.

5. "At school they laughed at the story of the brontosaurus." (line 36)

(*a*) What did the writer learn at school that confirmed the piece of skin was not from a brontosaurus? **1 U**

Brontosauruses were reptiles/they had no hair/were scaly/had armoured hide (1). Accept lifts.

(*b*) Which **word** in the description of the artist's impression of a brontosaurus (lines 40–42) underlines the contrast between a "real" brontosaurus and the one the writer had pictured earlier? How does it do so? **2 A**

"placidly" (line 42) (1)
It suggests a peaceful creature (whereas the brontosaurus of the writer's imagination had been fierce/threatening/etc.) (1)

(*c*) How did the writer react to being mocked by his classmates? **2 U**

Lift or gloss of he was ashamed (1)
yet still convinced it was not/did not accept it was a mammoth (1)

6. "This version was less romantic but had the merit of being true." (lines 48–49)

How does **what is said** in the last paragraph, OR **how the writer says it**, emphasise the lack of romance in the true version of Charley Milward's discovery? **2 A**

What
What he found (1) was less glamorous (1) OR where he found it (1) was less glamorous (1) OR how he disposed of it (1) was less glamorous (1)

How
The "matter-of-fact" tone/lack of figurative language/use of simple statements/ the structure of the paragraph/etc (1)
suggests there was nothing glamorous/fabulous about C.M's discovery (1)

7. Throughout the passage, in what ways does the writer suggest that Charley Milward was regarded as a bit of a celebrity by his family? **2 A**

- the title given to him "Charley Milward the Sailor" (1)
-the family folklore/many stories about him (1)
-the heroic image the writer has of him (1)
Any TWO

8. Most of us can remember a time in our childhood when we were fascinated by something.

By referring to any **two** of:

ideas,

word choice/imagery, or

sentence structure,

explain how successful you think this writer has been in recreating childhood experience. **4 E**

Idea identified and relevance to childhood experience explained = 2
Example of word choice/imagery quoted and relevance to childhood experience explained = 2
Element of sentence structure identified and relevance to childhood experience explained = 2

[*END OF SPECIMEN MARKING INSTRUCTIONS*]

[C270/SQP277]

English Intermediate 1

Time: 45 minutes

NATIONAL QUALIFICATIONS

Critical Essay
Specimen Question Paper
(for examinations in and after 2006)

Answer **one** question only.

Each question is worth 25 marks.

SCOTTISH QUALIFICATIONS AUTHORITY ©

Answer ONE question only, taken from any of the Sections A to E.

In all Sections you may use Scottish texts.

Write the number of the question in the margin of your answer booklet.

The following will be assessed:

- **the relevance of your essay to the question you have chosen**
- **your understanding of the main points of the text(s) through some reference to the relevant areas of content**
- **your explanation of the ways in which aspects of structure/style/language contribute to the meaning/effect/impact of the chosen text(s)**
- **your personal reaction to the content or style of the text(s) supported by some textual reference**
- **the quality and technical accuracy of your writing.**

Each question is worth 25 marks.

SECTION A—DRAMA

Answers to questions in this section should refer to such relevant features as: conflict, character, key scene(s), theme, plot . . .

1. Choose a play in which two or more people are involved in a conflict.

Say what the conflict is about. Go on to explain how the conflict ends and how you feel about this.

2. Choose a play in which one of the characters has to deal with a strong emotion like love, anger, jealousy, or despair.

Explain why the character feels this way and say whether you feel sympathy for him or her.

SECTION B—PROSE

Answers to questions in this section should refer to such relevant features as: content, character, theme, imagery . . .

3. Choose a novel **or** short story which deals with a crisis in a family or a community.

Briefly say what happens in the story and then go on to show how the family or community deals with the crisis.

4. Choose a novel **or** a short story **or** a piece of non-fiction **or** a group of prose texts which interested you because it deals with young people.

Say what happens to the young people and show how the writer helps you to understand the situation they are in.

SECTION C—POETRY

Answers to questions in this section should refer to such relevant features as: content, word choice, theme, imagery . . .

5. Choose a poem an incident or an event.

Say what happens in the poem and show how the poet has used particular words and phrases to give you a clear description of what happened.

6. Choose a poem which describes the feelings of a character.

Say what the feelings are and then go on to show how some of the words or phrases make the feelings clear for you.

SECTION D—FILM AND TV DRAMA

Answers to questions in this section should refer to such relevant features as: character, use of camera, key sequence, editing, sound/music, plot, setting . . .

7. Choose a film which has an exciting sequence involving fast action.

Show how the sequence is made exciting and how it adds to your enjoyment of the film.

8. Choose a TV drama*, series or serial which deals with a group such as a family, or a community, or a group of workers.

Briefly say what the group is and go on to show how the actions within the group keep your interest going.

*"TV drama" includes a single play, a series or a serial.

SECTION E—LANGUAGE

Answers to questions in this section should refer to such relevant features as: vocabulary, accent, dialect, tone, abbreviation, register . . .

9. Consider the spoken language of a person or a group which you have investigated.

State how you gathered your material and say what differences you found from ordinary language.

10. Choose an aspect of language which you have investigated which is to do with persuading people to support a particular group, **or** to buy particular goods, **or** to make particular choices.

Say what you have noticed about the techniques of language used to persuade people. Do you think that the language you investigated is successful in persuading them?

[*END OF SPECIMEN QUESTION PAPER*]

[C270/SQP277]

English
Intermediate 1

Critical Essay
Specimen Marking Instructions
(for examinations in and after 2006)

NATIONAL
QUALIFICATIONS

SCOTTISH
QUALIFICATIONS
AUTHORITY
©

Marking principles for Critical Essay are as follows.

- The essay should first be read to establish whether it achieves success in **all** the Performance Criteria for Grade C, including relevance and the standards for technical accuracy outlined in Note 1 below.
- If minimum standards are not achieved in any **one** or more of the Performance Criteria, the maximum mark which can be awarded is 11.
- If minimum standards have been achieved, then the supplementary marking grids will allow you to place the work on a scale of marks out of 25.
- The Category awarded and the mark should be placed at the end of the essay.

Notes

1 *Mainly accurate*

Although a few errors may be present, spelling, vocabulary and sentence structures will be sufficiently accurate to convey the candidate's meaning at first reading.

2 Using the Category descriptions

- Categories are not grades. Although derived from performance criteria at C and the indicators of excellence for Grade A, the four categories are designed primarily to assist with placing each candidate response at an appropriate point on a continuum of achievement. Assumptions about final grades or association of final grades with particular categories should not be allowed to influence objective assessment.
- Once an essay has been deemed to pass the basic criteria, it does not have to meet all the suggestions for Category II (for example) to fall into that Category. More typically there will be a spectrum of strengths and weaknesses which span categories.

Critical Essay

GRADE C **Performance Criteria**
a) **Understanding** As appropriate to task, the response demonstrates understanding of the main point(s) of the text(s) through some reference to relevant areas of content. b) **Analysis** The response describes some of the more obvious ways in which aspects of structure/style/language contribute to meaning/effect/impact. c) **Evaluation** The response contains a stated or implied personal reaction to the content or style of the text(s), supported by some textual reference. d) **Expression** Language conveys meaning clearly and a generally relevant line of thought is discernible; spelling, grammar and punctuation are mainly accurate.

It should be noted that the term "text" encompasses printed, audio or film/video text(s) which may be literary (fiction or non-fiction) or may relate to aspects of media or language.

Intermediate 1 Critical Essay Supplementary Advice

This advice, which is supplementary to the published Performance Criteria, is designed to assist with the placing of scripts within the full range of marks. However, the Performance Criteria as published give the primary definitions. The mark range for each Category is identified.

IV 8–11	III 12–15	II 16–19	I 20–25
An essay which falls into this category may do so for a variety of reasons. It could be • that it fails to achieve the criterion of "mainly accurate" • or that any knowledge and understanding of the material is not used to provide a discernible line of thought • or that personal reaction/ opinion is unconvincing • or that discussion of techniques is not sufficiently related to the point being made • or that the answer is simply too thin.	**Understanding** • Knowledge of the text(s), and a **basic understanding** of the main point(s) will be used	**Understanding** • Knowledge of the text(s), and an **understanding** of the main points will be used	**Understanding** • Knowledge of the text(s), and an **understanding** of the main points or **central concerns** will be used
	to provide a **discernibly relevant** response to the question.	to provide a response **generally relevant** to the question.	to provide a response **relevant** to the question.
	• Some reference to the relevant **areas of content** will be made in the course of the response.	• Some reference to the **text(s) or more generally to its content** will be made in the course of the response.	• Some reference to the **text(s) as well as to its content** will be made in the course of the response.
	Analysis • There will be a **description** of some obvious techniques which add to the meaning or impact of the text(s).	**Analysis** • An **attempt** will be made **to explain** how some obvious techniques add to the meaning or impact of the text(s)	**Analysis** • There will be an **explanation** of how some obvious techniques add to the meaning or impact of the text(s).
	Evaluation • There will be some engagement with the text(s) and a **personal reaction** to it will be stated or implied.	**Evaluation** • There will be some engagement with the text(s) and a **personal opinion** will be stated or implied.	**Evaluation** • There will be some engagement with the text(s) and a **basic evaluation** will be stated or implied.
	Expression • Language will convey meaning clearly. Spelling, grammar and punctuation are mainly accurate.	**Expression** • Language will convey meaning clearly Spelling, grammar and punctuation are mainly accurate.	**Expression** • Language will convey meaning clearly Spelling, grammar and punctuation are mainly accurate.

[*END OF SPECIMEN MARKING INSTRUCTIONS*]