



National
Qualifications
SPECIMEN ONLY

S813/75/01

**English
Reading for Understanding,
Analysis and Evaluation**

Date — Not applicable

Duration — 1 hour

Total marks — 30

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 1 3 7 5 0 1 *

The following article is about JK Rowling (the creator of Harry Potter) and the nature of fame.

Fame conveys the illusion of intimacy. We assume we know everything there is to know about the person concerned, from David Beckham's wardrobe to Prince William's childhood nicknames. The story of JK Rowling writing in a café with a prolonged cup of coffee to avoid a cold flat is almost as familiar as she is.

- 5 So it comes as a shock when an individual tone of voice penetrates those layers of gossip and assumption. The voices may not be quite what we imagined. Beckham, mythologised for his looks and skill, sounds insufficiently heroic when he speaks. A rare television interview with JK Rowling, broadcast this week, to mark the publication of *Harry Potter and the Order of the Phoenix*, revealed a thoroughly modern woman who speaks, not in the
10 modulated tones that might be expected of a children's classic author, but just like the rest of us.

Even the sound of Prince William chatting with his father and brother in a 21st birthday video is a surprise, after years when, like his mother, his image was familiar but his voice was rarely heard.

- 15 Rowling is loved for her stories, but also for her story. A contemporary Cinderella, she endured the cold flat and life on single-parent benefit. Then Harry happened and she went to the ball. Neil Murray, her husband, might be abashed to find himself cast as Prince Charming, but her life has changed as much as any scullery-maid turned princess.

- 20 The missing part of the Cinderella story is what happens when she puts on the glass slipper and disappears into the palace. Rowling filled in the blanks, describing to Jeremy Paxman how she has to cope with begging letters, journalists rifling through her bins, photographers lurking on the beach, and strangers accosting her in the supermarket.

- 25 The writer was honest enough to admit that the massive success of Harry Potter had given her a sense of validation. "I don't feel like quite such a waste of space anymore." Like David Beckham, taking care to thank Manchester United fans as his transfer to Real Madrid was announced, she is keenly aware of the true source of her popularity, guarding plots and characters in the interests of children who would be sad to have the story spoilt.

- 30 But Rowling was also frank about unexpected aspects of her fame. She feels guilty about her wealth—denying she is worth the rumoured 280 million—and fears life after Harry, citing AA Milne, who could never get a book reviewed without Pooh and Tigger being mentioned.

- 35 Fame, as she implied, freezes you in one frame. Prince William will be lucky ever to take refuge in a proper job. David Beckham will always mean football, and Rowling, who disclosed that she has tried her hand at a novel for adults, will have to write very brilliantly to discard the label of a children's writer.

Beckham exploits to his advantage the way in which the famous are transformed into products often with scant relation to their actual lives or personalities. He treats himself as a logo. In the week that his transfer was announced, he was touring Japan with his wife, endorsing products.

- 40 This is a facet of celebrity that Rowling detests, describing the task of agreeing Potter merchandise as "horrible". But writers, unlike footballers, need not fear an early sell-by date for their skills.

William, of course, has nothing to sell—or has he? His face, youth and ease are guarantees that the monarchy can adapt and move into the 21st century. The palace both
45 protects and carefully markets him, controlling access and exposure. Is he willing to surrender the chance of a relatively normal life to be the modern face of monarchy? For him, as for Rowling, the debate about a possible privacy law, kick-started this week by a committee of MPs, has intense personal relevance.

William at least has the consolation that his fame derives from his parentage, not from
50 himself. Unless Britain turns republic, he will always be royal. But for those whose fame is built on personality, one crack brings the edifice crashing down.

JK Rowling is fortunate in that the reason for her fame exists at one remove from her. Harry is nothing to do with who her parents were, or how good she looks on television. He is the product of her imagination, interacting with the imagination of millions of others.
55 Just as the books, with their literary allusions and cultural quirks, borrow from other traditions, so the wizard world is held in common. Internet sites discuss the plot, translators try to render “Hogwarts” in other languages. Harry is public property in a way that his creator, despite the dustbins and long lenses, is not.

In an age of appearances, her story should reassure us. JK Rowling found success and made
60 millions through trusting her own invention. We will never know her, but we know Harry, and his magic is likely to last.

Adapted from an article in the The Scotsman newspaper, June 2003.

	MARKS
1. “Fame conveys the illusion of intimacy.” In your own words , explain how examples the writer gives in the first paragraph illustrate this idea.	3
2. Look at lines 15–18. In your own words , explain what comparisons the writer draws between JK Rowling and Cinderella.	4
3. Explain how the writer’s word choice in lines 19–22 helps to show the negative effects of fame.	4
4. For JK Rowling, what are the advantages and disadvantages of fame? Refer to lines 23–35 in your answer, using your own words .	4
5. Choose one of the two rhetorical questions in paragraph 11 (lines 43–48) and discuss its effect.	2
6. In your own words , explain fully in what ways JK Rowling feels she is “fortunate” (line 52). Give evidence from lines 52–61 to support your answer.	4
7. Read the last paragraph. Identify the writer’s attitude to JK Rowling in this paragraph and give evidence to support your answer.	2
8. Choose one of the following images: “Fame, as she implied, freezes you in one frame.” (line 32) “He treats himself as a logo.” (lines 37–38) “ But for those whose fame is built on personality, one crack brings the edifice crashing down. ” (lines 50–51) Explain what your chosen image means and analyse its effect.	3
9. Referring to the whole article, in your own words list the key points the writer makes about the nature of fame.	4

[END OF SPECIMEN QUESTION PAPER]

Acknowledgement of Copyright

Extract is adapted from an article titled “Reassuring message of Rowling’s wizard world” taken from The Scotsman. Reproduced by permission of Johnston Press plc.



National
Qualifications
SPECIMEN ONLY

S813/75/01

**English
Reading for Understanding,
Analysis and Evaluation**

Marking instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is reproduced, SQA should be clearly acknowledged as the source. If it is to be used for any other purpose, written permission must be obtained from permissions@sqa.org.uk.

Where the publication includes materials from sources other than SQA (ie secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the user's responsibility to obtain the necessary copyright clearance.

General marking principles for National 5 English: Reading for Understanding, Analysis and Evaluation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language.
- (e) Unless quoting from the passage, the candidates should use their own words as far as possible.

The following notes are offered to support markers in making judgements on candidates' evidence.

Marking instructions for each question

Question	Expected response	Max mark	Additional guidance
1.	<p>Candidates should show they understand the meaning of the phrase by referring to examples which illustrate the idea.</p> <p><i>Any three ideas from the additional guidance column for one mark each.</i></p>	3	<ul style="list-style-type: none"> • She gives examples/mentions specific famous people whom we think we know well • She uses “assume” to continue the idea of “illusion” • She uses “familiar” to continue the idea of “intimacy” • She uses “know everything there is to know” to continue the idea of “intimacy” • We think we know all about what David Beckham wears • We feel we know personal details about Prince William • We know all about how and when JK Rowling wrote her books/we know as much about JK Rowling’s method of writing as we do about her
2.	<p>Candidates should demonstrate their understanding of the similarities between JK Rowling’s life/experiences and Cinderella’s life/experiences.</p> <p><i>Any four ideas from the additional guidance column for one mark each.</i></p>	4	<p>Both “endured” cold living conditions</p> <p>Both were on their own/single</p> <p>Both were poor</p> <p>Both had their lives altered for the better</p> <p>Both found husbands</p>
3.	<p>Candidates should explain how the word choice shows the negative effects of fame.</p> <p><i>Any two explanations from the additional guidance column with accurate analysis for two marks each.</i></p>	4	<p>“begging letters” - implies unpleasant/unwanted attention</p> <p>Journalists “rifling” through her bins - suggests invasion of privacy/indiscriminate searching and/or unpleasant/unwanted attention</p> <p>Photographers “lurking” on the beach - implies covert/hidden/suspicion/being</p>

				<p>observed from a distance and/or unpleasant/unwanted attention</p> <p>“Strangers” implies people she does not know giving her unwanted attention</p> <p>“Accosted” implies unwanted attention/a sense of danger</p> <p>“In the supermarket” implies she cannot perform everyday tasks</p>
4.		<p>Candidates should identify the advantages and disadvantages of fame as expressed by JK Rowling.</p> <p><i>Each advantage or disadvantage supported by detailed comment can be awarded a maximum of two marks.</i></p>	4	<p>Advantages:</p> <ul style="list-style-type: none"> • A sense of validation. "I don't feel like quite such a waste of space anymore." • Implied relationship with her fans <p>Disadvantages:</p> <ul style="list-style-type: none"> • She feels guilty about her wealth • Fears life after Harry - she is worried about being taken seriously as an adult writer/that she will not be able to move on • She feels she will only be known for writing about Harry Potter
5.		<p>Candidates should identify a rhetorical question and discuss its effect.</p> <p><i>Any one question identified plus one explanation from the additional guidance column with accurate analysis for two marks.</i></p>	2	<p>Either:</p> <p>“William, of course, has nothing to sell - or has he?” Plus effect of the question which is to question the marketability of Prince William's qualities.</p> <p>Or:</p> <p>“Is he willing to surrender the chance of a relatively normal life to be the modern face of monarchy?” Plus effect of the question which is to emphasise the dilemma Prince William faces.</p>

6.		<p>Candidates should demonstrate understanding of the ways in which JK Rowling feels she is “fortunate” by giving evidence from the text.</p> <p><i>Any four ideas from the additional guidance column for one mark each.</i></p>	4	<ul style="list-style-type: none"> • Her fame is not based on who she is • Her fame is not based on what she looks like • Her fame is not based on her family connections • She is famous for her imagination/writing/characters • People discuss her work and not her • Paraphrased version of “we know Harry, and his magic is likely to last.”
7.		<p>Candidates should infer the writer’s attitude to JK Rowling and support this with evidence from the text.</p> <p><i>One mark for identifying the attitude and one mark for relevant quotation.</i></p>	2	<p>Writer’s attitude - positive, admiring. Plus at least one piece of evidence from the following list:</p> <p>“reassure”</p> <p>“success”</p> <p>“her own invention”</p> <p>“millions”</p> <p>“his magic is likely to last”</p>

8.		<p>Candidates should choose one of the images and analyse its effect.</p> <p><i>Full analysis of the image - three marks.</i></p> <p><i>Clear analysis of the image - two marks.</i></p> <p><i>Weak analysis of the image - one mark.</i></p> <p><i>Misunderstanding of the image - zero marks.</i></p>	3	<p>For three marks, candidates should state the comparison and show how it is linked to the example used in the passage. This would be considered a full analysis.</p> <p><i>Freeze-frame = a still from a moving image/photograph</i></p> <p><i>Logo = brand name</i></p> <p><i>Crashing edifice = a falling structure</i></p> <p>For example: Fame is compared to a photograph which cannot be changed. This shows how difficult it would be for JK Rowling to change her career path.</p>
9.		<p>Candidates should summarise the nature of fame, according to the writer.</p> <p><i>Any four points from the additional guidance column (may be in bullet point form or prose).</i></p>	4	<p>Key points:</p> <ul style="list-style-type: none"> • We think we know famous people well • We are surprised to hear famous people in reality • Advantages of fame (could be several) • Disadvantages of fame (could be several) • Reasons for fame, eg personality, skill, family

[END OF SPECIMEN MARKING INSTRUCTIONS]