

**[C270/SQP278]**

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English  
Intermediate 2  
Close Reading  
Specimen Question Paper  
(for examinations in and after 2006)

Time: 1 hour

NATIONAL  
QUALIFICATIONS

Answer all questions.

30 marks are allocated to this paper.

Read the passage carefully and then answer **all** the questions, **using your own words as far as possible**.

The questions will ask you to show that:

you understand the main ideas and important details in the passage—in other words, **what** the writer has said (**Understanding—U**);

you can identify, using appropriate terms, the techniques the writer has used to get across these ideas—in other words, **how** he has said it (**Analysis—A**);

you can, using appropriate evidence, comment on how effective the writer has been—in other words, **how well** he has said it (**Evaluation—E**).

A code letter (U, A, E) is used alongside each question to identify its purpose for you. The number of marks attached to each question will give some indication of the length of answer required.

The passage that follows is adapted from a newspaper article advising scientists how to improve their image.

## **How to make science loveable**

*Scientists have been attacked for being too remote. Brian Millar explains how they can win back public support.*

“Pay attention,” winks Jennifer Aniston in the shampoo ads. “Here comes the science bit.” Of course we don’t pay attention during the science bit, and Jennifer doesn’t expect us to. Few of us paid attention in school during the science bits and fewer still pay attention as adults.

5 Small wonder then that scientists are trusted less than ever before, and are perceived as failing to provide straightforward answers to pressing questions over issues such as BSE and GM foods.

If it’s any consolation to scientists, they’re not alone. Almost every institution in the UK has seen a significant drop in public confidence over the last decade. The police, the  
10 church and the legal system have all taken serious knocks. Confidence in the press has also managed to decline steeply.

Some years ago it was big corporations who had to acknowledge the power that individual consumers had over them. Now it’s scientists’ turn to feel that the public are turning on them. But they should beware of talking to slick admen about glossy  
15 campaigns, and here I speak as a slick adman. Scientists aren’t a brand to be packaged and given a superficial makeover. Because of modern politics, we all have highly developed spin detectors. We might tolerate a bit of hype from a shampoo. We won’t in a politician or public figure.

It will take more than a new logo on a letterhead and some nice TV spots to change the  
20 public’s perception of scientists. And the change has to come from scientists themselves.

Luckily, scientists are naturally great communicators—with each other. The sharing of information is culturally ingrained into scientists as with no other community.

They just don’t get out enough—or rather, they’re not allowed out. Science is hierarchical in a way that few other organisations are anymore. The voices that we hear  
25 tend to be either senior academics or PR hacks from large corporations.

There’s little or no opportunity for the public to come into contact with the workers at the coal face, the people who might give us the answers we’re looking for and not toe the party line. Where do you think you’d get a more satisfactory picture of the safety of Sellafield? The visitor’s centre? Or the pub down the road where the boffins knock off  
30 for a swifty after work? Exactly.

Now pay attention: here comes the marketing bit. Today, markets are conversations. A revolution is happening in the communications industry: ad copywriters like me are standing back and watching as real people talk to real people. The scandal! Check out any website on books. Most of the reviews there are written by the readers. Last time I  
35 looked, one of the Harry Potter novels had more than 2,000 reader comments, and comments on the comments. Every one of them was more honest and informative than the blurb on the back cover.

In my experience, conversations with scientists are always interesting, especially after a few beers. They have the same concerns as the rest of us: they worry about the food  
40 their kids eat or whether mobile phones are toasting their brains.

But because they paid attention during the science bit, they are better equipped to answer those questions than the rest of us who chose the gentler path of humanities subjects, with their clean classrooms and chairs with proper lumbar support (what is it with scientists and lab stools?).

45 And when they're tackling those questions in a pub, boffins leave the science bit alone because otherwise they see our eyes glaze over. They speak to our concerns as individuals. They generalise. They speculate. They are not rigorous in their explanations. They become unscientific—like the rest of us.

50 It's that insight that we need when we are wondering what's lurking in a pack of frozen burgers. That's when we need the voice of somebody who's like us, but who can pronounce "spongiform encephalopathy".

So where should this great conversation between science and the rest of us take place? The internet. It is a perfect medium for public conversation. Ironically it was invented by scientists, to help them spread ideas more efficiently. Now the rest of us have caught  
55 up and filled their lovely web full of pop group tribute sites.

The internet is no respecter of hierarchy: news postings by a junior scientist or a 10-year-old kid can sit alongside those of a Nobel Prize winner. The pecking order is different: if you make valid points, if you're entertaining or funny, you get attention. Word spreads: she's interesting; this stuff is unbelievably tedious; this site tells you how  
60 Jennifer gets her hair like that.

Of course thousands of conversations with scientists will offer up a much more complex range of views for us to digest, from the rational to the downright eccentric. But we make daily judgements about who we trust and who we don't as part of everyday life. We can take one more in our stride.

65 Do Nobel Prize winners and busy post-doctorate researchers really have the time to hang out on web discussion pages, answering questions from teenagers and loony conspiracy theorists? Bill Gates does. How does this start? Not with formal bodies. The last thing we need is a lovely pristine chat room at the Royal Institution. It needs to come from the 25-year-old who sets him/herself up as thenakedchemist.com (still  
70 available), and hundreds and thousands of others. Starting conversations online is easy. Asking and answering questions is easy. If you were bright enough to get a chemistry degree, you can build yourself a website right now and start changing the world. It's not rocket science.

Adapted from an article in *The Telegraph*

QUESTIONS

Marks Code

1. Read the first paragraph (lines 1–4).  
Having considered what the rest of the paragraph says, why do you think Jennifer Aniston winks as she tells us to “pay attention”?
- 1 U
2. How does the inclusion of the expression “perceived as” (line 5) change the meaning of the sentence in which it appears?
- 2 A
3. What does the writer mean by an “institution” (line 8), and how does the rest of the paragraph (lines 8–11) help you to understand what he means?
- 2 A
4. Read lines 12–18.
- (a) Giving examples which support your answer, explain how the writer’s choice of words underlines his distrust of what he calls “admen”.
- 2 A
- (b) **In your own words**, explain what “modern politics” has helped us to develop.
- 2 U
5. **In your own words**, according to lines 19–25,
- (a) what fact about scientists should help them to improve their image?
- 2 U
- (b) what fact about scientists might make it difficult for them to improve their image?
- 2 U
6. Read lines 31–37.
- (a) In the first sentence of this paragraph, the writer echoes the opening of the passage. Why do you think he does this?
- 1 A
- (b) “The scandal!” (line 33)  
What effect does the writer seem to be aiming for in this sentence? What techniques does he use to try to achieve it?
- 3 A
- (c) **In your own words**, what exactly does the writer describe as a “scandal”?
- 2 U
7. (a) Which of the following possibilities is true according to lines 41–44?  
The writer believes that studying science is
- A more important  
B more dangerous  
C more difficult  
D more profitable
- than studying the humanities subjects.
- 1 U
- (b) How does the writer make this clear?
- 2 A
8. How does **the structure** of the paragraph in lines 45–48 add to its impact?
- 2 A
9. (a) What is ironic about suggesting the internet as a means for scientists to communicate with ordinary people?
- 2 U
- (b) The writer argues that the internet is the best means for scientists to communicate with ordinary people.  
Referring closely to what he says in the final three paragraphs, clearly explain the arguments that you find most convincing.
- 4 E

**Total (30)**

[END OF SPECIMEN QUESTION PAPER]

**[C270/SQP278]**

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English  
Intermediate 2  
Close Reading  
Specimen Marking Instructions  
(for examinations in and after 2006)

NATIONAL  
QUALIFICATIONS

1. Read the first paragraph (lines 1–4).

Having considered what the rest of the paragraph says, why do you think Jennifer Aniston winks as she tells us to "pay attention"? 1 U

*Lift or gloss of "Jennifer doesn't expect us to" (1) OR  
To engage/establish rapport with the audience (1)*

2. How does the inclusion of the expression "perceived as" (line 5) change the meaning of the sentence in which it appears? 2 A

*It suggests that they may actually "provide straightforward answers", (1) but people do not think they do (1)*

*Accept condensed answers eg People only think they don't provide straightforward answers (2)*

3. What does the writer mean by an "institution" (line 8) and how does the rest of the paragraph (lines 8–11) help you to understand what he means?

*Answers should convey the idea of a long established organisation (1) and cite an example given in the rest of the paragraph as the clue (1). 2 A*

4. Read lines 12–18.

(a) Giving examples which support your answer, explain how the writer's choice of words underlines his distrust of what he calls "admen". 2 A

*Expressions like "beware", "slick", "glossy", "superficial" (1) suggest admen should be avoided/are underhand/artificial (1)*

(b) **In your own words**, explain what "modern politics" has helped us to develop. 2 U

*Gloss of "(highly developed) spin detectors" = 2  
eg the ability to see through (1) propaganda/deception/brainwashing/  
biased publicity/etc (1)*

5. **In your own words**, according to lines 19–25,

- (a) what fact about scientists should help them to improve their image? **2 U**

*Gloss of lines 21–22*

*eg They are (instinctively) good at explaining things (1) to other scientists (1)*

*NB Lifts = 0*

- (b) what fact about scientists might make it difficult for them to improve their image? **2 U**

*Gloss of lines 23–25*

*eg Ordinary scientists (1) do not get the chance to explain things very often (1) OR only high up, important, promoted scientists (1) ever get the chance to explain things (1)*

*NB Lifts = 0*

6. Read lines 31–37.

- (a) In the first sentence of this paragraph, the writer echoes the opening of the passage. Why do you think he does this? **1 A**

*To copy/repeat/parody the advert (1)*

*OR*

*To maintain the tone/humour (1)*

*OR*

*To link the elements of his argument (1)*

- (b) "The scandal!" (line 33)

What effect does the writer seem to be aiming for in this sentence?

What techniques does he use to try to achieve it?

**3 A**

*Mock indignation/humour (1)*

*Incomplete sentence (1); use of exclamation mark (1); hyperbole (1)*

*Any two*

- (c) **In your own words**, what exactly does the writer describe as a "scandal"? **2 U**

*Ordinary people/amateurs/etc (1) are replacing experts/people like him (1)  
(in advertising/promoting/recommending things)*

7. (a) Which of the following possibilities is true according to lines 41–44?

The writer believes that studying science is

- A more important
- B more dangerous
- C more difficult
- D more profitable

than studying the humanities subjects.

1 U

*C or "more difficult" (1)*

(b) How does the writer make this clear?

2 A

*the word "gentler" (1) suggests less demanding (1)*

8. How does **the structure** of the paragraph in lines 45–48 add to its impact?

2 A

*The parallelism/repetition of "They" (1)*

OR

*The use of a very long sentence followed by several short ones (1)*

*Creates a sense of climax (1)*

OR

*Emphasises the similarity between scientists and ordinary people (1)*

OR

*Suggests the ebb and flow of a discussion/argument (1)*

9. (a) What is ironic about suggesting the internet as a means for scientists to communicate with ordinary people?

2 U

*Scientists invented it (1) as a way for them to share information (1) Or Their exclusive communication system (1) is now open to anyone (1)*

- (b) The writer argues that the internet is the best means for scientists to communicate with ordinary people.

Referring closely to what he says in the final three paragraphs, clearly explain the arguments that you find most convincing.

4 E

*Full explanation of one argument = 2, less full = 1 (x2). The selection of the argument implies that the candidate is convinced by it.  
NB The argument must be explained, not simply lifted. Some attempt to gloss must be present.*

*eg From antepenultimate paragraph,*

*Gloss of "the internet is no respecter of hierarchy" (2)  
(eg I agree that people who use the internet don't care about status/think they're equal to anyone else /are more interested in what is said than who is saying it)  
OR  
It's true that internet users like to get involved in chat rooms/tell each other about interesting sites—therefore the audience would grow (2)*

*Gloss of the penultimate paragraph, eg*

*Though the ideas published on it will vary in quality and difficulty, people can handle this because they make decisions about what's worthwhile and what's not every day (2)*

*From the final paragraph,*

*He shows that even busy people have time to chat on the internet by giving an example (2)  
OR  
He says it is easy to set up a web page and that people like scientists, who already have degrees, would have no difficulty with it (2)*

*Answers must come from **at least two** of the final three paragraphs.  
Answers drawn **from one paragraph alone** can score no more than 2 marks.*

Be generous to candidates who show an ability to summarise arguments.

[END OF SPECIMEN MARKING INSTRUCTIONS]



**[C270/SQP278]**

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English

Time: 1 hour 30 minutes

Intermediate 2

Critical Essay

Specimen Question Paper

(for examinations in and after 2006)

NATIONAL  
QUALIFICATIONS

Answer **two** questions.

Each question must be taken from a different section.

Each question is worth 25 marks.

**Answer TWO questions from this paper.**

**Each question must be chosen from a different Section (A–E). You are not allowed to choose two questions from the same Section.**

**In all Sections you may use Scottish texts.**

**Write the number of each question in the margin of your answer booklet and begin each essay on a fresh page.**

**You should spend about 45 minutes on each essay.**

**The following will be assessed:**

- **the relevance of your essays to the questions you have chosen**
- **your knowledge and understanding of key elements, central concerns and significant details of the chosen texts**
- **your explanation of ways in which aspects of structure/style/language contribute to the meaning/effect/ impact of the chosen texts**
- **your evaluation of the effectiveness of the chosen texts, supported by detailed and relevant evidence**
- **the quality and technical accuracy of your writing.**

**Each question is worth 25 marks. The total for this paper is 50 marks.**

## **SECTION A—DRAMA**

*Answers to questions in this section should refer to the text and to such relevant features as: characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .*

1. Choose a scene from a play in which a character makes an important decision.  
Say what causes him or her to make the decision and go on to show how the decision affects his or her actions in the rest of the play.
2. Choose a play in which one of the characters suffers a breakdown in a relationship with another character.  
Show what the relationship was and go on to explain what makes it break down.
3. Choose a play in which one of the main concerns is injustice or cruelty or exploitation or betrayal.  
State the main concern and go on to show how the playwright deals with this concern in such a way as to involve your sympathies.

## SECTION B—PROSE

*Answers to questions in this section should refer to the text and to such relevant features as: characterisation, setting, language, key incident(s), climax/turning point, plot, structure, narrative technique, theme, ideas, description . . .*

4. Choose one or more prose works (novel, short story(ies), essay(s), journalism) which deal(s) with family or community life.  
Show how differing points of view in the family or community are developed in the work(s) you have chosen, and how they have influenced your thinking.
5. Choose a novel or a short story in which there is an obvious climax or turning point.  
Show how the writer leads up to this turning point or climax, and say what its significance is for the rest of the story.
6. Choose a prose work of fiction or non-fiction which creates a sense of time and place.  
Show how the sense of time and place is created and evaluate its importance in your appreciation of the main concerns of the prose work.

## SECTION C—POETRY

*Answers to questions in this section should refer to the text and to such relevant features as: word choice, tone, imagery, structure, content, rhythm, theme, sound, ideas . . .*

7. Choose a poem which deals with a happy experience.  
Briefly describe the experience and show how the poet has communicated the feelings of happiness by the use of various poetic techniques.
8. Choose a poem which increased your understanding of any aspect of life in the modern world.  
State what aspect of life in the modern world the poem illustrates and go on to show how the poem, both by its content and by its style, increased your understanding.
9. Choose a poem which deals with a particular time of year.  
Show how the poet, by her or his choice of content and skilful use of techniques, helps you to appreciate the positive or negative aspects of the time of year described.

## SECTION D—FILM AND TV DRAMA

*Answers to questions in this section should refer to the text and to such relevant features as: use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound effects, plot, dialogue . . .*

- 10.** Choose a film which has an important sequence involving thrilling action such as a chase, a fight, an ambush, or a supernatural event.

Briefly say why the sequence is important, and show how the sequence is made exciting for the audience.

- 11.** Choose a TV drama\*, series or serial which has a political, social, or religious theme.

Show how the portrayal of this theme is enhanced by the characters and setting of the drama, series or serial.

- 12.** Choose a TV series or serial which depends to some extent for its success on humour.

To what extent do you feel the series or serial to be successful because of its humour of situation, or character(s), or both?

\* “TV drama” includes a single play, a series or a serial.

## SECTION E—LANGUAGE

*Answers to questions in this section should refer to the text and to such relevant features as: register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .*

- 13.** Choose an aspect of spoken language which you have identified in one age group or locality.

Outline how you gathered your evidence and which aspects of spoken language you focused on. Go on to show the main characteristics of the language you identified, and assess the advantages and disadvantages of these characteristics for communication.

- 14.** Choose aspects of language which are commonly used to persuade the reader to think or act favourably towards a particular organisation or group of people..

Show how in the course of your investigation you gained an awareness of the effectiveness of the techniques used to influence you.

- 15.** Choose an aspect of communication (TV, radio, internet, etc) which has made an impact on language within the last twenty years.

Explain, with reference to examples you have studied, how you think the language has changed and whether you think it has affected the accuracy of communication.

[END OF SPECIMEN QUESTION PAPER]

**[C270/SQP278]**

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English  
Intermediate 2  
Critical Essay  
Specimen Marking Instructions  
(for examinations in and after 2006)

NATIONAL  
QUALIFICATIONS

## Marking principles for Critical Essay are as follows.

- Each essay should first be read to establish whether the essay 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 “Sufficiently accurate” can best be defined in terms of a definition of “consistently accurate”.
  - *Consistently accurate*

A few errors may be present, but these will not be significant in any way. The candidate may use some complex vocabulary and sentence structures. Where appropriate, sentences will show accurate handling of clauses. Linking between sentences will be clear. Paragraphing will reflect a developing line of thought.
  - *Sufficiently accurate*

As above but with an allowance made for speed and the lack of opportunity to redraft.
- 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 key elements, central concerns and significant details of the text(s).

b) **Analysis**

The response explains in some detail ways in which aspects of structure/style/language contribute to meaning/effect/impact.

c) **Evaluation**

The response reveals engagement with the text(s) or aspects of the text(s) and stated or implied evaluation of effectiveness, substantiated by some relevant evidence from the text(s).

d) **Expression**

Structure, style and language, including use of some appropriate critical terminology, are deployed to communicate meaning clearly and develop a line of thought which is generally relevant to purpose; spelling, grammar and punctuation are sufficiently 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.

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
<ul style="list-style-type: none"> <li>An essay which falls into this category may do so for a variety of reasons.</li> </ul> <p>It could be</p> <ul style="list-style-type: none"> <li>that it fails to achieve sufficient technical accuracy</li> <li>or that any knowledge and understanding of the material is not deployed as a response relevant to the task</li> <li>or that analysis and evaluation attempted are unconvincing</li> <li>or that the answer is simply too thin.</li> </ul>	<p><b>Understanding</b></p> <ul style="list-style-type: none"> <li>Knowledge of the text(s), and a basic understanding of the <b>main</b> concerns will be used</li> </ul>	<p><b>Understanding</b></p> <ul style="list-style-type: none"> <li>Knowledge and understanding of the <b>central</b> concerns of the text(s) will be used</li> </ul>	<p><b>Understanding</b></p> <ul style="list-style-type: none"> <li><b>Secure</b> knowledge <b>and some insight</b> into the central concerns of the text(s) will be demonstrated at this level</li> </ul>
	to provide an answer which is <b>generally relevant</b> to the task.	to provide an answer which is <b>mainly</b> relevant to the task.	and there will be a line of thought <b>consistently relevant</b> to the task.
	<ul style="list-style-type: none"> <li>Some reference to the text(s) will be made to <b>support</b> the candidate's argument.</li> </ul>	<ul style="list-style-type: none"> <li>Reference to the text(s) will be used as evidence to <b>promote</b> the candidate's argument.</li> </ul>	<ul style="list-style-type: none"> <li>Reference to the text(s) will be used <b>appropriately</b> as evidence which helps to <b>develop</b> the argument <b>fully</b>.</li> </ul>
	<p><b>Analysis</b></p> <ul style="list-style-type: none"> <li>There will be an <b>explanation</b> of the contribution of literary/linguistic techniques to the impact of the text(s).</li> </ul>	<p><b>Analysis</b></p> <ul style="list-style-type: none"> <li>There will be an <b>explanation of the effectiveness</b> of the contribution of literary/linguistic techniques to the impact of the text(s).</li> </ul>	<p><b>Analysis</b></p> <ul style="list-style-type: none"> <li>There will be <b>some insight</b> shown into the <b>effectiveness</b> of the contribution of literary/linguistic techniques to the impact of the text(s).</li> </ul>
	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>There will be <b>some engagement</b> with the text(s) which will state or imply an evaluation of its effectiveness.</li> </ul>	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>There will be <b>engagement</b> with the text(s) which leads to a <b>generally valid</b> evaluative stance with respect to the text(s).</li> </ul>	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>There will be a <b>clear engagement</b> with the text(s) which leads to a <b>valid</b> evaluative stance with respect to the material.</li> </ul>
	<p><b>Expression</b></p> <ul style="list-style-type: none"> <li>Language will communicate the argument clearly, and there will be appropriate critical terminology deployed. Spelling, grammar and punctuation will be sufficiently accurate.</li> </ul>	<p><b>Expression</b></p> <ul style="list-style-type: none"> <li>Language will communicate the argument <b>clearly</b>, and there will be appropriate critical terminology deployed <b>to aid the argument</b>. Spelling, grammar and punctuation will be sufficiently accurate.</li> </ul>	<p><b>Expression</b></p> <ul style="list-style-type: none"> <li>The language will communicate <b>effectively</b> making appropriate use of critical terminology to further the argument. Spelling, grammar and punctuation will be sufficiently accurate.</li> </ul>

[END OF SPECIMEN MARKING INSTRUCTIONS]