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National
Qualifications
EXEMPLAR PAPER ONLY

Mark

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EP16/H/01

**ESOL
Reading and Writing**

Date — Not applicable

Duration — 2 hours and 10 minutes



Fill in these boxes and read what is printed below.

Full name of centre

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Town

--

Forename(s)

--

Surname

--

Number of seat

--

Date of birth

Day

--	--

Month

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Year

--	--

Scottish candidate number

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Total marks — 50

SECTION 1 — READING — 25 marks

Read BOTH texts and attempt ALL questions.

SECTION 2 — WRITING — 25 marks

Attempt Part 1 and Part 2. In Part 2 attempt EITHER Task 1 OR Task 2.

Use of a dictionary is **not** permitted.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

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

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



SECTION 1 — READING — 25 MARKS

DO NOT
WRITE IN
THIS
MARGIN

Recommended time: 40 minutes.

Text 1

Read the text below and attempt the questions that follow.

- 1 It is a Wednesday night in Glasgow. The high walls, rails and steps of Rottenrow Gardens look like some form of municipal amphitheatre under the reddening sky. Several athletic youths in T-shirts and jogging bottoms are moving quickly. They bound over rocks, surefooted, before leaping like cats into the air, their trainers crunching into the gravel on landing. To move off again they roll onto their shoulders on the hard ground, springing up and pushing off in one fluid, unbroken movement. You can still see dust in the air as they pass on through the shadows, up and over a wall or vaulting a rail.
- 2 Witnessing this for the first time, you might think you've come across an unorthodox piece of urban theatre, and in a sense you have. This is parkour, an underground activity that started in the suburbs of Paris in the 1980s and is now sweeping Europe, fuelled by the Internet, especially DIY productions on video-sharing websites such as YouTube.
- 3 Participants are known as traceurs and the parks and city structures of Scotland are rapidly becoming their stage. "I really like the ability to move the way you want, rather than being bound by the way the street designer wanted you to move," says Glynn Forsythe, 24, one of the traceurs assessing the obstacles dotting the campus of Strathclyde University. The Biology PhD student points to a walkway snaking into the distance. "It might be faster to go across that railing than take the path. I like that," he says. "It makes things interesting."
- 4 Like its more expressive cousin, free running, parkour is a street art that embraces continuous movement over obstacles. There are no rules and no projected outcomes; parkour simply advocates that individuals "find their own way". The aim is to improve strength, both mental and physical, while developing your technique to overcome ever-greater barriers. The obstructions can be bollards, benches, scaffolding, advertising boards, bins, cars, bus stops or high walls. In extreme cases, they can be whole buildings.
- 5 In Glasgow, it's only the grey tower blocks on the skyline and the cranes of the Clyde shipyards that remind you this isn't a Paris backstreet or downtown New York. Parkour, say its practitioners, transgresses physical, mental, cultural and geographical boundaries. It is unique, operates off the radar and involves risk and a sense of danger. Just as city kids of the late 1970s and early 1980s found creativity in skateboarding and hip-hop, it isn't difficult to see why, for some, parkour is now synonymous with freedom and cool.
- 6 Therein lies the problem, though. The glamorisation of parkour has been a catalyst for its growth but has also communicated mixed messages. The explosion in popularity has caused a schism to develop within the parkour community over the movement's philosophy. Is it, for example, about dangerous jumps across tenements, and the sort of flips and tricks which have seen brand-name executives reaching for their cheque books? Or is it, as many argue, about fine-tuning the mind and body to overcome obstacles and fear?



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- 7 According to the Glasgow traceurs, the media backlash against the activity has been disproportionate. They feel the headlines ignore the spirit of positivity which many participants have brought to the activity. Getting the public and civic authorities to look behind the sensationalism to find parkour's beating heart is something with which Glasgow's serious traceurs have tasked themselves. For them, the increased profile of parkour counts for little if it doesn't lead to a proportionate level of acceptance. They feel the best way to understand the activity is to watch it being practised, and encourage doubters to come along and witness proceedings for themselves.
- 8 When coached properly, traceurs are taught in incremental steps, with each individual learning to work at the edges of his or her own limits. However, there are those who have scant regard for this methodical approach, or for private property, and issues of damage liability remain. These are the adrenalin junkies who log on to YouTube in the belief they can imitate the stunts performed by the Parisian masters. They are the statistics waiting to happen; the damaging headlines waiting to be written.
- 9 David Walker, of the Royal Society for the Prevention of Accidents (ROSPA), has attended parkour sessions himself. ROSPA, he says, is now "fairly relaxed" in its attitudes towards the activity but there are obvious issues with individuals who ignore the guiding principles. "I would distinguish between those who are genuinely interested in parkour and those who are idiots looking for a kick," he says.
- 10 As the traceurs pull on their zipped tops and make for their homes across the city, the banner for Glasgow 2014 is almost blanked out by the creeping darkness. Their hobby will maybe never be accepted as a Commonwealth sport, but if they can continue to chip away at the misconceptions, at the very least they might have more places to train without being moved on. That would be progress – and that, in the end, is what parkour is all about.



Question 1: Tick (✓) three boxes.

1. Which **three** of the following are **true**?

3

- A Parkour takes place in an open air theatre.
- B Parkour was inspired by a game on the Internet.
- C Traceurs try not to be limited by street design.
- D Traceurs prefer to set their own goals.
- E Parkour is more than just a physical activity.
- F Newspapers have welcomed the emergence of parkour.
- G Outsiders are unwelcome at parkour activities.

Questions 2–8: Give short answers to the following questions.

2. What are the largest obstacles that traceurs try to overcome?

1

3. What earlier trends are compared to parkour?

1

4. Why are brand-name executives interested in parkour?

1

5. Which groups do some traceurs want to engage with?

1

6. What does the writer call irresponsible traceurs?

1



Text 1 Questions (continued)

MARKS DO NOT WRITE IN THIS MARGIN

7. What does David Walker of ROSPA want traceurs to follow?

1

8. What has to happen before traceurs have more places to train?

1

Question 9: Choose the correct answer for each question and tick (✓) one box.

9. How would you describe the writer's attitude to parkour?

1

A critical

B cynical

C idealistic

D supportive

Questions 10–11: Answers the following questions.

10. What phrase in paragraph 8 has the following meaning?

1

_____ : little concern

11. What phrase in paragraph 9 has the following meaning?

1

_____ : in search of excitement



* E P 1 6 H 0 1 0 5 *

Text 2

MARKS
DO NOT
WRITE IN
THIS
MARGIN

Read the text below and attempt the questions that follow.

- 1 When David Ewart was eighteen, he made a trip to Glasgow. Everything amazed him. He had with him the address of a house in Park Road. It lay in his pocket like a visa to a new life. Anna Kerr had written it out neatly for him on a large sheet of paper which he had folded very carefully. She had also telephoned ahead to say he would be coming. She had spoken to someone called Scott Laidlaw. David Ewart had been with her during the call. The way she spoke to Scott Laidlaw suggested that she did not know him as well as she had pretended but that she would like to know him better. There was a forced familiarity in her manner.
- 2 The address was where Scott Laidlaw and three other student friends were living. They had kept the flat on during the summer and, now that a new academic year was about to begin, they were moving out. David Ewart was starting out on the journey they were completing. He was to attend the Glasgow School of Art and he was checking the flat out for himself and three others. He felt important to be the one making the decision on behalf of the four of them.
- 3 He decided to walk from the railway station. He did not know where Park Road was but it was a bright September day and he wasn't sure how expensive a taxi would be or if taxi-drivers could be expected to know Park Road. By the time he found the place, he was sweating slightly with exertion and excitement, high on new sights and vivid faces. He felt like an explorer. He had climbed to the top floor of the tenement. What further discoveries lay beyond the door he was staring at? They threatened to be strange. He hesitated. He knocked and waited. The door was ajar. He thought he heard a muffled voice saying "Come in" but he couldn't be sure. He knocked again. This time the voice bellowed.
- 4 He went in. The first impression he had was a smell. It was the smell of oil paint. Several canvasses were stacked in the dim hall. He negotiated them respectfully and looked in the door of the living-room. What he saw was to stay with him. Sunshine made a window of light on the floor. The room was shabby and poorly furnished but the effect wasn't depressing. The place for him had a romantic dignity imparted to it by the unknown lives that had passed through. There were more paintings scattered around the room, resting in groups against the walls. There were piles of books on the floor. A young man sat with his back towards the living-room doorway, leaning sideways so that he was profiled against the window. It was a striking profile. He was leafing through a book. An attractive girl sat in the chair opposite, her face towards the ceiling. Her eyes were closed. Neither of them seemed to be aware of David Ewart's presence. That impressed him.
- 5 The man stopped turning the pages. He read carefully for a moment. He held up his finger, though the girl's eyes remained closed. "This is the bit," he said. He read aloud a brief passage from the book. David Ewart could never remember afterwards what the words had been saying. He had never found the book from which the passage came. He regretted that. It was as if he had been listening to the password to where they were, a password he had never learned. The girl didn't open her eyes.
"Maybe" she said.
"Maybe? Nobody could say it as well as that if it wasn't true."



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- 6 David Ewart walked into the living-room. The man looked up. The girl opened her eyes. They were blindingly blue. "David Ewart," the man said, pointing. "Sorry. I'm Scott Laidlaw. Some welcome that. I'm sorry." They were shaking hands. "We thought you were just some of the through traffic we get here. This is Hester." He gave her surname but David Ewart couldn't remember it. He couldn't remember very clearly much that followed. What remained with him was a sense of excitement. His memory of the circumstances that generated it was fragmentary. Hester showed him round the flat. Scott made coffees for them. He learned that Hester was at Art School as well with one year still to go.
- 7 Someone came in who was called Sandy. He was studying medicine. Someone else came in who was called Nick. The atmosphere became that of an impromptu party. There was a lot of laughter. David Ewart enjoyed being part of it. By the time he was leaving, he had decided that was where he would be living, even if it was just to share in the ghost of this ambience, which he loved. He was ceremonially given a key.



Questions 12–15: Choose the correct answer for each question and tick (✓) one box.

12. The best title for this extract is

1

A The Room.

B Starting Out.

C Flatmates.

13. What is Anna Kerr’s relationship with Scott Laidlaw?

1

A She is pretending to be nice.

B She feels superior to him.

C She is interested in him.

14. David goes to Glasgow to

1

A find a flat for his student friends.

B view a flat for himself and his friends.

C join his student friends in their flat.

15. David doesn’t take a taxi because

1

A Park Road isn’t far away.

B taxis are too expensive.

C he is new to Glasgow.



Text 2 Questions (continued)

MARKS DO NOT WRITE IN THIS MARGIN

Questions 16–21: Provide short answers to the following questions.

16. What “journey” is David about to begin? 1

17. In what way does the writer describe David’s walk past the pictures? 1

18. Despite its drabness what is David’s impression of the room? 1

19. Why did Scott Laidlaw not welcome David earlier? 1

20. David cannot remember many details about his visit to the Glasgow flat. What is his most vivid memory? 1

21. What is David’s main reason for deciding to live in the flat? 1

Questions 22–23: Answers the following questions.

22. Which word in paragraph 6 has this dictionary entry? 1
_____ : (adjective) incomplete
23. Which word in paragraph 7 has this dictionary entry? 1
_____ : (adjective) unplanned



Part 2 — Work OR Study

Read the two tasks below. One is work-related and the other is study-related.

Attempt **ONE** task only on the lined answer sheets on Pages thirteen, fourteen and fifteen.

Write the task number selected in the box provided on Page thirteen.

You should write approximately 250–300 words for the task you choose.

Task 1: Work — Report

You have just completed a week of work experience in a place of your choice. You must now complete a report for the work experience organiser, using the following headings:

- Job
- Training
- Support
- Skills learned
- Evaluation

OR

Task 2: Study — Essay

Many university courses are now available online. Write an essay, discussing the benefits and drawbacks of such an approach. You should consider the following points and you may add ideas of your own.

Some of the benefits might be:

- flexible hours
- opportunity to study while working
- available everywhere

The drawbacks might be:

- feelings of isolation
- lack of face-to-face contact
- technical problems



ADDITIONAL SPACE FOR ANSWERS

MARKS DO NOT WRITE IN THIS MARGIN

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EP16/H/01

**ESOL
Reading and Writing**

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar Question Paper.

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General Marking Principles for Higher ESOL Reading and Writing

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) Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidate responses.
- (d) The Marking Instructions indicate the essential idea that a candidate should provide for each answer and there may be variation in candidate responses. Credit should be given according to the accuracy and relevance of a candidate's answers.
- (e) The answers for each question must come from the original text. Candidates may be awarded marks where the answer is accurate but expressed in their own words. For open questions requiring short answers, candidates should not lift large chunks of text from the passage. If specific words or phrases from the text are asked for, candidates should not use paraphrasing.
- (f) Where questions require a response of, for example, "no more than three words", candidates should not be penalised if they use an additional word, provided that the essential idea required by the question is correct.
- (g) Candidates should not be penalised for making spelling mistakes so long as the meaning is clear.
- (h) Where there is a multiple choice question and the candidate ticks more boxes than required, award 0 marks where a candidate ticks all boxes. If **two** answers are required and the candidate ticks three boxes with two correct answers, award 1 mark. If two answers are required and a candidate ticks three boxes with one correct answer, award 0 marks.
- (i) Text 1 question 9 and Text 2 question 12 are the overall purpose questions. For these questions candidates must draw meaning from their overall understanding of the text.

Marking Instructions for each question

Section 1: Reading

Text 1

Question		Expected response	Max mark	Additional guidance
1		C D E	3	<p>Questions 2-8 require candidates to provide answers based on comprehension of information from the text.</p> <p>Candidates may use words directly from the text, but should not lift large chunks of text. They may produce any other acceptable answer using an appropriate synonym or paraphrase.</p> <p>For questions 10 and 11 there are no alternative answers.</p>
2		(whole) buildings	1	
3		skateboarding/hip-hop	1	
4		to make money/use in advertising	1	
5		the public (and) civic authorities/doubters	1	
6		adrenalin junkies	1	
7		the guiding principles	1	
8		greater acceptance/change in attitude/chip away at misconceptions	1	
9		D	1	
10		scant regard	1	
11		looking for a kick	1	

Text 2

Question		Expected response	Max mark	Additional guidance
12		B	1	<p>For questions 22 and 23 there are no alternative answers.</p> <p>Questions 16-21 require candidates to provide answers based on comprehension of information from the text.</p> <p>Candidates may use words directly from the text, but should not lift large chunks of text. They may produce any other acceptable answer using an appropriate synonym or paraphrase.</p>
13		C	1	
14		B	1	
15		C	1	
16		university/college/student life/Glasgow School of Art NOT school/academic year	1	
17		(negotiated them) respectfully/carefully	1	
18		it had a romantic dignity/it wasn't depressing	1	
19		He thought... 'through traffic'/Scott was concentrating	1	
20		sense of excitement	1	
21		atmosphere/ambience/friendship/ friendly flatmates	1	
22		fragmentary	1	
23		impromptu	1	

Marking Instructions for each question

Section 2: Writing

Marking descriptors: Everyday Life = 10 marks Work/Study = 15 marks

- (a) Assessment should be holistic. There may be strengths and weaknesses in the performance; assessment should focus as far as possible on the strengths, taking account of weaknesses only where they significantly detract from the overall performance.
- (b) Assessors should ensure that chunks of text have not been lifted en bloc from the reading passages and used in a candidate's writing.
- (c) Marks should be awarded for the candidate's demonstration of ability according to the main criteria of content and organisation, vocabulary and spelling, and grammar and punctuation.
- (d) Assessors can award the highest level descriptor for writing even if there are a number of basic slips and errors of grammar, spelling and punctuation, etc. These should not detract from the assessor's overall impression of the performance.
- (e) Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.
- (f) Once the appropriate band descriptor has been selected, the assessor should follow this guidance:
 - If the evidence almost matches the level above, award the highest available mark from the range.
 - If the candidate's work just meets the standard described, award the lowest mark from the range.
 - Otherwise the mark should be awarded from the middle of the range.
- (g) The script should be legible but judgement is not made on the quality of the handwriting. If answers are written in capitals, use legibility as a criterion.

	Description of performance and mark							
	Everyday Life 10-9	Work or Study 15-13	Everyday Life 8-7	Work or Study 12-11	Everyday Life 6	Work or Study 10-9	Everyday Life 5	Work or Study 8
Content and organisation	<p>Fully achieves task, using language flexibly and effectively with well-developed support for each point made.</p> <p>Writing is coherent and cohesive with a very positive impact on the reader.</p> <p>Style and layout are wholly effective in addressing the intended reader. Structure/ paragraphing is consistent and coherent.</p>	<p>Fully achieves task, using language effectively with clear support for each point made.</p> <p>Writing is coherent and cohesive with a positive impact on the reader.</p> <p>Style and layout are wholly appropriate for the intended reader. Structure/ paragraphing is consistent and appropriate.</p>	<p>Fully achieves task with clear support for points made.</p> <p>Writing is coherent and cohesive and conveys message with ease.</p> <p>Style and layout are appropriate for the intended reader.</p> <p>The structure is clear and paragraphing follows conventions.</p>	<p>Achieves task with clear support for most points made.</p> <p>Writing is coherent and cohesive and message is clear.</p> <p>Style and layout are appropriate for the intended reader. The structure is clear and the paragraphing mainly follows conventions.</p>				
Vocabulary and spelling	<p>Uses an optimum range of vocabulary accurately and effectively within the context of the task. Spelling is mainly accurate with very occasional errors.</p>	<p>Uses a wide range of vocabulary accurately and effectively within the context of the task. Spelling is mainly accurate with occasional errors.</p>	<p>Uses a wide range of vocabulary accurately and appropriately within the context of the task. Spelling is mostly accurate and errors are not persistent.</p>	<p>Uses a sufficiently wide range of vocabulary with a level of accuracy appropriate to the task. Spelling is mostly accurate and any errors do not interfere with intelligibility.</p>				
Grammar and punctuation	<p>Uses an optimum range of grammatical structures effectively, with a high level of accuracy.</p> <p>Punctuation is consistently accurate.</p>	<p>Uses a wide range of grammatical structures effectively with a high level of accuracy.</p> <p>Punctuation is consistent and appropriate.</p>	<p>Uses a wide range of grammatical structures with a reasonable level of accuracy.</p> <p>Punctuation is mostly accurate.</p>	<p>Uses a sufficiently wide range of grammatical structures, and the message is conveyed with ease despite some errors.</p> <p>Punctuation is sufficiently accurate and appropriate to task purpose.</p>				

	Description of performance and mark							
	Everyday Life 4	Work or Study 7-6	Everyday Life 3-2	Work or Study 5-3	Everyday Life 1	Work or Study 2-1	Everyday Life 0	Work or Study 0
Content and organisation	<p>Task may be achieved.</p> <p>Coherence is weak in places and range of cohesive devices is limited and/or used inappropriately. Message may be difficult to follow.</p> <p>Style and layout may be inappropriate for intended reader. There is no evidence of paragraphing and structure may be confused.</p>		<p>Writing is mainly irrelevant to task.</p> <p>Lack of coherence and cohesion means message is not conveyed on first reading.</p> <p>Style and layout may be inappropriate for intended reader. Structure is confused.</p>		<p>Writing does not relate to task.</p> <p>There is little or no coherence or cohesion.</p> <p>Style and layout are inappropriate for intended reader. Structure is confused.</p>		<p>No evidence produced by candidate that matches descriptions of performance.</p>	
Vocabulary and spelling	<p>Uses a limited range of vocabulary with errors in accuracy and appropriateness.</p> <p>Persistent spelling errors may interfere with intelligibility.</p>		<p>Only basic vocabulary attempted, with frequent errors.</p> <p>Persistent spelling errors impede intelligibility.</p>		<p>Only very basic vocabulary attempted, with very frequent errors.</p> <p>Frequent and persistent spelling errors impede intelligibility.</p>		<p>No evidence produced by candidate that matches descriptions of performance.</p>	
Grammar and punctuation	<p>Uses only a limited range of grammatical structures, which may contain frequent errors and interfere with communication.</p> <p>Punctuation may be inaccurate.</p>		<p>Grammatical structures contain frequent errors, which impede communication.</p> <p>Punctuation may be inaccurate.</p>		<p>Errors predominate.</p> <p>Punctuation is inaccurate.</p>		<p>No evidence produced by candidate that matches descriptions of performance.</p>	

[END OF EXEMPLAR MARKING INSTRUCTIONS]