

FOR OFFICIAL USE



National  
Qualifications  
SPECIMEN ONLY

Mark

**SQ16/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

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

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.



Recommended time: 40 minutes.

Text 1

Read the text below and attempt the questions that follow.

- 1 Just call him Jam Boy. Fraser Doherty doesn't mind a bit. In fact, he encourages it. Doherty, a boyishly charming Scot with an accent to match, is the jam hero of the UK. And he has a story of an experiment in a kitchen leading to supermarket success that we're more accustomed to hearing from middle-aged women than from fresh-faced teenagers, although it's worth noting that he's not the only young businessman who's turned a family recipe into a real business.
- 2 Doherty learned to make jam from his grandmother when he was 14 years old. Two years later, he decided on an attempt to commercialise the product. He studied the market and decided that a healthy offering could do well. He tweaked Gran's recipe to eliminate added sugar, and use 100 per cent fruit and fruit juices. "Jam sales in the U.K. had been in decline because it was so unhealthy", says Doherty. "There hadn't been a new brand in the category for a long time."
- 3 Doherty's big break came when he met a buyer for a major supermarket chain and sold him on the idea. He then found a factory. At every step of the way, his age prompted scepticism. "I was a teenager with no money and no experience, so most people rejected me", he recalls. "But then I finally convinced a jam factory to work with me and we figured out how to produce the recipes that I had developed in my parents' kitchen on a big scale."
- 4 There were many other challenges to come. At the beginning, he thought that packaging should be amusing. Therefore, he explains, "I first created the brand around a comic book idea — we had a lot of fun writing jokes on the labels and even spoke about making a superhero costume for me, the jam boy, to wear at the launch of SuperJam!"
- 5 Doherty eagerly returned to the supermarket with the fruits of his labour. "They thought the factory I chose was too expensive, and they didn't like the flavours", he recalls. "Even worse, when I pitched the superhero idea to the supermarket, they argued that packaging is there to get the message across rather than being amusing. So I had to throw everything in the bin and start all over again."
- 6 But Doherty was a resilient lad and he went back to the drawing board. He brought costs down by using a new factory that put up £100,000 for the jars, fruit, and credit for his customers. And he asked his advertisers to completely redo the brand strategy for a more home-made look. "Second time around", he explains, "we created a brand that was a lot more straightforward and that did a far better job of getting our message of '100% Fruit' across."
- 7 This time, the supermarket gave SuperJam the thumbs up and the product launched in Edinburgh in March 2007. There was, Doherty says, "a huge amount of media coverage". He had no idea that this was going to happen but when it did "I found I had been written about in newspapers and magazines. Because of this media coverage, sales went through the roof." Now, SuperJam supplies



more than 1,000 supermarkets in the UK and Doherty hopes to expand to more countries in Europe and to the US within the year. He's in preliminary discussions with a major US store.

- 8 A whole variety of honours for Doherty followed SuperJam's launch, including a Global Student Entrepreneurship award, a place for SuperJam in the National Museum of Scotland as an "Iconic Scottish Brand" and even a meeting in Downing Street with the Prime Minister. But Doherty is most proud of the free SuperJam Tea Parties, organised all over the UK for elderly people who live alone or in care. Some of the biggest parties have attracted over 600 guests and there have so far been over 150 tea parties in total—from tiny little villages in Wales to the South Bank in Central London with live bands and dancing for the elderly.
- 9 Asked how businesses can use social media, Doherty has strong views. "For my business", he explains, "the most successful types of promotion have been off-line: handing out samples in stores, money off promotions in supermarkets and conventional public relations. I admit I have always kept a blog, and I do Facebook and Twitter and I love hearing directly from people who buy our products—what they do with them and what they think we should do differently. But I think the only piece of advice I have for brands is to avoid wasting their customers' time with empty drivel on social media."
- 10 For somebody thinking of starting their own business, he has three pieces of advice. First, don't be afraid: you have nothing to lose. Second, start small: you don't have to jump in at the deep end. And finally, he urges would-be entrepreneurs to ask for help. In his experience, people will more often than not be willing to give it to you.

**Questions 1–3: Complete each gap with NO MORE THAN THREE WORDS.**

1. People do not usually expect \_\_\_\_\_ to make food for supermarkets. 1
2. Doherty planned a recipe with reduced sugar after he had \_\_\_\_\_ . 1
3. \_\_\_\_\_ was a common reaction to Doherty's business proposals. 1

**Questions 4–5: Use NO MORE THAN FOUR WORDS to answer each question.**

4. What occasion did Doherty have in mind for a superhero appearance? 1  
\_\_\_\_\_



**Text 1 Questions (continued)**

5. What did the supermarket think packaging should **NOT** do?

1

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**Questions 6–7:** Choose the correct answer for each question and tick (✓) **one** box.

6. After initial rejection by the supermarket, Doherty

1

A invested more money in his business.

B simplified the message about his jam.

C began to use a different kind of fruit.

D used more expensive materials.

7. Doherty says that when the jam went on sale

1

A the media coverage was a surprise.

B he had written some articles about his product.

C the media had a minor role in its success.

D it was in over 1,000 supermarkets.

**Questions 8–9:** Answer the following questions.

8. Which **one** word in paragraph 8 indicates that SuperJam is instantly recognisable?

1

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9. Doherty almost contradicts himself in paragraph 9. In what ways does he do this?

2

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Text 1 Questions (continued)

**MARKS** DO NOT WRITE IN THIS MARGIN

10. Doherty could be best described as a businessman who is

1

A trusting of his staff.

B superbly organised.

C open to suggestions.

D unambitious.

11. The best title for this text would be: “Jam Boy succeeds . . .

1

A without the help of big business”.

B with the help of his Gran”.

C despite his youth and limited resources”.

D in improving our health”.



\* S Q 1 6 H 0 1 0 5 \*

**Text 2**

Read the text below and attempt the questions that follow.

- 1 If you study medicine at university, the chances are you'll become a doctor. For music students, it's less obvious what job you'll end up with. But it could be really fulfilling. The perception that options are narrow and jobs are few for music graduates needs to change. It's wrongly assumed that when it comes to jobs, music students are confined to their field of study. In reality, music graduates go on to do a wide range of jobs in a variety of different industries.
- 2 Surveys show that music graduates are employed across a varied range of fields. As you might expect, a large proportion of alumni (approximately 50%) work somewhere in the creative field of music, but the roles performed by graduates vary greatly. Some work in publishing, editing, media production, broadcasting, and marketing. A number work with professional ensembles\*, but not all are performing as musicians — many work in management roles. Less anticipated but no less common is the employment of music graduates in industries such as finance and banking as well as legal and consultancy.
- 3 Dr Robert Adlington, an associate professor of music at the University of Nottingham, credits these successful and varied outcomes to the highly desirable skills developed by music students during their studies. In 2011, the CBI (Confederation of British Industry) outlined the seven skills that define employability: self-management, teamwork, business and customer awareness, problem-solving, communication, numeracy, and IT skills. Adlington says that music students develop all seven of these. By this measure, music graduates are among the most employable of all.
- 4 While some of these skills are acquired by students of all subjects — for example, teamwork, good communication, self-management — Adlington points out that music students have an edge. The experience of organising, hosting, and performing in events that are open to the public provides them with skills beyond those on other degree programmes. Few degrees require knowledge of customer awareness, or interaction with the public, for example.
- 5 Joanne Lister studied music at the University of Nottingham but is now an associate with the prestigious legal firm Charles Russell. Her degree “taught a whole load of things you can't find elsewhere”, such as public speaking and self-expression. She says that these skills, in addition to the “highly analytical aspects of a music degree”, which enable graduates to read and form an opinion on a huge amount of material, greatly aided her transition into law.
- 6 The employability of music graduates appears to be in for a further boost. In addition to covering the traditional elements of a music degree (composition, performance and theory, for example), new modules that are focused specifically on employability are set to be introduced at Nottingham. “Students don't want to leave their future to chance any more”, says another lecturer, adding that employability is “part of our core model”.
- 7 Equally promising prospects can be achieved with less traditional, more hands-on degrees. The SAE Institute (previously known as the School of Audio Engineering) offers a variety of music courses that emphasise production values. Jordan O'Shea, a singer-songwriter who graduated from SAE with a first-class degree in audio production, acknowledges the professional standards used in their teaching and says the Institute fast-tracked his career, allowing him to go



it alone. He says: “Without SAE, I wouldn’t have been able to record my own album. It allows you to go from being a bedroom producer to being a contender.” He adds: “Of course, there’s no guarantee you’ll be the next guy recording singers like Adele.”

- 8 Students are taught not to depend on having access to a studio, or support or funding from a record label. Since leaving SAE, O’Shea has set up a self-built studio. From it, he co-founded Bear on a Bicycle, an award-winning Oxford-based music and art collective which specialises in uniting all kinds of creative media, involving solo artists, photographers, artists, poets, and film-makers—who are all under the age of 21. They cracked the city’s performance scene in under a year, have begun marketing a new clothing range and are now giving talks at Oxford Brookes University on enterprise and youth business.
- 9 The group’s achievement is a reflection of how changes in the music industry allow artists to produce and publicise themselves. The internet means artists can publish, distribute, and promote their own work. These methods are nothing new, but if combined with professional knowledge and experience, it can be a winning, name-making recipe.

\* Ensemble: a group of performers who play together

**Questions 12–13:** Choose the correct answer for each question and tick (✓) one box.

12. The conventional view of music degrees is that 1
- A they are the most rewarding.
- B there aren’t many of them to choose from.
- C they will force you into a musical career.
- D They lead to a wide range of jobs.
13. Which career for music graduates is the writer surprised by? 1
- A Editor
- B Ensemble maker
- C Manager
- D Banker



**Text 2 Questions (continued)**

**Questions 14–15:** Answer each question with **ONE WORD**.

14. Which word in paragraph 3 means “results”?

1

\_\_\_\_\_

15. Which word in paragraph 4 means “advantage”?

1

\_\_\_\_\_

**Questions 16-19:** Use **NO MORE THAN FOUR WORDS** to answer each question.

16. What will remain in Nottingham’s degree?

1

\_\_\_\_\_

17. What do SAE consider to be important?

1

\_\_\_\_\_

18. What is O’Shea’s imagined ideal of success?

1

\_\_\_\_\_

19. What is the name of O’Shea’s group?

1

\_\_\_\_\_



**Text 2 Questions (continued)**

**Questions 20–22:**

Below are five opinions (A–E) expressed in the passage, and the name of the person who expressed each opinion (20–22). Match the name with the opinion by writing A–E in the correct space. **There are TWO opinions that you do NOT need.**

20. Adlington \_\_\_\_\_ **1**

21. Lister \_\_\_\_\_ **1**

22. O’Shea \_\_\_\_\_ **1**

- A Analysing large amounts of information is a key skill.
- B The CBI are often impressed by music students.
- C Getting help with the technical side of music can be crucial.
- D Putting on shows gives music students extra skills.
- E The legal work in a music degree is very important.

**Questions 23–24:** Choose the correct answer for each question and tick (✓) **one** box.

23. This article was mainly written for **1**

- A school pupils and their advisors.
- B people with degrees in music.
- C those in creative industries.
- D professional musicians.

Text 2 Questions (continued)

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

24. The article's main argument is that a music degree can help to

1

- A secure a job in business.
- B improve all-round employability.
- C develop entrepreneurial ability.
- D develop analytical ability.

  
  
  


\* S Q 1 6 H 0 1 1 0 \*





**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 fourteen, fifteen and sixteen.

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

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

**Task 1: Work — Report**

As a result of new technology, the company you work for is going to reduce its workforce. Planning is at an early stage and your boss has asked you to prepare a report. You should discuss the advantages and disadvantages of two ways of selecting those to be made redundant. These are:

First in, last out

This means keeping workers who have served longest in the company, and making redundant the ones who have joined most recently.

Survival of the fittest

Each worker’s contribution is assessed and those who are performing less efficiently should be the ones to go.

Write your report setting out the advantages and disadvantages of both ways.

**OR**

**Task 2: Study — Essay**

There are different views about how students should approach university study.

Many people say that students should spend their time at university focusing on their studies so that they achieve:

- good grades
- good references
- expert knowledge

Others say that those who study long hours miss out on opportunities to:

- read more widely than their courses demand
- take up completely new activities
- expand their social horizons

Write an essay explaining your own views on this.









ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN



\* S Q 1 6 H 0 1 1 7 \*

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Section 1 Reading, Text 1 Article is adapted from “Fraser Doherty, Founder of Super Jam” by Donna Fenn. Permission is being sought from ZSH Literary Agency.

Section 1 Reading, Text 2 Article is adapted from “Music graduates are more employable than you might think” by Harry Slater, taken from The Guardian, Friday 11 October 2013. © Guardian News and Media Ltd 2013.



\* S Q 1 6 H 0 1 1 8 \*



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## Marking Instructions

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These Marking Instructions have been provided to show how SQA would mark this Specimen 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 questions 10 and 11 and Text 2 questions 23 and 24 are the overall purpose questions. For these questions candidates must draw meaning from their overall understanding of the text.

**Detailed Marking Instructions for each question**  
**Section 1: Reading**

**Text 1**

Question			Expected response	Max mark	Additional guidance
1			(fresh-faced) teenagers/teenage boys	1	<p>Questions 1-5 and 9 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 question 8 there is no alternative answer.</p>
2			studied the market	1	
3			scepticism/rejection	1	
4			the launch of SuperJam	1	
5			make people laugh/amuse people/be amusing	1	
6			B	1	
7			A	1	
8			iconic	1	
9			a big user of social media but warns against wasting time with it	2	
10			C	1	
11			C	1	
Total				12	

Text 2

Question		Expected response	Max mark	Additional guidance
12		C	1	<p>For questions 14, 15 and 19 there are no alternative answers.</p> <p>Questions 16-18 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		D	1	
14		outcomes	1	
15		edge	1	
16		traditional elements/composition (performance and theory)	1	
17		production values	1	
18		recording singers like Adele/ recording famous singers/ working with famous singers	1	
19		Bear on a Bicycle	1	
20		D	1	
21		A	1	
22		C	1	
23		A	1	
24		B	1	
<b>Total</b>			<b>13</b>	

## Detailed 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
<b>Content and organisation</b>	<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>				
<b>Vocabulary and spelling</b>	<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>				
<b>Grammar and punctuation</b>	<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
<b>Content and organisation</b>	<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>	
<b>Vocabulary and spelling</b>	<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>	
<b>Grammar and punctuation</b>	<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 SPECIMEN MARKING INSTRUCTIONS]