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National
Qualifications
SPECIMEN ONLY

Mark

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S827/76/02

**ESOL
Reading**

Date — Not applicable

Duration — 1 hour 10 minutes



Fill in these boxes and read what is printed below.

Full name of centre

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Town

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Forename(s)

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Surname

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Number of seat

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Date of birth

Day

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Month

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Year

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Scottish candidate number

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Total marks — 35

Read the **THREE** texts and attempt **ALL** questions.

You may **NOT** use a dictionary.

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.



Read the THREE texts and attempt ALL questions

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 UK 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.

MARKS DO NOT WRITE IN THIS MARGIN

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 |
| 5. What did the supermarket think packaging should NOT do? | 1 |



Text 1 questions (continued)

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

- | | | |
|--|---|----------|
| <p>6. After initial rejection by the supermarket, Doherty</p> <p>A invested more money in his business.</p> <p>B simplified the message about his jam.</p> <p>C began to use a different kind of fruit.</p> <p>D used more expensive materials.</p> | <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> | <p>1</p> |
| <p>7. Doherty says that when the jam went on sale</p> <p>A the media coverage was a surprise.</p> <p>B he had written some articles about his product.</p> <p>C the media had a minor role in its success.</p> <p>D it was in over 1,000 supermarkets.</p> | <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> | <p>1</p> |

Questions 8–9: Answer the following questions.

- | | |
|--|----------|
| <p>8. Which one word in paragraph 8 indicates that SuperJam is instantly recognisable?</p> <p>_____</p> | <p>1</p> |
| <p>9. Doherty almost contradicts himself in paragraph 9. In what ways does he do this?</p> <p>_____</p> | <p>2</p> |

Text 1 questions (continued)

Questions 10–11: Choose the correct answer for each question and tick (✓) one box.

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’.

[Turn over



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.'



* S 8 2 7 7 6 0 2 0 6 *

- 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

MARKS DO NOT WRITE IN THIS MARGIN

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 are not 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 director
- C Manager
- D Banker

[Turn over



* S 8 2 7 7 6 0 2 0 7 *

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 16–18: 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



Text 2 questions (continued)

Questions 19–21:

Below are five opinions (A–E) expressed in the passage, and the name of the person who expressed each opinion (19–21). Match the name with the opinion by writing one letter from A–E in the correct space. There are TWO opinions that you do NOT need.

- | | |
|---------------------|---|
| 19. Adlington _____ | 1 |
| 20. Lister _____ | 1 |
| 21. 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 22–23: Choose the correct answer for each question and tick (✓) one box.

- | | |
|---|--------------------------|
| 22. This article was mainly written for | 1 |
| A school pupils and their advisors. | <input type="checkbox"/> |
| B people with degrees in music. | <input type="checkbox"/> |
| C those in creative industries. | <input type="checkbox"/> |
| D professional musicians. | <input type="checkbox"/> |



Text 2 questions (continued)

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

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

1



* S 8 2 7 7 6 0 2 1 0 *

Text 3

Read the text below and attempt the questions that follow.

- 1 My pregnant wife and I live with my 84-year-old grandma. Just typing the words is painful. But actually living it? Well, we've been here now for nearly three and a half years and we're all still alive. Most people might think that that was the upside — but has it really been that bad? 'Why don't you both move into your grandmother's?' my mum suggested, all those months ago. At the time I had little money and what I had I was loath to waste, especially on things you couldn't get back, such as rent, council tax and engagement rings. My then fiancée, Monique, and I could live rent-free, save for our wedding and a deposit for a flat, and enjoy unlimited sweets and biscuits. In return, Grandma would get some company and, er . . . me. Her first grandchild — 'He who could do no wrong'.
- 2 Up to that point, Grandma and I had had an idyllic relationship based on mutual appreciation, our perfection brilliantly reflected in each other's eyes. She was the only one who'd always been there for me. We looked to each other for consistency. Apart from one brief spell when I went abroad, we were the only two members of the immediate family whom you could count on to be in the UK. Our relationship reached its all-time zenith when she asked me to be her next of kin. I was thrilled. Ha! Take that, Mum!
- 3 We made the trek from our West London flat to Gran's North London one in the dead of night. Operation 'Don't Give Grandma a Stress Fit With the Sheer Volume of Our Rubbish' was in full effect. Every cupboard, every wardrobe, every concealable cranny became a place for my books, comics, and now defunct video collection. Behind old coats were new coats. Behind vinyl records, CDs. The flotsam and bric-a-brac of one life concealing another.
- 4 To make the living arrangement work, ground rules had to be established. Number one: Grandma had to stay on the ground floor. If only I'd known how hard that would be to enforce. On a regular basis, Grandma plays a game of 'Can I disobey the doctor's orders about using the stairlift and climb up the stairs before Josh notices?' My role is to impersonate an owl perched at the top of the house and screech 'Grandma!' every time I hear a creak. The initial deal was that we'd get my mum's old room and the small converted loft to do with as we pleased, and Grandma in return swore that she would never come in without our permission. This was vital, as I knew how important it was for Monique and me to have some sacred space where we could express ourselves through the dropping of wet towels on the floor.
- 5 And so it was that we slipped into our new lives. I'd hoped that it would only be for a year — two at most. We got on with the job to save money. But house prices went up and up, and we struggled. My pledges to Monique are endlessly being revised. 'We'll definitely be out before the wedding . . . before we start trying for kids . . . before you actually get pregnant . . . before the baby comes.' I do hope we're never going to get to 'before he starts university'. I comfort myself with the thought that Monique and I may simply be ahead of the curve. For some time now, jobless young adults have been moving back in with their parents. The next step: the parents lose their jobs and everyone moves back in with the only people left with any money — the grandparents.
- 6 I kid myself that driving Grandma to her day job of doctor's appointments, taking out the rubbish, picking up medication and maintaining the mountainous stock of toilet paper necessary to keep her sweet is somehow repaying the very generous sacrifice that she has made in letting us into her home. But in reality it's Monique who has to bear the brunt. All I have to do to make Grandma happy is acknowledge her existence with a grunt, while Monique does the tea-making, dinner cooking and soap opera-watching for approval.



* S 8 2 7 7 6 0 2 1 1 *

7 Monique and I are trapped in a balancing dynamic of making sure Grandma feels included, while finding the necessary alone time required to grow as a couple. A tiny consideration compared with the gift of hope that Grandma has given us of someday soon being able to create our own home. In the meantime, things have been smoothed out since we bought a DVD player for downstairs, and one day I may even treasure the memories of our pizza nights together. That is, once I forget the maddening frustration of trying to explain to Grandma what's happening on Netflix.

MARKS DO NOT WRITE IN THIS MARGIN

Questions 24–26: Complete each gap with **NO MORE THAN THREE WORDS** from the text.

- 24. It is hard writing about his relationship with his grandmother but even harder _____ it. 1

- 25. The writer didn't want to spend money on avoidable household expenses or _____ . 1

- 26. He and his grandma had offered each other the _____ of always being available to each other for company. 1

Questions 27–30: Choose the correct answer and tick (✓) **one** box.

- 27. When the writer moved his stuff to Grandma's, 1
 - A the experience was traumatic.
 - B it got mixed up with her stuff.
 - C he stored it carelessly.
 - D he hid it out of sight.



Text 3 questions (continued)

28. Which statement is true about Grandma’s rule-breaking?

1

- A It doesn’t happen often.
- B She uses the stairlift.
- C The writer reacts strongly.
- D It sometimes goes unnoticed.

29. The writer’s tone when he refers to wet towels is

1

- A complaining.
- B joking.
- C proud.
- D resigned.

30. The promises the writer makes to his partner are

1

- A deliberately false.
- B hard to keep.
- C being honoured gradually.
- D never going to be realised.

[Turn over



Questions 31–33: Give short answers.

31. Which phrase in paragraph 5 indicates that the writer thinks he is being very modern?

1

32. Which phrase in paragraph 6 means ‘put up with the worst of a situation’?

1

33. What has improved the writer’s relationship with Grandma?

1

Question 34: Choose the correct answer and tick (✓) **one** box.

34. Overall, the writer’s move to his grandmother’s has been

1

A awkward.

B disastrous.

C successful.

D mistaken.

[END OF SPECIMEN QUESTION PAPER]



* S 8 2 7 7 6 0 2 1 4 *

MARKS

DO NOT
WRITE IN
THIS
MARGIN

ADDITIONAL SPACE FOR ANSWERS



* S 8 2 7 7 6 0 2 1 5 *

ADDITIONAL SPACE FOR ANSWERS

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**ESOL
Reading**

Marking Instructions

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

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a 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.
- (c) Use your 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. Award marks according to the accuracy and relevance of a candidate's answers.
- (e) The answers for each question must come from the text. Award marks where the candidate's answer is accurate but expressed in their own words. For open questions requiring short answers, candidates must not lift large chunks of text from the passage. If specific words or phrases from the text are required, candidates must not use paraphrasing.
- (f) Where questions require a response of, for example, 'no more than three words', do not penalise candidates if they use an additional word, provided that the essential idea required by the question is correct.
- (g) Do not penalise candidates for 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) For overall purpose questions, candidates must draw meaning from their overall understanding of the text.

Marking instructions for each question

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> <p>Questions 10 and 11 are the overall purpose questions.</p>
2			studied the market	1	
3			scepticism/rejection	1	
4			the launch of SuperJam	1	
5			be amusing/make people laugh/amuse people	1	
6			B	1	
7			A	1	
8			iconic	1	
9			a big user of social media (1) but warns against wasting time with it (1)	2	
10			C	1	
11			C	1	
Total				12	

Text 2

Question			Expected response	Max mark	Additional guidance
12			C	1	For questions 14 and 15 there are no alternative answers.
13			D	1	
14			outcomes	1	
15			edge	1	
16			traditional elements/composition (performance and theory)	1	
17			production values	1	Questions 16-18 require candidates to provide answers based on comprehension of information from the text.
18			recording singers like Adele/ recording famous singers/ working with famous singers	1	
19			D	1	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.
20			A	1	
21			C	1	
22			A	1	Questions 22 and 23 are the overall purpose questions.
23			B	1	
Total				12	

Text 3

Question		Expected response	Max mark	Additional guidance
24		living	1	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. Question 34 is the overall purpose question.
25		engagement rings	1	
26		consistency	1	
27		D	1	
28		C	1	
29		B	1	
30		B	1	
31		ahead of the curve	1	
32		bear the brunt	1	
33		a DVD player	1	
34		A	1	
Total			11	

[END OF SPECIMEN MARKING INSTRUCTIONS]