



2013 English

Intermediate 2 Close Reading

Finalised Marking Instructions

© Scottish Qualifications Authority 2013

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from SQA's NQ Assessment team.

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

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

Part One: General Marking Principles for English Intermediate 2 – Close Reading

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 specific Marking Instructions for each question.

- (a)** Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.
- (b)** Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

GENERAL MARKING ADVICE: English Intermediate 2 – Close Reading

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence.

Question	Expected Answer/s	Max Mark	Additional Guidance
1	<p>“fringes” suggests peripheral / marginalised quality</p> <p>“anonymous building” suggests lack of distinction</p> <p>“blanked-out windows” suggests (eg) fortress-like quality / anonymity / figurative facelessness / desolation</p> <p>“discarded plastic bag” suggests ugliness / neglect / lack of concern for environment</p> <p>“swirls in the breeze” suggests windiness / cheerlessness / neglect</p> <p>Any one. Mark is for comment, not selection, and must use an expression other than “miserable” or “misery”.</p>	1U/A	NB one mark only for this question
2	<p>Just as a pilgrimage... So attendance at The X Factor...</p> <p>involves travel (1) involves going away (1);</p> <p>is / can be carried out by many (1) involves / can involve numbers (1);</p> <p>is done for devotional reasons (1) is done by devotees (1);</p> <p>gives pleasure (1) gives happiness (1)</p> <p>Accept also appropriate adverse comment, (eg) that the use of this religious image (1) is sacrilegious / overstated (1).</p>	2E	

Question		Expected Answer/s	Max Mark	Additional Guidance
3	a	<p>Retrieval of “real-life” (1) means the exact opposite (ie not actual / simulated / giving the appearance of) (1)</p> <p>OR “tune in at home” (1) suggests technology-generated (1)</p>	2U	
3	b	<p>Gloss of</p> <p>“local communities have become increasingly fractured” eg neighbourhoods / districts (1) are (ever more) split / separated / disjointed (1)</p> <p>OR</p> <p>“where relatives live further apart from each other than ever before” eg members of families (1) are (physically) distant / far away from one another (1)</p> <p>OR</p> <p>“one in five of us will never speak to our neighbours” eg 20%/one fifth / a (significant) number of us (1) have no communication with people next door / in vicinity (1)</p>	2U	
4		<p>“celebrity-hungry” suggests superficiality OR indulgence / excessive ambition</p> <p>“wannabes” suggests inadequacy OR is derogatory</p> <p>“bloated” suggests excess</p> <p>“egos” suggests self-fixation / arrogance</p> <p>Any two N.B. marks are for comments, not retrieval</p>	2A	<p>Watch for (and do not reward) mere repetition of “disapproval”.</p> <p>Note that there may be answers dealing with “bloated egos” conflated. As long as the different connotations of each component are covered, this is perfectly acceptable.</p>

Question		Expected Answer/s	Max Mark	Additional Guidance
5		<p>slick: efficient / polished or deceptive web: predation / entrapment / sinister quality / all-embracing quality</p>	1U	One or the other! Marking of this question will probably be quick – if both words are attempted, reward only one answer
6		They are an example (1) of what could be a “hard-luck story” (1)	2A	
7	a	<p>glosses of “engaging” and “screen”, eg having a (perceived / imagined) relationship / connecting / chatting (1) with people who appear on TV/by means of a computer link / over the Internet (1); watch for condensed answer worth (2), eg “virtual/cyber connection”</p>	2U	
7	b	<p>Gloss of “more comfortable”, eg they prefer communicating this way / feel at ease / relaxed/secure OR reference to a “world increasingly dominated by Facebook and Twitter” or “at the click of the computer mouse” – eg this is a computer-focused / dependent age.</p>	1U	
7	c	<p>It (clearly / validly / appropriately) makes a connection between (the increasing prominence of) “sharing the details of our private lives” (on-line social networking) (1) and “putting our intimate selves on display” (reality TV) (1) OR gives the examples of Tweets or status updates (1) to show how we are sharing ourselves publicly (1)</p>	2E	Note that the idea of connectivity may be implicit in an answer
7	d	(Rhetorical) question or balance	1A	

Question	Expected Answer/s	Max Mark	Additional Guidance
8	<p>Glosses of</p> <p>(because of) “austerity”, “economic hardship” eg we are hard up (1)</p> <p> (“we are seeking”) [the] “simple” eg we want uncomplicated / undemanding / straightforward material (1)</p> <p> (“we are seeking”) “cheap” eg we want material which does not cost much / is inexpensive / low-cost (1)</p> <p> (“we are seeking”) “family entertainment” eg can be watched by everyone (1)</p> <p> “craving” for “sentimental stories” and “tear jerker” eg we like (over -) emotional / slushy / maudlin entertainment (1)</p> <p> “part of something bigger” eg gives feeling of involvement (1)</p> <p> “(manifestation of) a very, very old craving” or “19th – century fiction” eg this is just another form of a basic or long-standing human characteristic (1)</p> <p>Any two</p>	2U	

Question	Expected Answer/s	Max Mark	Additional Guidance
9	<p>“simple entertainment” looks back (to previous paragraph’s content) (1) “(looking for) more (than)” looks forward (to additional points raised about control in the remainder of the paragraph) (1)</p> <p>OR</p> <p>“simple entertainment” (1) looks back to previous paragraph’s content (specified, e.g. “simple” or “cheap ... 19th-century fiction”) (1) “(looking for) more (than)” (1) looks forward to additional points raised about control / having a say / sense of power in the remainder of the paragraph (1)</p> <p>Answer dealing just with “Yet” suggesting a contradiction = 1</p>	2A	
10	<p>She represents / epitomises / the reader can relate to (1) triumph over injustice (gloss of “social wrongs”) or hardship (gloss of “social deprivation”) (1)</p> <p>OR</p> <p>The example of her success (1) shows that the voter can redress injustice (gloss of “we can put right wider social wrongs”) (1)</p>	2A	

Question	Expected Answer/s	Max Mark	Additional Guidance
11	<p>Answers may address the writer's selection of content indicating incompetence (1) and delusion (1); eg someone who is "caterwauling" or "cannot hold a tune" (cannot sing) (1) being convinced that he is "destined for stardom" (fame is beckoning) (1) OR reference to "caterwauling (1) + extrapolation (eg the suggestion that this (hyperbolically) illustrates the poor quality of the voice (1) Reference to use of irony without exemplification = 1 OR address the writer's selection of "a part of us just loves it when people are awful and embarrass themselves" eg we relish (1) other people's disasters (1) Watch for condensed answer of (idea of) Schadenfreude</p>	2A	Quotation(s) alone can get no more than 1
12	<p>"manipulated" or "our emotional buttons are being shamelessly pressed" or "lingering close-up of a tear stained contestant's face" (1) OR "the traumatic time their grandmother's budgerigar died" (1) Quotation (1), comment (1)</p>	2U/A	

Question	Expected Answer/s	Max Mark	Additional Guidance
13	<p>eg</p> <p>“in the end” (1) provides a signal of conclusion (1)</p> <p>“crave” (1) repeats of word / idea used earlier (1)</p> <p>“the key to Cowell’s success” (1) recapitulates a focus of the passage (1)</p> <p>“the appearance of reality” (1) recapitulates a central concern of the passage (1)</p> <p>“happy ending for those who deserve it and retribution for those who do not” (1) revisits ideas used earlier (1)</p> <p>“laugh at the man with the comb-over singing... out-of-tune” (1) repeats idea of technical incompetence or delusion OR repeats ideas of “less noble motivation” OR repeats wry / sardonic tone used elsewhere OR provides deliberate anti-climax (1)</p> <p>Contrasting structures / tones of longer and shorter paragraphs (1) provides impact (1)</p> <p>Selection of a relevant element from the final paragraphs (1); relation of that to a corresponding part of the passage (1)</p>	2A/E	

[END OF MARKING INSTRUCTIONS]