



**2014 English**

**Intermediate 1 Close Reading**

**Finalised Marking Instructions**

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## **Part One: General Marking Principles for: English Intermediate 1 – 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 1 – 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, and apply to marking both end of unit assessments and course assessments.

**Part Two: Marking Instructions for each Question**

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(a)	<p>Gloss of either of</p> <p>curiosities eg they were odd/unusual/strange/different</p> <p>strong Scottish accents eg they were hard to understand/had a regional/unfashionable/non-metropolitan way of speaking</p> <p>Accept also reference to “short-sighted”, eg they wore spectacles</p>	1 U	
1	(b)	Risky/uncertain/with fame being (idea of) ephemeral or transitory	1 U	
2	(a)	they are successful/have been so for a long time/are established artists	1 U	N.B. please do not reward lifts (eg of “enduring” or “extraordinary”)
2	(b)	<p>25<sup>th</sup> anniversary of pop fame</p> <p>they have a new album</p> <p>the album is their ninth</p> <p>a feature film based on their songs (is about to go into production)</p> <p>headline some of Britain’s biggest summer festivals</p> <p>Any <b>two, (1)</b> each</p> <p>Accept also (exhaustive autumn) tour <b>(1)</b></p> <p>encompassing diverse places <b>(1)</b></p>	2 U/A	Lifts acceptable
2	(c)	<p>Answers are likely to express approval.</p> <p>It (neatly) illustrates <b>(1)</b></p> <p>the idea of (geographical/cultural) differences/global renown <b>(1)</b></p> <p>(could well be a condensed answer)</p> <p><b>OR</b></p> <p>geographical distance <b>(1)</b></p> <p>proves/illustrates the “exhaustive” nature of the tour <b>(1)</b></p> <p><b>OR</b></p> <p>the (idea of) alliteration <b>(1)</b></p> <p>providing a (neat/euphonious) balance <b>(1)</b></p>	2 E	Accept use of “diversity”

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>“remain” or “enduring” (1) revisits the idea of their longevity (1) <b>OR</b> “extraordinary” (1) revisits the idea of their unlikely stardom (1) <b>OR</b> “exports” (1) revisits the idea of success abroad (1)</p>	2 A	NB no “mix and match”
4	<p>(a)</p> <p>Answers may refer to “phenomenon” (1) suggesting scale/remarkable/prodigious quality of success (1) <b>OR</b> volume of record sales (1) illustrating appeal (1) <b>OR</b> choice for soundtrack of American-made films (1) illustrating “global” (1)</p> <p>Retrieval (1), comment (1) or two separate retrievals, (1) each</p> <p><b>OR</b></p> <p>The dash introduces (1) an expansion or explanation (1)</p>	2 A	<p>Please do not reward use of “development”</p> <p>Identification of dash alone = (0)</p>
4	<p>(b)</p> <p>People who are regarded as valuable/with fondness/with admiration (1) throughout the country (1)</p>	2 U	
5	<p>To acknowledge the imprecision/approximation/figurative nature of the term; may be expressed as (eg) “they’re not civilians in the usual sense” or “it’s an unusual use of ‘civilian’”</p>	1 A	Please ensure that answers focus on punctuation, and not meaning alone

Question	Expected Answer(s)	Max Mark	Additional Guidance
6	<p>Selection of (any one of)</p> <p>“never about image”</p> <p>“always about the songs”</p> <p>“necessity”</p> <p>“addictive”</p> <p>“(at a very) deep level”</p> <p>“(The most) important”</p> <p>Quotation <b>(1)</b>, analysis <b>(1)</b></p>	2 A	
7	<p>Some attempt to gloss at least parts of “Popularity comes and goes and ... health comes and goes” – ie the unpredictable/ephemeral/up-and-down nature <b>(1)</b> of success/wellbeing <b>(1)</b></p> <p>could be expressed as a condensed answer, eg “they might fall ill” <b>(2)</b></p> <p>More general answer, eg “the future is uncertain” (gloss of “you never know”) = <b>(1)</b></p>	2 U	
8	<p>It looks back to music <b>(1)</b></p> <p>It looks forward to football <b>(1)</b></p> <p><b>OR</b></p> <p>“obsession with music” <b>(1)</b> looks back <b>(1)</b></p> <p><b>OR</b></p> <p>“Hibernian Football Club” <b>(1)</b> looks forward <b>(1)</b></p>	2 A	

Question		Expected Answer(s)	Max Mark	Additional Guidance
9	(a)	They could have made a lot of money (gloss of “lucrative”) <b>OR</b> Because of the (inferable) status of America/ chance to extend their fame	1 U	Please do not reward in 9 (a) answers relevant to 9 (b)
9	(b)	Happened at the same time as (gloss of “clashed with”) (1) an important /historic/derby game (1) <b>OR</b> They are keen (Hibs) supporters (1) and a big game was on (1)	2 U	
10		Answers may express approval or disapproval.  Approval may be concerned with (the appropriateness of)  the figurative sense of “stomping”, eg the song’s impact or (eg) its driving/marked rhythmical quality (possibly drawing from own knowledge) <b>OR</b> the alliteration with “signature” (accept also idea of alleged onomatopoeia)  Disapproval may refer to the (inappropriateness of the) Americanism	1 E	
11		Gloss of “bemused” <b>OR</b> “(really) weird” – eg she found them (or their music) strange/she was puzzled/ bewildered by them/she didn’t know what to make of them	1 U	Accept an indication of understanding of what the music is <i>not</i>

Question	Expected Answer(s)	Max Mark	Additional Guidance
12	<p>He uses</p> <p>“people who lay it on the line” (1)</p> <p>“(They still sing with an unnerving passion” (1) which gives the idea of intensity/impact (1)</p> <p>“broad Scots” (1)</p> <p>“songs that have touched successive generations” (1)</p> <p><b>OR</b></p> <p>he mentions significant/diverse topics (1)</p> <p>One reference (1) + explanation (1) or two references (1+1)</p>	2 A	
13	<p>Either his initial doubt (gloss of “sceptical”) about the enterprise was unfounded</p> <p><b>OR</b></p> <p>He likes the way it is constructed/the primacy given to the music/the fact that the plot came from the songs</p>	1 U	

Question	Expected Answer(s)	Max Mark	Additional Guidance
14	<p>“over two decades of success” revisits (eg) “25<sup>th</sup> anniversary of pop fame”</p> <p>“the right reasons” revisits (eg) “the raw honesty of the songs” or “We were never about image”</p> <p>“their <b>image</b> and outlook remain relatively unchanged”  <b>OR</b>            “It wasn’t because we wanted to be cool” revisits (eg) “We were never about image”</p> <p>“their image and <b>outlook</b> remain relatively unchanged” revisits (eg) “it was always about the songs (and a necessity to play music)”</p> <p>“we were compelled to make music” revisits (eg) “a necessity to play music” or “something addictive”</p> <p>“iron the shirt, comb the hair” revisits (eg) “sensible haircuts and well-ironed shirts”</p> <p>“two speccy guys” revisits (eg) “trademark spectacles”</p> <p>Quotation <b>(1)</b> + reference to elsewhere <b>(1)</b></p>	2 E	<p>The analyses given here are not a comprehensive list.</p> <p>The pattern is selection <b>(1)</b>            logical extrapolation <b>(1)</b></p>

[END OF MARKING INSTRUCTIONS]



**2014 English**

**Intermediate 1 Critical Essay**

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## Part One: General Marking Principles for English – Critical Essay Intermediate 1

*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.
- (c)** Marking Principles for Critical Essay are as follows.
  - The essay should first be read to establish whether it 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.

### GENERAL MARKING ADVICE: English – Critical Essay Intermediate 1

*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, and apply to marking both end of unit assessments and course assessments.*

#### 1. Mainly accurate

Although a few errors may be present, spelling, vocabulary and sentence structures will be sufficiently accurate to convey the candidate’s meaning at first reading.

#### 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.

#### 3. Referrals to PA

- Essays based on wrong genre should be marked out of 25 and referred.
- Essays in response to Section E – Language should be marked out of 25 and referred.

## Part Two: Marking Instructions for each Question

### Critical Essay

<b>GRADE C</b> <b>Performance Criteria</b>	
<b>a) Understanding</b>	As appropriate to task, the response demonstrates understanding of the main points of the text(s) through some reference to relevant areas of content.
<b>b) Analysis</b>	The response describes some of the more obvious ways in which aspects of structure/style/language contribute to meaning/effect/impact.
<b>c) Evaluation</b>	The response contains a stated or implied personal reaction to the content or style of the text(s), supported by some textual reference.
<b>d) Expression</b>	Language conveys meaning clearly and a generally relevant line of thought is discernible; spelling, grammar and punctuation are mainly 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.

## **Language Questions – 9 and 10**

The “text” which should be dealt with in a language question is the research which the pupil has done. Examples taken from their research must be there for you to see.

However, to demonstrate understanding and analysis related to these examples there has to be some ability to make comparisons or to group words of similar kinds to make a point about the use of 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 the criterion of “mainly accurate”</li> <li>or that any knowledge and understanding of the material is not used to provide a discernible line of thought</li> <li>or that personal reaction/opinion is unconvincing</li> <li>or that discussion of techniques is not sufficiently related to the point being made</li> <li>or that the answer is simply too thin.</li> </ul>	<p><u>Understanding</u></p> <ul style="list-style-type: none"> <li>Knowledge of the text(s), and a <b>basic understanding</b> of the main point(s) will be used.</li> </ul> <p>.....</p> <ul style="list-style-type: none"> <li>to provide a <b>discernibly relevant</b> response to the question.</li> </ul>	<p><u>Understanding</u></p> <ul style="list-style-type: none"> <li>Knowledge of the text(s) and an <b>understanding</b> of the main points will be used.</li> </ul> <p>.....</p> <ul style="list-style-type: none"> <li>to provide a response <b>generally relevant</b> to the question.</li> </ul>	<p><u>Understanding</u></p> <ul style="list-style-type: none"> <li>Knowledge of the text(s), and an <b>understanding</b> of the main points or <b>central concerns</b> will be used.</li> </ul> <p>.....</p> <ul style="list-style-type: none"> <li>to provide a response <b>relevant</b> to the question.</li> </ul>
	<ul style="list-style-type: none"> <li>Some reference to the relevant <b>areas of content</b> will be made in the course of the response.</li> </ul>	<ul style="list-style-type: none"> <li>Some reference to the <b>text(s) or more generally to its content</b> will be made in the course of the response.</li> </ul>	<ul style="list-style-type: none"> <li>Some reference to the <b>text(s) as well as to its content</b> will be made in the course of the response.</li> </ul>
	<p><u>Analysis</u></p> <ul style="list-style-type: none"> <li>There will be a <b>description</b> of some obvious techniques which add to the meaning or impact of the text(s).</li> </ul>	<p><u>Analysis</u></p> <ul style="list-style-type: none"> <li>An <b>attempt</b> will be made to <b>explain</b> how some obvious techniques add to the meaning or impact of the text(s).</li> </ul>	<p><u>Analysis</u></p> <ul style="list-style-type: none"> <li>There will be some <b>explanation</b> of how some obvious techniques add to the meaning or impact of the text(s).</li> </ul>
	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> <li>There will be some engagement with the text(s) and a <b>personal reaction</b> to it will be stated or implied.</li> </ul>	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> <li>There will be some engagement with the text(s), and a <b>personal opinion</b> will be stated or implied.</li> </ul>	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> <li>There will be some engagement with the text(s) and a <b>basic evaluation</b> will be stated or implied.</li> </ul>
	<p><u>Expression</u></p> <ul style="list-style-type: none"> <li>Language will convey meaning clearly.</li> </ul> <p>Spelling, grammar and punctuation are mainly accurate.</p>	<p><u>Expression</u></p> <ul style="list-style-type: none"> <li>Language will convey meaning clearly.</li> </ul> <p>Spelling, grammar and punctuation are mainly accurate.</p>	<p><u>Expression</u></p> <ul style="list-style-type: none"> <li>Language will convey meaning clearly.</li> </ul> <p>Spelling, grammar and punctuation are mainly accurate.</p>

[END OF MARKING INSTRUCTIONS]