



National  
Qualifications  
SPECIMEN ONLY

**SQ13/N5/01**

**English  
Reading for Understanding,  
Analysis and Evaluation**

Date — Not applicable

Duration — 1 hour

**Total marks — 30**

When you are told to do so, open the booklet, read the passage and attempt all the questions, using your own words as far as possible.

**Before attempting the questions you must check that your answer booklet is for the same subject and level as this question paper.**

On the answer booklet, you must clearly identify the question number you are attempting.

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

Before leaving the examination room you must give your answer booklet to the Invigilator. If you do not, you may lose all the marks for this paper.



\* S Q 1 3 N 5 0 1 \*

*The following article is about JK Rowling (the creator of Harry Potter) and the nature of fame.*

Fame conveys the illusion of intimacy. We assume we know everything there is to know about the person concerned, from David Beckham's wardrobe to Prince William's childhood nicknames. The story of JK Rowling writing in a café with a prolonged cup of coffee to avoid a cold flat is almost as familiar as she is.

5 So it comes as a shock when an individual tone of voice penetrates those layers of gossip and assumption. The voices may not be quite what we imagined. Beckham, mythologised for his looks and skill, sounds insufficiently heroic when he speaks. A rare television interview with JK Rowling, broadcast this week, to mark the publication of *Harry Potter and the Order of the Phoenix*, revealed a thoroughly modern woman who speaks, not in  
10 the modulated tones that might be expected of a children's classic author, but just like the rest of us.

Even the sound of Prince William chatting with his father and brother in a 21st birthday video is a surprise, after years when, like his mother, his image was familiar but his voice was rarely heard.

15 Rowling is loved for her stories, but also for her story. A contemporary Cinderella, she endured the cold flat and life on single-parent benefit. Then Harry happened and she went to the ball. Neil Murray, her husband, might be abashed to find himself cast as Prince Charming, but her life has changed as much as any scullery-maid turned princess.

The missing part of the Cinderella story is what happens when she puts on the glass  
20 slipper and disappears into the palace. Rowling filled in the blanks, describing to Jeremy Paxman how she has to cope with begging letters, journalists rifling through her bins, photographers lurking on the beach, and strangers accosting her in the supermarket.

The writer was honest enough to admit that the massive success of Harry Potter had given her a sense of validation. "I don't feel like quite such a waste of space anymore." Like  
25 David Beckham, taking care to thank Manchester United fans as his transfer to Real Madrid was announced, she is keenly aware of the true source of her popularity, guarding plots and characters in the interests of children who would be sad to have the story spoilt.

But Rowling was also frank about unexpected aspects of her fame. She feels guilty about  
30 her wealth—denying she is worth the rumoured 280 million—and fears life after Harry, citing AA Milne, who could never get a book reviewed without Pooh and Tigger being mentioned.

Fame, as she implied, freezes you in one frame. Prince William will be lucky ever to take refuge in a proper job. David Beckham will always mean football, and Rowling, who  
35 disclosed that she has tried her hand at a novel for adults, will have to write very brilliantly to discard the label of a children's writer.

Beckham exploits to his advantage the way in which the famous are transformed into products often with scant relation to their actual lives or personalities. He treats himself as a logo. In the week that his transfer was announced, he was touring Japan with his  
40 wife, endorsing products.

This is a facet of celebrity that Rowling detests, describing the task of agreeing Potter merchandise as "horrible". But writers, unlike footballers, need not fear an early sell-by date for their skills.

William, of course, has nothing to sell—or has he? His face, youth and ease are  
45 guarantees that the monarchy can adapt and move into the 21st century. The palace both  
protects and carefully markets him, controlling access and exposure. Is he willing to  
surrender the chance of a relatively normal life to be the modern face of monarchy? For  
him, as for Rowling, the debate about a possible privacy law, kick-started this week by a  
committee of MPs, has intense personal relevance.

50 William at least has the consolation that his fame derives from his parentage, not from  
himself. Unless Britain turns republic, he will always be royal. But for those whose fame  
is built on personality, one crack brings the edifice crashing down.

JK Rowling is fortunate in that the reason for her fame exists at one remove from her.  
Harry is nothing to do with who her parents were, or how good she looks on television.  
55 He is the product of her imagination, interacting with the imagination of millions of  
others. Just as the books, with their literary allusions and cultural quirks, borrow from  
other traditions, so the wizard world is held in common. Internet sites discuss the plot,  
translators try to render “Hogwarts” in other languages. Harry is public property in a way  
that his creator, despite the dustbins and long lenses, is not.

60 In an age of appearances, her story should reassure us. JK Rowling found success and  
made millions through trusting her own invention. We will never know her, but we know  
Harry, and his magic is likely to last.

*Adapted from an article in the The Scotsman newspaper, June 2003.*

	MARKS
1. “Fame conveys the illusion of intimacy.” <b>In your own words</b> , explain how examples the writer gives in the first paragraph illustrate this idea.	3
2. Look at lines 15–18. <b>In your own words</b> , explain what comparisons the writer draws between JK Rowling and Cinderella.	4
3. Explain how the writer’s word choice in lines 19–22 helps to show the negative effects of fame.	4
4. For JK Rowling, what are the advantages and disadvantages of fame? Refer to lines 23–36 in your answer, <b>using your own words</b> .	4
5. Choose <b>one</b> of the two rhetorical questions in paragraph 11 (lines 44–49) and discuss its effect.	2
6. <b>In your own words</b> , explain fully in what ways JK Rowling feels she is “fortunate” (line 53). Give evidence from lines 53–62 to support your answer.	4
7. Read the last paragraph. Identify the writer’s attitude to JK Rowling in this paragraph and give evidence to support your answer.	2
8. Choose <b>one</b> of the following images: “Fame, as she implied, freezes you in one frame.” (line 33) “He treats himself as a logo.” (lines 38–39) “But for those whose fame is built on personality, one crack brings the edifice crashing down.” (lines 51–52) Explain what your chosen image means and analyse its effect.	3
9. Referring to the whole article, <b>in your own words</b> list the key points the writer makes about the nature of fame.	4

[END OF SPECIMEN QUESTION PAPER]

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Extract is adapted from an article titled "Reassuring message of Rowling's wizard world" taken from The Scotsman. Permission sought from Johnston Press plc.