



2011 English

Standard Grade

Foundation, General and Credit – Reading

Finalised Marking Instructions

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QUESTIONS

Write your answers in the spaces provided.

Look at Paragraph 1.

1. **Where** and **when** does the story begin?

Where marsh road/between reed banks/way home (from school)/
(Otterfeast)Bridge (1)

When after school/(start of) Easter Holidays (1)

Marks

2	1	0
2	1	0
2	1	0
2	1	0

2. Why did Lucy call the bridge “Otterfeast Bridge”?

she had seen an otter (1)

eating an eel (1)

3. Write down **two** words from Paragraph 1 which show that Lucy found “this part of the road” thrilling.

excitement (1)

eagerly (1)

Look at Paragraphs 3 and 4.

4. Write down **two** ways the writer suggests that Lucy was uncertain about what she saw.

(i) ref to “peered”/“something”/question/“What was it?”/“A fish?”

(ii) Any two (1) + (1)

Look at Paragraph 5.

5. The eel was “behaving in the strangest way.” (Paragraph 5)

Write down **two** things it did which were strange.

like “two eels fighting”/“knotted itself”/“unknotted”/

“swam quickly round in circles”/“corkscrewing over and over”/“tail flipped”/

“writhing down into mud”/“bobbing its head”/“little mouth opening”

Any two (1) + (1)

PAGE
TOTAL

Look at Paragraphs 6 to 8.

6. “Quite a small eel.” (Paragraph 6)

Why might Lucy be surprised by this?

disturbing the water so much/so much movement or similar (2)

7. “...its squirming, circling, darting dance...”(Paragraph 7)

Explain fully what these words suggest about **how** the eel was moving.

**ref to wriggling/round and round/speed/rhythm/changing direction
Any two (1) + (1)**

8. “...bob, bob, bob.” (Paragraph 7)

Why does the writer repeat the word “bob”?

surfaces/appears (1) repeatedly (1)

9. As Lucy watched the eel,

(a) how did she feel?

**ref to emotional response eg sympathy/concern
OR ref to physical response: “painful twist (somewhere in her middle)” (2)**

(b) what did she want to do?

scoop it up/help it (2)

Look at Paragraphs 10 to 14.

10. When the bridge shook, what **two** things did Lucy do to keep herself steady?

(i) **gripped the bridge/rails (1)**

(ii) **braced her feet apart (1)
lift or gloss acceptable**

Marks		
2		0
2	1	0
2	1	0
2		0
2		0
2	1	0

PAGE
TOTAL

		Marks		
11.	<p>“What was it?” (Paragraph 11)</p> <p>In what way does the writer make this sentence stand out?</p> <p>short/paragraph on its own (2)</p>	2	0	0
12.	<p>“Garronk! Garronk! Garraaaaaak!” (Paragraph 12)</p> <p>Why does the writer use these words?</p> <p>sound (1) made by heron (1) (to show) heron (1) frightened (1)</p>	2	1	0
13.	<p>The heron was “scrambling...out of the reed beds.” (Paragraph 13)</p> <p>Write down another word from this paragraph which shows that the heron moved clumsily.</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;"> <p>floppy/untidy/flailed/ hoisted/tumbled</p> </div> <p>Any one (2)</p>	2	0	0
14.	<p>“Now she felt the loneliness.” (Paragraph 14)</p> <p>Why did Lucy feel like this?</p> <p>ref to heron behaviour/eel gone/scared/strange things happening (2)</p>	2	0	0
15.	<p>Lucy looked around as she stood on the bridge.</p> <p>Write down three things she could see.</p> <p>(i) sky/clouds/water/reeds/“whorls of light”</p> <p>(ii) _____</p> <p>(iii) _____</p> <p>Any three = (2) Any two = (1) One = (0)</p>	2	1	0

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TOTAL

Look at Paragraphs 15 to 17.

16. Explain fully why Lucy thought it was an earthquake.

bridge or road moves/rail moves/ripples on water

Any two (1) + (1)

2 1 0

17. What do you think the writer means by “a completely new kind of fear”?

greater/different (fear than before) (2)

2 0 0

18. “...bottomless black...” (Paragraph 17)

What technique is the writer using in this expression? Tick (✓) the correct box.

Metaphor	
Simile	
Rhyme	
Alliteration	✓

2 0 0

Look at Paragraph 18 to the end of the passage.

19. When Lucy began to walk, why did it feel “like walking on a bouncy narrow plank between skyscrapers”? (Paragraph 18)

unsteady/moving (1)

high up (1)

ref to danger/Lucy’s fear (1)

Any two (1) + (1)

2 1 0

20. Explain fully what Lucy was worrying about as she ran away.

ceiling of house falling on mother/village flattened/

machinery toppling on father

Any two (1) + (1)

2 1 0



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TOTAL

21. Why did the gravel under Lucy’s face “jump slightly”? (Paragraph 19)

strength (1) of shocks/earthquake (1)

2 1 0

22. Lucy heard “the weirdest sound.” (Paragraph 19)

How does the writer show that the sound was weird?

“Nothing like any bird”/“long wailing cry”/“like a fire engine siren”/uses simile

2 0 0

Think about the passage as a whole.

23. Write down **one** piece of evidence from the passage which shows Lucy is an **imaginative** girl.

accept any suitable ref eg naming bridge/bridge’s unsteadiness/ disappearing into middle of the earth/parents’ fate/village’s fate (2)

2 0 0

24. What do you think Lucy will do next? Tick (✓) **one** answer.

Lucy will rush back home to her parents.	
Lucy will run away and get lost in the marsh.	

Give **two** pieces of evidence from the passage to support your answer.

(i) **if “rush back home” accept refs to fear for herself/concern for parents/ concern for village/knows area**

(ii) **if “get lost” accept refs to panic/earthquake/ disorientation/“blindly”**

2 1 0

Any two (1) + (1) No marks for choice alone.



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[END OF MARKING INSTRUCTIONS]

QUESTIONS

Write your answers in the spaces provided.

Look at Paragraph 1.

1. "Glasgow didn't have Christmas, it was Christmas." (Paragraph 1)

What do you think the writer means by this?

special link with Christmas/identified Glasgow with Christmas/
when she thought of Glasgow she thought of Christmas/important event/ or
similar idea (2)

2. Explain **one** of the two surprising things the writer tells us about herself.

lived at seaside (1) did not swim (1)
OR appreciated beauty (1) broke ornaments (1)

3. "... sunburn, seagulls and seafood." (Paragraph 1)

Identify the technique used here.

alliteration/list (2)

4. Glasgow was more popular than the seaside in the winter. Give **three** things Glasgow could offer in winter that the writer's town could not.

(i) dazzle/warmth of crowds/(snowy) shop displays/

(ii) cheer/hundreds of trees/lights

(iii) Any three = (2) Any two = (1) Any one = (0)

5. Write down **one** thing the writer's sister **did** and **one** thing she **said** which showed her view of her town.

"rolling her eyes" (1)
"Our town is a dump"/"We've only a daft wee tree" (1)

Marks

2	0	
2	1	0
2	0	
2	1	0
2	1	0

PAGE
TOTAL

Look at Paragraphs 2 to 4.

6. Give **two** details which show that preparing to travel to Glasgow was not pleasant for the writer.

ref to made to dress up/
mother cleaning her face with spit or hurting her face/
warning her about gloves
Any two (1) + (1)

2 1 0

7. "Whatever "it" was, I knew to steer clear." (Paragraph 4)

In what way does the writer make this statement stand out?

paragraph on its own/sentence on its own/short sentence (2)

2 0 0

Look at Paragraph 5.

8. In your own words, explain what spoiled the view out of the train window on the way to Glasgow.

could see very little (gloss of "our view was strips"/"visible in glimpses") (1)
due to dirty windows (gloss of "filthy"/"through grime") (1)
Straight lifts = (0)

2 1 0

9. "Central Station, however, supplied the journey's missing sense of space." (Paragraph 5)

Give **two** ways in which the writer shows the "space" of Central Station.

"big enough for trains to roll right inside"/"high as cliffs"/
"pigeons indoors"/"clock the size of our bathroom"
lift or gloss acceptable
Any two (1) + (1)

2 1 0

10. "A bouquet of pigeons with rose-pink chests opened like roses." (Paragraph 5)

- (a) Identify **two** techniques used here.

metaphor/simile/alliteration/assonance
Any two (1) + (1)

2 1 0

- (b) Explain what the pigeons are doing.

flying up/flying away/taking off/spreading their wings (2)
NB flying (0)

2 0 0

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TOTAL

Look at Paragraph 6.

11. "...a black city." (Paragraph 6)

How does the writer continue this idea in Paragraph 6?

"(buildings coated in velvet-deep) soot"/"charcoal-coloured (statues)"/
"ash-grey (walls)"/general comment on dirty or dark features
Any two (1) + (1)

12. Give **one** piece of evidence which shows that the streets were crowded.

"my face brushing against the tweedy coats of strangers"
lift or gloss acceptable

13. Explain the use of the dashes in the expression "–my mother’s words–".
 (Paragraph 6)

parenthesis/extra information (1)
to show writer does not agree/it is mother’s opinion (1)

14. **In your own words**, explain why the Santa costume was not convincing.

beard lop-sided/at an angle (gloss of "squinty") (1)
elastic too long/does not fit (gloss of "elastic...stretched too far") (1)

15. What did the writer’s mother do to make her sit on "Santa’s" knee?

shoved her/
lifted her up/placed her (on his knee) Any two (1) + (1)

16. Write down **two** expressions which show the writer’s confusion about what the gift was.

"(miniature) butcher’s tools"/ "whatever they were for"/
"(little pink) cutlery set"
Any two (1) + (1)

Marks		
2	1	0
2		0
2	1	0
2	1	0
2	1	0
2	1	0

PAGE
TOTAL

		Marks		
17.	In your own words, explain fully how the writer felt about receiving the gift. ref to uncertainty (gloss of "Whatever they were for")/ positive reaction (gloss of "lovely")/ could not believe she was allowed to keep it (gloss of "It took...mine") <hr/> Any two (1) + (1)	2	1	0
Look at Paragraphs 7 and 8.				
18.	In what way were the writer and her mother "like angels"? high up/looking down/above the lights and bells (2) <hr/>	2		0
19.	What was "odd" about the shopping trip? nothing was bought (apart from food)/ they had come for the lights (not to buy things) (2) <hr/>	2		0
20.	Explain fully why the starlings made such an impression on the writer when she first saw them. ref to "natural"/number/movement/sound Any two (1) + (1) <hr/>	2	1	0
Read Paragraph 9 to end of the passage.				
21.	Give two pieces of evidence from Paragraph 9 which show the writer really enjoyed this outing. mother had to pull her away/ ref to "All the way back"/ sister was right or would not have imagined it/ ref to magic Any two (1) + (1) <hr/>	2	1	0
22.	"But it was worth it." (Paragraph 10) Why was the writer in trouble on the way home and why was it "worth it"? gloves were dirty (1) experience of the birds (1) <hr/>	2	1	0

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TOTAL

23. The visit made a lasting impression on the writer. In what way does she show this in Paragraph 11?

**(still) feeds birds at Christmas (1)
first thing (1)**

2	1	0
2	0	0

Think about the passage as a whole.

24. Do you think the writer gives a realistic description of this childhood experience?

Give **one** piece of evidence from the passage to support your answer.

Yes	
No	

**If “Yes” accept suitable ref eg words or actions of sister or mother/
child’s reaction to train journey or station or store or Santa or birds**

**If “No” accept suitable ref eg unlikely small child more excited by
birds than Christmas toys/Santa**

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TOTAL

[END OF MARKING INSTRUCTIONS]

QUESTIONS

Write your answers in the spaces provided.

Look at Paragraphs 1 and 2.

1. "It is a Wednesday night in Glasgow." (Paragraph 1)

Why do you think the writer begins the article with this information?

sets the scene/creates immediacy/highlights everyday nature of scene/
involves reader (2)

Marks		
2		0

2. Comment on the writer's use of **word choice** to show the agility of the "athletic youths".

"bound (over rocks)"/"sure-footed"/"leaping"/"like cats"/
"trainers crunching into the gravel"/"roll on to their shoulders"/
"springing (up)"/"pushing off"/"fluid"/"unbroken"/
"up and over a wall"/"vaulting (a railing)" (1)
plus suitable comment eg suggests speed/energy/flexibility (1)

2	1	0
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3. "...unorthodox piece of urban theatre..." (Paragraph 2)

In your own words, explain what this means.

gloss of "unorthodox" eg different/alternative (1)
gloss of "urban theatre" eg drama/show based in a city/street (1)

2	1	0
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Look at Paragraphs 3 and 4.

4. Using your own words as far as possible, give **three** reasons why parkour appeals to Glynn Forsythe.

ref to freedom eg go where you choose
ref to speed
gloss of "interesting"
All three = (2)
Any two = (1)
One = (0)

2	1	0
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5. "...a walkway snaking into the distance." (Paragraph 3)

Identify the technique used in this expression and explain why it is appropriate.

metaphor (1)
suggests winding/curved (1)

2	1	0
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PAGE TOTAL

		Marks		
6.	<p>“...to overcome ever-greater barriers.” (Paragraph 4)</p> <p>How does the writer develop this idea in the rest of the paragraph?</p> <p><u>list (1) from “bollards” to “high walls” or of things more difficult to climb (1)</u> <u>OR ref to climax (1) “whole buildings” (1)</u></p>	2	1	0
Look at Paragraphs 5 to 8.				
7.	<p>In your own words, explain the impact of the trailer <i>Rush Hour</i>.</p> <p><u>gloss of “dynamic images” eg exciting pictures/</u> <u>gloss of “lured youngsters out” eg encouraged young people to go outdoors/</u> <u>ref. to change from passivity to activity</u> Any two (1) + (1)</p>	2	1	0
8.	<p>(a) What evidence is there in Paragraphs 6 and 7 of the growing popularity of parkour?</p> <p><u>featured in films/</u> <u>used by clothing firms/</u> <u>ref to different cities</u> Any two (1) + (1)</p> <p>(b) In your own words, explain fully why people enjoy taking part in parkour.</p> <p><u>trendy/underground/different/not ‘safe’/</u> <u>breaks rules/spontaneous/or similar ideas</u> Any two (1) + (1) Straight lifts = (0)</p>	2	1	0
9.	<p>“Therein lies the problem, though.” (Paragraph 8)</p> <p>Explain how this sentence acts as a link between Paragraphs 7 and 8.</p> <p><u>“Therein” refers back to previous paragraph (why it is popular) (1)</u> <u>“the problem” refers forward to paragraph 8 (explanation of why popularity has created problems)/sensible comment on “though” (1)</u></p>	2	1	0
10.	<p>“...a catalyst for its growth...” (Paragraph 8)</p> <p>In your own words, explain what “catalyst” means in this expression.</p> <p><u>cause/reason/contributory factor/accelerant</u></p>	2		0

11. Using your own words as far as possible, explain the **two** different views of parkour outlined in Paragraph 8.

gloss of “dangerous jumps (across tenements)”/ “flips and tricks”/commercialism (1) versus

gloss of “fine-tuning the mind and body”/“overcome obstacles and fear”/

individual pursuit (1)

Straight lifts = (0)

2 1 0

Look at Paragraphs 10 to 13.

12. Chris Grant describes *Jump Britain* as “the best thing and the worst thing” to happen to parkour. (Paragraph 10)

In your own words explain:

(a) why it was “the best thing”?

got more people involved/raised awareness (gloss of “popularised”) (2)

2 0 0

(b) why it was “the worst thing”?

caused misunderstanding (gloss of “responsible for a lot of misconceptions”) (2)

2 0 0

13. What do “Glasgow’s serious traceurs” (Paragraph 12) aim to achieve?

Explain **one** way in which they hope to achieve their aim.

fuller understanding/wider acceptance of parkour (1)

encourage people to come and watch (1)

Straight lift = (0)

2 1 0

14. Which description best sums up the writer’s reaction, as he watches the traceurs train? Tick (✓) **one** box.

Concerned, in case they injure themselves.	
Jealous, because they are so talented.	
Admiring, because they show skill and care.	✓
Dismissive, because it is a worthless activity.	

2 0 0

PAGE
TOTAL

		Marks		
15.	From Paragraph 13, describe two ways in which parkour could help society. <u>help fight obesity (1)</u> <u>encourage risk-taking (1)</u>	2	1	0
Look at Paragraphs 14 and 15.				
16.	What evidence is there of the success of both Chris Grant’s adult and school classes? <u>adult: “more than 100”/many people attend (1)</u> <u>schools: schools “have requested further sessions” (1)</u>	2	1	0
17.	Comment on the writer’s use of the word “innocuous” to describe the wooden posts in Paragraph 15. <u>“innocuous” means harmless (1)</u> <u>but the injury happened at the posts (1)</u> <u>ref. to irony (1)</u> <u>Any two (1) + (1)</u>	2	1	0
18.	“...poised like trapeze artists...” (Paragraph 15) Identify the technique used in this expression and explain why it is appropriate. <u>simile (1)</u> <u>suggests balance/skill/grace/high up/hint of danger/like performer</u> <u>or similar idea (1)</u>	2	1	0
19.	“The main problem for us is bureaucracy.” (Paragraph 15) Show how the context helps you understand the meaning of “bureaucracy”. Meaning <u>official procedures/paperwork or similar idea (1)</u> Context <u>liability insurance/(signed) disclaimers/risk assessment (1)</u> If meaning wrong, context wrong.	2	1	0

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TOTAL

Look at Paragraph 16 to the end of the passage.

20. How does the writer illustrate “the demographic make-up of the group”? (Paragraph 16)

ref to male and female/students/teachers/age

Any two (1) + (1)

NB more general comment eg different sorts of people (1)

2 1 0

21. Why do you think the writer includes the interview with Angie Rupp?

shows that women also involved/professional/educated/

older/from Munich: international element/positive role model/ref to positive content of interview (2)

2 0

22. In your own words, explain one way that parkour can have a wider impact on life, according to Angie Rupp.

measuring dangers (gloss of “It makes any risk...go”)/make yourself achieve more (gloss of “pushing...time”)/work out difficulties (gloss of “assess problems”)/approach life with strength (gloss of “take...life”) (2)

2 0

Think about the passage as a whole.

23. Tick (✓) the box beside the statement which you think best sums up what parkour is all about.

Pushing yourself mentally and physically.	
Allowing anyone to achieve great things.	
Being an individual is important in modern society.	

By referring closely to the passage, give **two** pieces of evidence to support the choice you have made.

If “Pushing yourself...” accept refs to eg mental fitness/ physical fitness/agility/

Angie Rupp’s views/Chris Grant’s training or coaching

If “Allowing anyone to achieve...” accept refs to eg variety of people taking part/impact on everyday life

If “Being an individual...” accept refs to eg (unfair) criticism by media/ Glynn Forsythe’s views/Paragraph 4 “individuals find their own way”

Two pieces of evidence (1) + (1)

No marks for choice alone

2 1 0



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TOTAL

[END OF MARKING INSTRUCTIONS]