



# **2013 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.*

## Part Two: Marking Instructions for each Question

### PLEASE DON'T KILL OFF OUR NURSERY RHYMES

*Studies suggest that learning nursery rhymes builds children's confidence and can help with reading skills.*

Coming home from nursery, my daughter Ava, 3, recites *Humpty Dumpty*. "Daddy," she says. "Did you know, Humpty Dumpty is an egg?" She ponders for a moment, her brow furrowed: "But Daddy, eggs don't have legs! And eggs don't have bums. So how can he sit on a wall?" This leads to a lengthy discussion about other things eggs don't possess—such as eyebrows, nostrils and bicycles.

5 Nursery rhymes have always been part of Ava's life. But a recent survey has shown that nursery rhymes are falling out of favour, with parents claiming they are too old-fashioned to interest children. According to the survey, only 36 per cent of parents in the UK regularly use nursery rhymes, while almost a quarter admit they have never sung one with their child.

10 It's sad that so many parents don't even think about nursery rhymes. Our goal is to encourage children to have a love of books but, before that, it's about living in a language-rich environment—and rhymes are part of that. They're also tremendously valuable as a confidence-builder. What you find out about yourself when you learn a rhyme and then get a round of applause is really important.

15 More than 20 per cent of young parents claimed not to use rhymes because they don't consider them "educational". Yet numerous studies report a significant relationship between nursery rhyme knowledge at the age of 3 and success in reading and spelling at 5 and 6. The reasons are complex, but the theory is this: the better children are at detecting syllables and rhymes at an early age, the quicker and more successful their progress with reading. Familiarity with nursery rhymes appears to help. They have an educational value we still don't entirely understand. They enable children to become interested in the rhythm and patterns of language in a way that listening to stories doesn't provide.

25 I arranged to sit in on the "music" sessions at Ava's nursery to see what role nursery rhymes have in the education of preschool children, and if children have the foggiest idea what they mean.

The singalongs usually consist of half traditional nursery rhymes and half original compositions, where the appeal lies in repetitive melody and strong rhythmic element.

30 Rhymes with actions, such as *Incey Wincey Spider*, are especially good for early learning. Some kids can't sit still for long, so these rhymes help them to focus.

The group start with *Ring a Ring o' Roses*, with its much-loved cue to "all fall down".

The children love it. Next, *The Grand Old Duke of York*. Afterwards, the class discusses the words. The teacher asks, "Where does the Grand Old Duke march up to?" Blank

35 expressions. It's clear that they just sing along with the sounds.

Next, it's *Baa Baa Black Sheep*. Out of 12 children, ten claim that this is their favourite.

Ask them what it's about and once again they haven't a clue. "Who does the sheep give some wool to?" asks the teacher. Silence. She gives them a hint: "He gives some to the master, and some to . . .

- 40 “The Dane!” exclaims one two-year-old.  
At this point a little girl breaks into a rendition of “I’m a Barbie girl, in a Barbie world.” Which neatly brings us on to adverts. If we’re looking to point a finger of blame for the death of nursery rhymes, we could look at toys and clothes companies with jingles that worm into our brains.
- 45 The Simpsons portrayed this in an episode where the family celebrates Maggie’s first birthday. “Let’s all sing a song,” suggests Marge. There are blank looks, then the family circuits the dining table, flapping their arms and singing “I feel like chicken tonight”. TV theme tunes are nearly as bad. I ask one little girl in the group what her favourite nursery rhyme is and she replies: “Postman Pat.”
- 50 The session is drawing to a close and the teacher opens a bag of teddy bears and passes them round. “We’re going to sing *Rock-a-Bye Baby* to help our teddies get to sleep.” Millie, 3, suddenly pipes up. “I don’t like *Rock-a-Bye Baby*,” she says firmly. Why not? “Because the baby falls.”
- 55 The others have never considered these lines, said to originate from Native American mothers placing their babies in hammocks suspended from the low branches of a tree. The nursery manager rejects the idea that nursery rhymes are not educational: “The more obscure ones are almost better because they open up the children’s imagination. It doesn’t matter if they understand the meaning or not—rhymes introduce them to new words and give them different ideas.”
- 60 It’s certainly true that, while most of the entertainment to which children are exposed reflects things which are familiar to them, nursery rhymes conjure up a world that is out of time. Some argue that rhymes stimulate the imagination in unwanted ways. There’s no question that they often contain unsettling imagery. *Oranges and Lemons*, for example, ends with the lines “Here comes a candle to light you to bed/Here comes a
- 65 chopper to chop off your head”. I still remember being shocked, as a child, by the farmer’s wife in *Three Blind Mice* chopping off their tails with a carving knife. Indeed, whipping, chopping and beating are all part of your average rhyme. Yet there is no evidence of children being upset by the brutal imagery in nursery rhymes. It is possible that this is because it is “distanced”
- 70 through the experience of play, like the violence of cartoons like *Tom and Jerry* seems to be. Nursery rhymes are a free resource—something that involves language and action and a handover of learning. They’re a springboard into the world of books, because if children know rhymes, they can open a book, see them there and match their memory
- 75 to what they see on the page. Educationally they’re a wonderfully flexible tool. It would be a tragedy if they disappeared.

Damon Syson, in *The Times*

Question			Expected Answer/s	Max Mark	Additional Guidance
1			<p><b>What does “her brow furrowed” (lines 2–3) suggest about the writer’s little girl?</b></p> <p>She is (eg) puzzled / perplexed / confused / mystified / baffled / worried / thinking (hard)</p>	1U	
2	a		<p><b>Look at lines 6–10 and then explain in your own words what has happened because parents think nursery rhymes are “too old-fashioned to interest children”.</b></p> <p>Gloss of “are falling out of favour” – eg they are less popular / fewer parents use them</p>	1U	There must be the idea of decline, not just paucity
2	b		<p><b>How does the writer try to prove this point?</b></p> <p>He uses / refers to statistics/figures/the word “only”</p>	1A	
3			<p><b>Look at lines 11–15, and then explain in your own words two reasons why “It’s sad that so many parents don’t even think about nursery rhymes”.</b></p> <p>Some attempt at glosses of</p> <p>“living in a language-rich environment – and rhymes are a part of that” eg rhymes contribute to a life where language is prominent / valued / important <b>(1)</b></p> <p>“They’re also tremendously valuable as a confidence-builder” eg they are useful in increasing self-esteem <b>(1)</b></p> <p>[Accept also a gloss of “encourage children to have a love of books” eg help them to like reading] <b>(1)</b></p> <p><b>Any two</b></p>	2U	

Question			Expected Answer/s	Max Mark	Additional Guidance
4			<p><b>Explain fully why it is appropriate for the writer to use “Yet” (line 17) at this point in his argument.</b></p> <p>It signals / points out / clarifies the contrast or contradiction <b>(1)</b>  between the claim that rhymes are not educational <b>(1)</b>  and the evidence which shows the opposite to be true <b>(1)</b></p> <p><b>(Generalised comment on the linking function of “Yet” = 1 only)</b></p>	3U/A	
5			<p><b>Explain why the writer uses a colon (:) in line 19.</b></p> <p>It introduces/signals an explanation or expansion <b>(1)</b>  of the “theory” <b>(1)</b>  <b>OR</b>  it introduces <b>(1)</b>  what the theory is <b>(1)</b></p>	2A	

Question			Expected Answer/s	Max Mark	Additional Guidance
6			<p><b>Look at lines 25–27, and then explain why this paragraph works well as a link between sections of the writer’s account.</b></p> <p><b>Approach 1</b></p> <p>“nursery rhymes” <b>(1)</b> links back (to expression used in previous paragraph) <b>(1)</b> <b>OR</b> “(the) education (of preschool children)” <b>(1)</b> links back (to previous details about early learning) <b>(1)</b>; <b>OR</b> “the ‘music’ session” <b>(1)</b> looks forward (to details about the songs) <b>(1)</b> <b>OR</b> “(if children have) the foggiest idea (what they mean)” <b>(1)</b> looks forward (to details about lack of understanding) <b>(1)</b></p> <p><b>Approach 2</b></p> <p>Appropriate comment on how the whole paragraph links back (1) <b>AND</b> Appropriate comment on how the whole paragraph looks forward (1)</p> <p>Watch for condensed answer, eg it links the theoretical <b>(1)</b> with the practical <b>(1)</b></p>	2A	<p>In approach 1, do not reward “links” alone – must be in the right direction.</p> <p>Pattern is <b>what</b> (1) looks <b>where</b> (1)</p>

Question			Expected Answer/s	Max Mark	Additional Guidance
7	a		<p><b>Look at lines 28–39.</b></p> <p><b>Explain in your own words why <i>Incey Wincey Spider</i> is “especially good for early learning”.</b></p> <p>Glosses of</p> <p>“(with) actions”                      eg there is movement <b>(1)</b></p> <p>and</p> <p><b>EITHER</b></p> <p>helps those who “can’t sit still”      eg counters fidgeting / restlessness <b>(1)</b></p> <p><b>OR</b></p> <p>“help them to focus”              eg aid concentration <b>(1)</b></p>	2U	Do not award more than one mark from the “either / or” section
7	b		<p><b>What do the children’s responses to the teacher’s questions about the words of rhymes confirm?</b></p> <p>They don’t understand them / have not thought about their meaning</p>	1U	
7	c		<p><b>What is noticeable about the structure of the sentences in which these responses are indicated?</b></p> <p>(Both) very short / lacking verbs / minor sentences</p>	1A	



Question			Expected Answer/s	Max Mark	Additional Guidance
8			How effective do you find the writer's use of the sentence which begins "At this point" (line 41)?	2E	
			<p>It (neatly) shows (1)  where children's interests (now) lie (1)  <b>OR</b>  It (adroitly /cleverly) introduces (1)  the change of topic (from traditional to modern) (1)  <b>OR</b>  It (clearly/appropriately) illustrates (1)  the children's short concentration span (1)  <b>OR</b>  It (clearly/appropriately) illustrates (1)  the children's flawed comprehension (1)  <b>OR</b>  It (neatly) continues the humour (1)  previously exemplified (1)  <b>OR</b>  The contrast between "rendition" and the (fatuous) song (1)  Is humorous (1)</p> <p>Accept also relevant adverse criticism eg  It is contrived or self-congratulatory (1) +  supporting evidence (1)</p>		Idea of showing must be linked to something valid. General / unsubstantiated claim about illustration alone = 0

Question			Expected Answer/s	Max Mark	Additional Guidance
9			<p><b>How effective do you find the expression “jingles that worm into our brains” (lines 43–44) as an image or metaphor?</b></p> <p>Just as worms go (a long way) down into the ground <b>(1)</b></p> <p><b>OR</b> just as worms are invisible <b>(1)</b></p> <p><b>OR</b> just as (some) worms can do damage <b>(1)</b></p> <p><b>OR</b> just as worms move slowly <b>(1)</b></p> <p><b>OR</b> just as (some people think that) worms are repulsive <b>(1)</b></p> <p>Any one area of similarity / correspondence, with the relevance to both sides of the comparison indicated</p>	2E	

Question			Expected Answer/s	Max Mark	Additional Guidance
10			<p><b>Show how one example of the word choice in lines 50–53 suggests something about the little girl’s character.</b></p> <p>“suddenly” suggests eg impetuosity</p> <p>“pipes up” suggests eg (over-) confidence</p> <p>“firmly” suggests eg strength of conviction</p> <p>Accept also</p> <p>“Because the baby falls” suggests eg logic or compassion</p> <p><b>Acceptable example (1) + comment (1)</b></p>	2A	
11			<p><b>The writer acknowledges that “rhymes stimulate the imagination in unwanted ways” (line 62), and goes on to illustrate what he means by this. Explain in your own words what his point is.</b></p> <p>Glosses of “unsettling imagery” – eg ideas / pictures / concepts (1) which could be violent / upsetting / disturbing (1)</p>	2U	
12	a		<p><b>Explain why the writer uses inverted commas round “distanced” in line 69.</b></p> <p>It is being used in an unfamiliar / specialised sense / is jargon / is not being used literally</p>	1A	
12	b		<p><b>How does the reference to <i>Tom and Jerry</i> cartoons help the writer’s argument here?</b></p> <p>it gives an example (1) of harmless violence (1) <b>OR</b> The violence contained in nursery rhymes (1) is as harmless as that in T&amp;J (or cartoons in general) (1) <b>OR</b> Idea of it using the known (1) to explain the unknown (1)</p>	2A	

Question			Expected Answer/s	Max Mark	Additional Guidance							
13	a	<p><b>Think about the passage as a whole.</b></p> <p><b>Explain how effective you find any part of the final paragraph as a conclusion to the passage.</b></p> <p>Selection of or reference to a relevant element from the final paragraph <b>(1)</b>; relation of that to a relevant aspect elsewhere in the passage <b>(1)</b></p> <p>Eg</p> <table><tr><td>“something that involves language and action (and a handover of learning)” <b>(1)</b></td><td>revisits idea of content of rhymes or idea of movement <b>(1)</b></td></tr><tr><td>“They’re a springboard into the world of books” / “if children know rhymes, they can open a book” <b>(1)</b></td><td>revisits idea of familiarity with rhymes helping with literacy <b>(1)</b></td></tr><tr><td>“Educationally they’re a wonderfully flexible tool” <b>(1)</b></td><td>revisits (the idea of) “an educational value” <b>(1)</b></td></tr><tr><td>“It would be a tragedy if they disappeared” <b>(1)</b></td><td>revisits “it’s sad that so many parents don’t even think about nursery rhymes” OR the title <b>(1)</b></td></tr></table>	“something that involves language and action (and a handover of learning)” <b>(1)</b>	revisits idea of content of rhymes or idea of movement <b>(1)</b>	“They’re a springboard into the world of books” / “if children know rhymes, they can open a book” <b>(1)</b>	revisits idea of familiarity with rhymes helping with literacy <b>(1)</b>	“Educationally they’re a wonderfully flexible tool” <b>(1)</b>	revisits (the idea of) “an educational value” <b>(1)</b>	“It would be a tragedy if they disappeared” <b>(1)</b>	revisits “it’s sad that so many parents don’t even think about nursery rhymes” OR the title <b>(1)</b>	2E	
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13	b	<p><b>Explain briefly to what extent the writer has persuaded you that “It would be a tragedy” (lines 75–76) if nursery rhymes disappeared.</b></p> <p>Agreement or disagreement acceptable – mark is for any relevant point to support averred reaction</p>	1E									

[END OF MARKING INSTRUCTIONS]