



National
Qualifications
2016

2016 English Reading for Understanding, Analysis and Evaluation

National 5

Finalised Marking Instructions

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General Marking Principles for National 5 English: Reading for Understanding, Analysis and Evaluation

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 detailed marking instructions, which identify the key features required in candidate responses.

- (a)** Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b)** Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c)** 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.
- (d)** Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language.
- (e)** Unless quoting from the passage, the candidates should use their own words as far as possible.

The following notes are offered to support markers in making judgements on candidates' evidence.

Marking Instructions for each question

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.			Any two points NB Some bullet points may gain 2 marks	2	Glosses of: <ul style="list-style-type: none"> • “follow in the footsteps of Diana Ross and Whitney Houston” eg she was a great (female) singer/star (1) too (1) • “belt out” eg give a powerful delivery (1) • “the voice of Elsa” / “the most successful animated film ...” eg she was the singer of the hit film/song (1) • “ubiquitous” eg the song was heard everywhere (accept eg ‘was well known’) (1) • “Oscar-winning” eg the song was critically acclaimed (1) • “more than three million copies sold” eg the song was (very) popular/profitable (1) • “(more than passing) acquaintance” eg she has (good) experience (1) • “with anthems” eg of important /highly-regarded songs (1)
2.			Reference (1) Comment (1) Do not reward reference to or comment on “success”. If <u>no</u> reference given, any comment cannot be awarded.	2	<ul style="list-style-type: none"> • “stratospheric”(1) eg suggests signal/immense/far-reaching/heightened achievement/out of this world (1) • “(takings of more than) £800 million” (1) OR “it’s No 5 in the all-time list of highest-grossing films” (1) OR uses statistics (1) eg to show that the film has made a great deal of money (1) <ul style="list-style-type: none"> • uses parenthesis (1) to include (significant) statistics/evidence (1) • “has elevated her” (1) eg she has achieved greater prominence (1) • “into a new league” (1) eg into a different (superior) context (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
3.			<p>Any five points</p> <p>NB Answers should focus on mindset rather than events</p> <p>NB Last bullet point may gain 2 marks</p>	5	<p>Glosses of:</p> <ul style="list-style-type: none"> • “she has clearly been reprimanded” eg they have a system of discipline/control (1) • “by the Disney suits” eg they are conventionally dressed (ie reference to <u>appearance</u>) (1) • “by the Disney suits” eg conservative/corporate/faceless (ie reference to <u>attitude/mindset</u>) (1) • “Apparently I spoke out of turn” eg they disliked dissent (1) • “Disney doesn’t have sequels, (so it would be a first if there was one)” eg they don’t (usually) produce follow-up films (1) • “stage show” OR “six-minute short” OR “new song” indicates eg (commercial) versatility (1) • “(much) mooted” eg Disney is the centre of speculation (1) • “the Disney people keep things close to their chests” OR “tight-lipped” eg they are secretive/ they say little (1) • “happy to milk the commercial opportunities” OR “enjoyed a mighty bump” eg they take pleasure in exploiting/ maximising (1) the financial gain (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
4.			<p>Reference (1) Comment (1) x2</p> <p>If <u>no</u> reference given, any comment cannot be rewarded.</p>	4	<p>Reference to:</p> <ul style="list-style-type: none"> • “There to be shot at” (1) eg suggests people’s readiness to denigrate (1) OR (image of) “shot at” (1) illustrates eg the critics’ aggression/hostility /targeting (1) • “criticised” (1) eg indicates open to negative comment (1) • “failing to hit a high note” (1) eg suggest harshness of criticism (1) • parenthetical insertion (of “singing in sub-zero temperatures”) (1) eg serves to highlight the point (1) • substance of “sub-zero temperatures” (1) eg adverse conditions (1) • “still some who noticed the odd flat note” (1) eg suggests (excessive) vigilance of audience/ inability to please everyone (1) • “The unnerving” (1) eg it is scary (1) • “proximity” (1) eg the footballers are close (1) • “of several dozen” (1) eg there are many of them (1) • “hulking (American footballers)” OR “huge” (1) eg they are <u>very</u> big/intimidating (1) • “strong presence (these athletes have)” (1) eg they have an aura/ charisma (1) • “you’re this one woman, singing on her own” (1) eg she was alone/an outnumbered female (1) • “(they’re so ...) daunting” (1) eg (the men are) intimidating (1) • use of ellipsis (1) suggests she wants to be precise in her own comments/provides a <u>dramatic</u> pause/emphasises “daunting” (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
5.			Any one pair, OR two correct selections covering different directions	2	<p>For example:</p> <ul style="list-style-type: none"> • “One woman” looks back (1) to “one woman” OR “on her own” OR the idea of isolation (1) • “squad of men” looks back (1) to “several dozen hulking” OR “huge” OR “American footballers” OR the idea of male physical presence (1) • “Frozen” looks forward (1) to “Disney animation” (1) • “a feminist breakthrough” looks forward (1) to (idea of) “The first ... to be directed ... by a woman” OR “love ... between two sisters” OR “not because some Prince Charming is saving the day” (1) • “One woman opposite a squad of men” (accept paraphrase) looks back (1) to the isolation of Idina Menzel (1) • information <u>before colon</u> looks back (1) information <u>after colon</u> looks forward (1)
6.			<p>Reference (1) Comment (1) x2</p> <p>If <u>no</u> reference given, any comment cannot be rewarded.</p>	4	<ul style="list-style-type: none"> • “heroine” eg strength of character • “subtle” (1) eg not straightforward (1) • “conflicted” (1) eg has contradictory emotions/ internal battles/ complications (1) • “sorceress” (1) eg supernatural (1) • “struggling to control her powers” (1) eg has difficulties with her abilities (1) • “she keeps [Anna] at a distance” (1) eg deliberately remote (1) • “for fear of turning her into a popsicle” (1) eg she wields (potentially harmful) power (1) • “(grandiose) sulks” (1) eg is (spectacularly) moody (1) • “emo (princess)” (1) eg alternative/sensitive/of dark mind or appearance/saturnine (1) • “(definitely) complicated” (1) eg (undeniably) complex (1) • “not stereotypes” (1) eg not predictable/what is conventionally expected (1)

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7.			<p>No mix and match</p> <p>NB “slip” is a lift NB “mistake” is a lift NB “representing ... sisters” is a lift</p>	2	<ul style="list-style-type: none"> Her sister’s company (1) (beautifully) encapsulated key ideas of the films (1) OR Travolta’s error (1) heightened her profile (1) OR The song was up for (and won) an (top) award – “Oscar” may be lifted (1) and she got to sing it (1)
8.			<p>Possible to gain full marks through examination of one linguistic aspect</p>	4	<p>Sentence structure:</p> <ul style="list-style-type: none"> Long compared to short sentences OR appropriate contrasting references (1) shows complexity compared simplicity (1) <p>Tone:</p> <ul style="list-style-type: none"> Appropriate contrasting references eg “several zeitgeist-y things across different generations” / “people who are trying to find themselves” compared with “one more (burning) question” / “No I do not!” (1) shows formality/seriousness compared to lightness humour/vehemence (1) <p>Word choice:</p> <ul style="list-style-type: none"> “zeitgeist-y” or “resonate” compared to “Does she have her own Elsa dress” (1) shows the difference between difficulty and simplicity (1) “proud” and “much to learn” (1) exhibits the difference between self-esteem and humility (1) “<i>Rent</i> to <i>Wicked</i>” OR “<i>Glee</i> to <i>Frozen</i>” (1) illustrates then and now (1) “Frozen” and “burning” (1) Comment must show understanding these are antonyms (1) “certainly aware” and “I have as much to learn myself” (1) Comment must show understanding these are antonymous (1)

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			<table><tr><th>Reference to</th><th>Glossed by (eg)</th></tr><tr><td>"I spoke out of turn"</td><td>She can be forthright/impulsive</td></tr><tr><td>"I'd have to play Elsa's mother, probably" or "she laughs"</td><td>She has a (self-deprecating) sense of humour</td></tr><tr><td>"she sounds slightly disappointed"</td><td>She likes to be the star/centre of attention/is self-centred</td></tr><tr><td>Despite criticisms</td><td>She shows persistence</td></tr><tr><td>"they're ... daunting"</td><td>She can be intimidated</td></tr><tr><td>"not because some Prince Charming is saving the day"</td><td>She is assertive/feminist</td></tr><tr><td>"It was Cara whom Menzel took as her date"</td><td>She is close to/fond of her sister/caring</td></tr><tr><td>"wincingly"</td><td>She is modest/embarrassed by her sister's admiration</td></tr><tr><td>"she ... recognises ... Travolta's slip"</td><td>She is perceptive/realistic</td></tr><tr><td>"her conversation is a mix of Broadway-speak"</td><td>She can be/is shrewd enough to adapt to her environment/use platitudes</td></tr><tr><td>"battled-hardened"</td><td>She is tough/resilient</td></tr><tr><td>"ambition"</td><td>She has aspirations</td></tr><tr><td>"aware of the value of appearing"</td><td>She is shrewd / pragmatic</td></tr><tr><td>"I'm proud of that"</td><td>She relishes fans' identification with her</td></tr><tr><td>"I have as much to learn myself"</td><td>She is modest / self-aware</td></tr><tr><td>"I don't look that good as a blonde"</td><td>She is modest NB please don't credit 'modest' twice</td></tr><tr><td>"she'd also quite enjoy ruling over her own wintry kingdom"</td><td>She enjoys power/dominance/prominence</td></tr></table>			Reference to	Glossed by (eg)	"I spoke out of turn"	She can be forthright/impulsive	"I'd have to play Elsa's mother, probably" or "she laughs"	She has a (self-deprecating) sense of humour	"she sounds slightly disappointed"	She likes to be the star/centre of attention/is self-centred	Despite criticisms	She shows persistence	"they're ... daunting"	She can be intimidated	"not because some Prince Charming is saving the day"	She is assertive/feminist	"It was Cara whom Menzel took as her date"	She is close to/fond of her sister/caring	"wincingly"	She is modest/embarrassed by her sister's admiration	"she ... recognises ... Travolta's slip"	She is perceptive/realistic	"her conversation is a mix of Broadway-speak"	She can be/is shrewd enough to adapt to her environment/use platitudes	"battled-hardened"	She is tough/resilient	"ambition"	She has aspirations	"aware of the value of appearing"	She is shrewd / pragmatic	"I'm proud of that"	She relishes fans' identification with her	"I have as much to learn myself"	She is modest / self-aware	"I don't look that good as a blonde"	She is modest NB please don't credit 'modest' twice	"she'd also quite enjoy ruling over her own wintry kingdom"	She enjoys power/dominance/prominence
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			<p>Any five.</p> <p>The question focuses on <u>personality</u>, not ability.</p>																																						

[END OF MARKING INSTRUCTIONS]