

**PERTH HIGH SCHOOL
ENGLISH DEPARTMENT**

**RUAE SKILLS
HIGHER**



MISS HYND

HOW TO USE THE READING FOR UNDERSTANDING, ANALYSIS and EVALUATION (RUAE) BOOKLET

- * This booklet is designed to reinforce your understanding of how to answer RUAE style questions in the Higher examination.
- * You should use the notes you have taken in class on Close Reading/RUAE techniques as a guide to help you when answering questions in the this booklet.
- * There are sections on Understanding and Analysis style questions.
- * Each exercise is worth between 10 and 20 marks. You should attempt all the questions for each exercise.
- * Once you have completed each exercise, you should track your progress.
- * You should also think about the skills you are using and how these skills can be transferred in other areas of English, and across other subjects. There is a table at the end of each section for you to complete the transferable skills section.

TIPS

- * The RUAE exam is worth 30% of your overall Higher grade.
- * There are questions on each TYPE of RUAE question: notably, 'own words' questions, 'word choice' questions, 'imagery' questions, 'sentence structure and punctuation' questions, 'tone' questions and 'use of language' questions.
- * Pay attention to how many marks are on offer and read the questions carefully.
- * You can use a dictionary to help you with difficult vocabulary, but remember that you will not have this resource in the final examination.
- * Practice makes perfect; if at first you don't succeed, try again.
- * The skills you learn in the RUAE section will help you with the Textual Analysis of the Scottish Text (Critical Reading paper) and your analysis in Critical Essay writing will improve.

UNDERSTANDING: IN YOUR OWN WORDS

APPROACH

- * Look at how many marks are available
- * Find the answer in the passage and underline / highlight it
- * Express the underlined information using your own words. Remember not to change the original meaning

Context: In this passage, Joseph O'Connor discovers Cajun music in Nashville, the centre of the American music and recording industry.

But modern Cajun is back again now, bristling with multifarious influences, yet still abounding with the rollicking riotous spirit that makes it unique. Recordings by early purist Cajun artists like Nathaan Abshire, Harry Choates and Leo Soleil, as well as more experimental bands like the rockabilly-influenced Wayne Toups and the Crowley Aces, sell in very healthy numbers all over America. The great Cajun band Good Rockin Dopsie and the Cajun Twisters appeared on Paul Simon's platinum-selling album, Graceland. More recently the Grammy-award-winning top ten American hit for Mary Chapin Carpenter, 'Down at the Twist and Shout', brought Cajun to a massive and nationwide young audience. Back home in Ireland, you had to turn off the radio every fifteen minutes if you wanted to avoid hearing it.

1. What evidence is offered that contemporary Cajun music is enjoying a significant revival? (2)

Perhaps another reason for this music's popularity in Ireland is that its let's-party spirit has been shaped by the unspeakable harshness of Cajun history, a history so full of exile, struggle and oppression that it can't help but recall Ireland's own. The Cajuns were poor farmers who hightailed out of France in the seventeenth century to settle in the Canadian provinces now known as Nova Scotia and New Brunswick. Their colony was originally called 'Acadie', after Arcadia, the idyllic Ancient Greece. ('Cajun' is a corruption of 'Arcadian'.) The poor old Acadians had a tough time when they were caught up in the war between the British and the French, and when they refused to swear allegiance to the perfidious Limey crown they were kicked out of their homeland. They drifted south, most of them finally settling in tiny farming, fishing and trapping communities in southern Louisiana. For almost two centuries they were the only immigrant American community not to assimilate at all. They lived in desperate poverty and isolation, eking out a precarious living in the swamps and bayous.

2. What does the author suggest is the reason for the popularity of Cajun music in Ireland? (2)

3. From your reading of this paragraph, provide an outline of the history of the Cajun people. (3)

Context: In this extract from "Sweet Liberty: Travels in Irish America", Joseph O'Connor reaches Graceland, the home of Elvis Presley.

He was born in a shack. He was the King of America. He was the most popular star ever in the history of pop music. He never learned to play the guitar. On stage he moved like no white performer ever had before. He clutched at his groin, caressed his face, swivelled his hips, swung his ass, thrust his pelvis, clawed blindly at the air around him. Offstage he was so shy that he could hardly speak without stammering. He was pilloried and condemned and widely banned for wanting to destroy American youth. He was a regular church-attender. People said he was anti-authoritarian. He spent four years in the US Army. People said he was a dangerous anarchist. He voted Republican. He took drugs and seduced underage girls. He couldn't go to sleep at night unless he had spoken to his mother. He sold more records than anyone, ever. He was a poor white nobody from a little town nobody ever heard of, Tupelo, Mississippi. He was, and still is, and always will be the definitive voice of the twentieth century.

4. Using your own words, identify five things we have learned about Elvis's upbringing and personality. (5)

5. What point is the writer making about Elvis in this paragraph? (1)

In the middle of all this paraphernalia of superstardom, you could almost miss the framed letters from the Memphis City Council recording the millions and millions of dollars he gave to the poor and the underprivileged of his adopted city. He gave to orphanages, hospitals, schools, homes for battered women and schemes to help young offenders. He seems to have simply given to anyone who asked. (One yellowed letter of acknowledgement from the Memphis City Council notes, 'We understand and appreciate that, as usual, you do not wish to have this gift recorded as a tax-deductible expenditure.')

And then there are the exhibits which point to the darker side of the King's mangled personality. As he grew older, like many rich middle-aged men from the American South, he became paranoically obsessed with guns. His rifles and pistols have been lovingly polished and placed in glass cases for his fans to admire. He learnt karate, so that he could kill with his bare hands if he had to. He adored police and military uniforms, and he became an honorary member of police forces all over the United States. There are membership cards of all these police forces with his name on them. There is a truly poignant photograph of the fallen king of white-trash rock and roll, near the end of his days now, chubby, bleary-eyed. and clearly drugged out of his mind, shaking hands with a pompous little police chief who is presenting him with a medal. There is a photograph of him shaking hands with a leering and jowly Richard Nixon - the best and the worst of twentieth-century America in one single image.

6. Using your own words, summarise the two different impressions of Elvis which emerge from these paragraphs. (2)

Context: This article provides an insight into the difficulties facing a researcher looking into the past of Judy Garland - a Hollywood star - where illusion and reality are difficult to separate.

To understand Judy Garland, one must try to understand Hollywood. Any researcher delving into that fantastical collection of images must sift, like some drunken archeologist, through a glittering garbage heap of strange tales, myths, half-truths and outright lies. There are facts too, but they sometimes seem bland and commonplace. In comparison with the shimmering brilliance of the Hollywood illusion, the truth might seem mundane. The ruins of Judy's past are booby-trapped with carefully planted stories. Even after thirty years, nuggets of misinformation still lie there, waiting to blow up in the face of the unwary researcher. Even if he is able to negotiate this minefield, the researcher must still be on his guard. Like ancient scrolls, the memories and the anecdotes of some associates require careful interpretation and investigation into their origins. The memories of some survivors are sweetened to the point where they are sickly, sugar-coated and spurious. Others have recounted their tales with a self importance and an - "I was there. You should read my autobiography"- attitude, which leads us to question their motives. For others, the stories are retold with a reverence and precision that is well-rehearsed but lacking in authenticity.

7. Identify two difficulties that face any researcher trying to establish the truth about Judy Garland. (2)

As for any story that can be traced back to one of the major studios, it is automatically suspect. Hollywood was in the business of remaking reality. The truth was dispensable. Stars were dispensable too, as Judy Garland eventually discovered. Hollywood was an arena of power where the strong consumed the weak, usually without malice, intent only on success. Judy Garland had nothing to offer but talent in a society where talent was merely a commodity - a natural resource to be exploited - even in a child. She was surrounded by men who had developed the habit of ruthlessness in their dealings with the world at large. Hollywood destroyed Judy Garland's childhood by trivialising it into oblivion, a process that started the day Metro-Goldwyn-Mayer's publicity department first turned its attention to her. She lacked the stability and security to resist the relentless erosion of fact and eventually, she came to believe many of the myths invented for her. She found it increasingly difficult to accept reality. Unsurprisingly, perhaps, and tragically, Judy sought solace in alcohol and other substances and died at the age of 47.

8. Identify two reasons why the "memories" might be unreliable. (2)

Judy described her mother as "the real life Wicked Witch of the West" - the archetypal, fire-eating, greedy, ambitious stage matron; a child-devouring monster that was always waiting in the wings. Before she died, this supposed villain offered her own account of Judy's beginnings. By then, she was estranged from her daughter and thoroughly disenchanted with M-G-M, and she wanted to correct some of the misinformation that had been so freely disseminated. She did soften some of the facts, but her version has a realistic basis that is almost entirely lacking in Judy's contrived and theatrical recollections. Ultimately the insensitive manufacturing of reality caused innocent people to suffer. But in Hollywood, as in ancient Rome, no public entertainment was considered complete without someone being thrown to the lions.

9. What is the writer's view of Hollywood's effect on Garland? (1)

TOTAL NUMBER OF MARKS AVAILABLE: 20

UNDERSTANDING:

LINKING QUESTION

Step 1: Quote briefly from the linking sentence or paragraph.

Step 2: Show how that quotation makes a link back to earlier in the section

Step 3: Quote briefly again from the linking sentence.

Step 4: Show how this second quotation makes a link forward to what is to come in the section

Context: In this extract from "Sweet Liberty: Travels in Irish America", Joseph O'Connor reaches Graceland, the home of Elvis Presley.

From there you are brought downstairs to the pool room. Then there is the television room. There must be twelve or fifteen television sets all lined up on shelves on the wall. He believed in immortality and he watched a lot of TV. You are then brought back upstairs and into the jungle room. A miniature waterfall trickles down a brick wall. Fake animal skins hang from the ceilings. 'Elvis used to play his hi-fi in this room,' the tour guide says, 'so he had it sound-proofed out of consideration for the family.' It occurs to you that there might have been other less wholesome reasons for the sound-proofing of the king's private room, but you don't say that. You are vaguely ashamed of yourself for even thinking it.

In the middle of all this paraphernalia of superstardom, you could almost miss the framed letters from the Memphis City Council recording the millions and millions of dollars he gave to the poor and the underprivileged of his adopted city. He gave to orphanages, hospitals, schools, homes for battered women and schemes to help young offenders. He seems to have simply given to anyone who asked. (One yellowed letter of acknowledgement from the Memphis City Council notes, 'We understand and appreciate that, as usual, you do not wish to have this gift recorded as a tax-deductible expenditure.')

1. **Show how the sentence in bold performs a linking function in the structure of the passage as a whole. (2)**

Context: In this passage, Joseph O'Connor discovers Cajun music in Nashville, the centre of the American music and recording industry.

The poor old Acadians had a tough time when they were caught up in the war between the British and the French, and when they refused to swear allegiance to the perfidious Limey crown they were kicked out of their homeland. They drifted south, most of them finally settling in tiny farming, fishing and trapping communities in southern Louisiana. For almost two centuries they were the only immigrant American community not to assimilate at all. They lived in desperate poverty and isolation, eking out a precarious living in the swamps and bayous. Cajun cooking is now very popular all over America. It's all stews

and broils, ragouts and spicy casseroles. But the cuisine, like the music, was born out of poverty and necessity. 'A Cajun will eat anything' is an old Louisiana proverb, and if you think about that for a minute or two, it tells you quite a lot.

But history seemed very far away that night, as I sat in a bar in downtown Nashville listening to that thundering apocalyptic sound come roaring down from the stage.

The place was packed to the rafters. The floorboards were quaking. The bass throbbed through the walls. The accordion player squinted and gritted his teeth as his fingers raced up and down his keyboard. The singer howled into the microphone: 'Laissez Les Bon Temps Roulez!' OK, so it wasn't grammatically correct, but who really needs grammar, after all? This was a music that had looked death in the face and laughed.

2. Show how the sentence in bold performs a linking function in the structure of the passage as a whole. (2)

Context: An article on the announcement that PETA is stepping-up its fight by launching an aggressive, hard-hitting, worldwide "Kentucky Fried Cruelty" campaign to bring about change in food chains.

"I've spent all my life around chickens, and I've seen no instance of anything I'd call intelligence," said Edwin Jemison, who sells chemicals to chicken producers. "All a chicken wants is to be the same every day, to eat his fill and be comfortable. I think that's a sign of low intelligence." However, this honour is not limited to chickens; Mr. Jemison did admit that, when it comes to stupidity, it is the domestic turkey who is unsurpassed. While chickens can survive a rainstorm outside, turkeys will look skyward and drown as their throats fill with water.

While this evidence may seem to suggest that all types of fowl lack any real savvy, scientists take a brighter view of the chicken. Chris Evans, who studies animal behaviour and communication at Macquarie University in Australia, rejects the usefulness of cross-species comparisons, and indeed, of intelligence as a useful concept when dealing with animals. But he can make a strong case for the chicken as a bird deserving respect. Chickens exist in stable social groups. They can recognize each other by their facial features. They have 24 distinct cries that communicate a wealth of information to one other, including separate alarm calls depending on whether a predator is travelling by land or sea. They are good at solving problems. "As a trick at conferences I sometimes list these attributes, without mentioning chickens, and people think I'm talking about monkeys," Mr. Evans said.

3. Show how the sentence in bold performs a linking function in the structure of the passage as a whole. (2)

Context: From an article entitled "Nightclubs are hell. What's cool or fun about a thumping, sweaty dungeon full of posing idiots?"

Why bother with clubs? "Because you might pull," is the usual response. Really? If that's the only way you can find a partner - preening and jiggling about like a desperate animal - you shouldn't be attempting to breed in the first place. What's your next trick? Inventing fire? People like you are going to spin civilisation into reverse. You're a moron, and so is that haircut you're trying to impress. Why not just stay at home punching yourself in the face? Invite a few friends round and make a night of it. It'll be more fun than a club.

Anyway, back to Saturday night, and apart from the age gap, two other things struck me. Firstly, everyone had clearly spent far too long perfecting their appearance. I used to feel intimidated by people like this; now I see them as walking insecurity beacons, slaves to the perceived judgment of others, trapped within a self-perpetuating circle of crushing status anxiety. I'd still secretly like to be them, of course, but at least these days I can temporarily erect a veneer of defensive, sneering superiority. I've progressed that far.

4. Show how the sentence in bold performs a linking function in the structure of the passage as a whole. (2)

Context: From an article entitled "A dog is for life, not just for Crufts."

For all that Lolly is a lovely animal to look at, one of her downsides was detectable early: it emanated from the end opposite her face. In two words – house training. At the time we had the builders in, so the occasional mistake was fine, since it was inevitably on a floor that would shortly be making friends with a skip. But when the builders had packed up and gone home, the noxious leavings remained, and it took at least a year to bring these under control. She's now pretty good, but I will never forget coming downstairs to find that Lolly had gone on a dirty protest, using her terrier digging skills to spatter the walls in a smelly pebbledash.

Another early argument for shipping her off to the glue factory was her predilection for chewing expensive electrical items. Like good owners, we gave her doggy chews, all contemptuously ignored in favour of the TV remote, several telephones and the iron. Yes, the iron.

5. Show how the sentence in bold performs a linking function in the structure of the passage as a whole. (2)

TOTAL NUMBER OF MARKS AVAILABLE: 10

UNDERSTANDING: CONTEXT

APPROACH

- * Say what you think the word means.
- * Quote the part that helped you work out the context
- * Explain how it helped you work out the context

Context: From an article on the challenges astronomers face in the complexity of their tasks.

Astronomers have had to resort to a form of measurement in which they take photographs six months apart and then laboriously measure the slight shift in the star's position from January to July. It is a slow and very precise undertaking which enables them to calculate the distance of the star. The precision is extraordinary: the difference in motion between stars 30 and 40 light years away, a mere 8 millionths of a degree.

1. How does the context help you work out the meaning of the word *laboriously*?
(2)

Context: A fiction passage about an unforgiving judge and his many prosecutions.

He was astute in his application of the law. He thought about cases thoroughly and based his ruling on the facts of the case and years of experience and accrued wisdom. The judge was articulate in informing the jury, clearly and confidently outlining the procedure of the case. The lawyer looked askance at the judge, unable to comprehend his decision. He was incredulous at the result and questioned the judge critically.

2. How does the context help you to understand the meaning of the following words? (6)

- a) astute
- b) articulate
- c) askance

Context: An extract from a historical journal about a group climbing to the summit Everest.

The climb to the top of the mountains was arduous. Some stragglers were exhausted and unable to reach the summit. Even the experienced climbers were tired out due to the difficulty of the terrain.

Undaunted some of the group pressed on in their desire to reach the top, determined to succeed. Their unrelenting drive was a shining example to the others as they forced themselves to endure the feelings of pain and exhaustion.

3. How does the context help you to understand the meaning of the following words? (6)

- a) arduous
- b) undaunted
- c) unrelenting

Context: An extract from an article comparing parenting nowadays to 50 years ago, when it was a very different affair.

Frank Furedi, reader in sociology at the University of Kent, has written a book, *Paranoid Parenting*, in which he explores the causes and far-reaching consequences of too much cossetting. 'It is always important to recall that our obsession with our children's safety is likely to be more damaging to them than any risks that they are likely to meet with in their daily encounter with the world,' Furedi writes.

4. How does the context in which it is used help you to understand the meaning of the word "cossetting"? (2)

Context: An article on the how the act of experiencing music has changed over the decades.

Odd, this business of going out to 'see' a band. My parents, when they were younger, would probably have talked about going to hear a band or going to dance to one, and would not have recognised or understood the ritual that evolved with rock: clumps of people solemnly gathering to face the stage, serious expressions nodding in time with the beat, an overwhelming smell of pungent, stale sweat and an acknowledgement that everyone was there for the same purpose.

5. Explain the meaning of the word 'ritual' in the context of the lines above. (2)

TOTAL NUMBER OF MARKS AVAILABLE: 18

ANALYSIS: WORD CHOICE

APPROACH

- * Quote the word you wish to examine
- * Comment on the connotations.
- * Link this to what the question is asking.

Context: In this passage, Joseph O'Connor discovers Cajun music in Nashville, the centre of the American music and recording industry.

This is old time party music, and it sounds like nothing else in the world. It is hard-driving, incessant, based on pumping rhythms, scatological lyrics and blistering accordion solos, full of joyful two-steps, frantic polkas and tongue-in-cheek melancholy waltzes with self-mockingly sentimental lyrics. Many surviving early Cajun songs are lewd versions of ancient European ballads, full of earthy sexual puns and fabulous imagery. Characters from Chaucer, Shakespeare and Greek mythology all appear in the original Cajun music, but in the nineteenth century, as the Irish migrants who flooded into New Orleans and the southern states popularised the use of the violin and accordion in the folk repertoire, Cajun became predominantly a dance music, performed at 'fais-dodos' - Cajun house parties - or country picnics. Even the very names of the great Cajun performers - Booboo Chavez, Aldus Roger, Don Montoucet, Denise Lucille, the Lafayette Playboys, Cheryl Cornier, Blake Forester, the Cajun Aces, Campy Dust, Beausoleil, Good Rockin Dopsie and the Cajun Twisters sound like brash and raucous dance music.

1. **Show how the author's word choice conveys the excitement and vigour he finds in Cajun music. (4)**

Context: This article provides an insight into the difficulties facing a researcher looking into the past of Judy Garland - a Hollywood star - where illusion and reality are difficult to separate.

Judy described her mother as "the real life Wicked Witch of the West" - the archetypal, fire-eating, greedy, ambitious stage matron; a child-devouring monster that was always waiting in the wings.

Before she died, this supposed villain offered her own account of Judy's beginnings. By then, she was estranged from her daughter and thoroughly disenchanted with M-G-M, and she wanted to correct some of the misinformation that had been so freely disseminated. She did soften some of the facts, but her version has a realistic basis that is almost entirely lacking in Judy's contrived and theatrical recollections. Ultimately the insensitive manufacturing of reality caused innocent people to suffer. But in Hollywood, as in ancient Rome, no public entertainment was considered complete without someone being thrown to the lions.

2. **How does the writer's word choice make clear both Garland's impression of her mother and how the writer feels about Garland's claims? (4)**

Context: In this extract from "Sweet Liberty: Travels in Irish America", Joseph O'Connor reaches Graceland, the home of Elvis Presley.

He was born in a shack. He was the King of America. He was the most popular star ever in the history of pop music. He never learned to play the guitar. On stage he moved like no white performer ever had before. He clutched at his groin, caressed his face, swivelled his hips, swung his ass, thrust his pelvis, clawed blindly at the air around him. Offstage he was so shy that he could hardly speak without stammering. He was pilloried and condemned and widely banned for wanting to destroy American youth. He was a regular church-attender. People said he was anti-authoritarian. He spent four years in the US Army. People said he was a dangerous anarchist. He voted Republican. He took drugs and seduced underage girls. He couldn't go to sleep at night unless he had spoken to his mother. He sold more records than anyone, ever. He was a poor white nobody from a little town nobody ever heard of, Tupelo, Mississippi. He was, and still is, and always will be the definitive voice of the twentieth century.

3. How does the writer's contrast of word choice make clear Elvis' undeterminable personality? (4)

Context: Extract from an article entitled "McDonald's tasty treats for yummy mummies? Sorry, I'm not lovin' it."

Yet it is going to take more than the introduction of semi-skimmed organic milk and carrot sticks to convince the Yummy Mummies to flock to their local branches. Well, McDonald's has thought of that, too. More half of its 1,200 British outlets have been spruced up as part of a 'Re-Imaging' programme. The wipe-clean, primary-coloured plastic of old has been replaced by moody hues and softer lines. Consumers can tuck into their Little Tasters and Big Tastys in a clean, bright Wi-Fi-enabled interior, a space dotted with waxy-leafed pot plants, pea-green paint and abstract wall art that looks, from my view, like giant neon thumbprints. There are pink room dividers, fashionable giant white lampshades and subtle lighting. Even the traditional fibre-glass seats, famously bolted to the floor in a manner that suggested visiting time on death row, have gone. They have been replaced by mock-leather pseudo footstools and replica Arne Jacobsen egg chairs. There are even vases dotted around, each containing a single white rose.

4. Explain how two words or expressions from these lines show the contrast between McDonald's interior design before and after the changes. (4)

Context: Extract about the ITV weight-loss show "The Biggest Loser"

"Don't give Paddy sympathy! He's had it all his life, that's why he's here!" fitness instructor Angie yells on weight-loss gameshow *The Biggest Loser* (Mon, 9pm, ITV1). Paddy, 21 stone, clings to the gym wall snivelling hot tears down his plump cheeks, flapping his hand to signal that an oxygen mask might be needed. Paddy was ordered to cycle 13 miles on a exercise bike to burn off some of the fat which will eventually kill him; however now he's just weeping, thinking this means he'll be free to leave. Sadly, Angie doesn't buy it. Paddy's heart may be encased in an inch-thick layer of puff pastry, but Angie's heart is a stone-cold lump of granite.

5. How does the writer's word choice create sympathy for Paddy? (4)

TOTAL NUMBER OF MARKS AVAILABLE: 20

ANALYSIS: IMAGERY

APPROACH

- * Quote and identify the type of image
- * Show how the two things are similar / metaphorical and literal root
- * Explain why the image is effective (e.g: This is effective because...)

Context: Extract about the ITV weight-loss show "The Biggest Loser"

"Don't give Paddy sympathy! He's had it all his life, that's why he's here!" fitness instructor Angie yells on weight-loss gameshow *The Biggest Loser* (Mon, 9pm, ITV1). Paddy, 21 stone, clings to the gym wall snivelling hot tears down his plump cheeks, flapping his hand to signal that an oxygen mask might be needed. Paddy was ordered to cycle 13 miles on an exercise bike to burn off some of the fat which will eventually kill him; however now he's just weeping, thinking this means he'll be free to leave. Sadly, Angie doesn't buy it. Paddy's heart may be encased in an inch-thick layer of puff pastry, but Angie's heart is a stone-cold lump of granite.

1. "Angie's heart is a stone-cold lump of granite" (line 10). How effective is this as an image or metaphor? (2)

Context: Extract about *British comedian Will Smith tackling his latest challenge, dog grooming.*

People tend to sneer at dog grooming. But we'd be outraged if someone said "I don't wash my child's hair. There's no shampoo in the wild." Dogs are covered in hair, which gets matted with food, eye gunk, mucus and dirt. So they need to be groomed. Like-wise, you may find the idea of a canine fresh-breath treatment unnecessary. But only if you've never had a dog breathe on you. Their mouths are like landfill sites.

2. How does the writer's use of imagery support the point he is making in the paragraph? (2)

Context: *General knowledge, from capital cities to key dates, has long been a marker of an educated mind. But what happens when facts can be Googled? Brian Cathcart confers with educationalists in a bid to find the answer.*

Not only has the web led to moments of outrageous ignorance, but almost to the death of general knowledge itself. And we may be powerless to stop it, for no amount of pious complaining will make a difference, any more than the governments of the 1960s could stop the tide of pop radio, or the parliaments of today can stop the epidemic of children's computer games. But before we despair, perhaps we should ask ourselves: are things really as bad as they seem?

3. How does the writer's use of imagery help make his point about the internet's power? (4)

Context: An extract on living in the city of Edinburgh. *To the outside world, it's a festival, a castle, a university, a tin of shortbread and a drone of bagpipes. To Jackie Hunter, it's home, and it's more about coping with the weather.*

Adapting your personal sense of style to Edinburgh's many idiosyncrasies and paradoxes is no easy task. Once, in the early days, I complained to a colleague about the difficulty of dressing appropriately for the Edinburgh weather. She said nothing, but pulled open the bottom drawer of her desk. Inside was stashed a telescopic umbrella, tights of varying thickness, a shawl, walking shoes, a white t-shirt, sunglasses, hiking socks, a cagoule, a hat and a hairdryer. These days, my own desk is similarly stocked and as meticulously checked as a hotel-room mini-bar.

4. How does the writer's use of imagery help convey the point she is making about Edinburgh weather? (2)

Context: This article provides an insight into the difficulties facing a researcher looking into the past of Judy Garland - a Hollywood star - where illusion and reality are difficult to separate.

Judy Garland is most famous for her portrayal of Dorothy in "The Wizard of Oz". To understand Judy Garland, one must try to understand Hollywood. Any researcher delving into that fantastical collection of images must sift, like some drunken archeologist, through a glittering garbage heap of strange tales, myths, half-truths and outright lies. There are facts too, but they sometimes seem bland and commonplace. In comparison with the shimmering brilliance of the Hollywood illusion, the truth might seem mundane. The ruins of Judy's past are booby-trapped with carefully planted stories. Even after thirty years, nuggets of misinformation still lie there, waiting to blow up in the face of the unwary researcher.

5. Identify and comment on two uses of imagery which help create the writer's point about finding the truth in Hollywood. (4)

Context: This article criticises our desire to document on film all we see on holiday instead of enjoying it in the moment.

Too many tourists are so wedded to their camera that they cease to respond directly to the beauty of the places they visit. They are content to take home a dozen rolls of exposed film instead, like a bank full of monopoly money.

6. Identify the use of imagery and explain how it reveals the reader's attitude. (4)

TOTAL NUMBER OF MARKS AVAILABLE: 18

ANALYSIS: SENTENCE STRUCTURE

APPROACH

- * Identify the sentence type / pattern / punctuation mark
- * Comment on its effect

Context: In this extract from "Sweet Liberty: Travels in Irish America", Joseph O'Connor reaches Graceland, the home of Elvis Presley.

He was born in a shack. He was the King of America. He was the most popular star ever in the history of pop music. He never learned to play the guitar. On stage he moved like no white performer ever had before. He clutched at his groin, caressed his face, swivelled his hips, swung his ass, thrust his pelvis, clawed blindly at the air around him. Offstage he was so shy that he could hardly speak without stammering. He was pilloried and condemned and widely banned for wanting to destroy American youth. He was a regular church-attender. People said he was anti-authoritarian. He spent four years in the US Army. People said he was a dangerous anarchist. He voted Republican. He took drugs and seduced underage girls. He couldn't go to sleep at night unless he had spoken to his mother. He sold more records than anyone, ever. He was a poor white nobody from a little town nobody ever heard of, Tupelo, Mississippi. He was, and still is, and always will be the definitive voice of the twentieth century.

1. How does the writer's sentence structure help create an impression of Elvis? (2)

Context: From an article entitled "Nightclubs are hell. What's cool or fun about a thumping, sweaty dungeon full of posing idiots?"

Why bother with clubs? "Because you might pull," is the usual response. Really? If that's the only way you can find a partner - preening and jiggling about like a desperate animal - you shouldn't be attempting to breed in the first place. What's your next trick? Inventing fire? People like you are going to spin civilisation into reverse. You're a moron, and so is that haircut you're trying to impress. Why not just stay at home punching yourself in the face? Invite a few friends round and make a night of it. It'll be more fun than a club.

2. How does the author's use of sentence structure help us understand more about his feelings about clubbers? (4)

Context: Extract about *British comedian Will Smith tackling his latest challenge, dog grooming.*

I am rubbing a blueberry and vanilla facial scrub into a beard. Not a human beard – I steer clear of ramblers, wizards and geography teachers – but the beard of a shih tzu called Gizmo. The only reason this doesn't strike me as odd is that, as a dog groomer at a luxury "pet spa" in London, I've already given an Irish setter a blow-dry.

3. How does the writer's use of sentence structure add to the paragraph? (2)

Context: In this passage, Joseph O'Connor discovers Cajun music in Nashville, the centre of the American music and recording industry.

This is old time party music, and it sounds like nothing else in the world. It is hard-driving, incessant, based on pumping rhythms, scatological lyrics and blistering accordion solos, full of joyful two-steps, frantic polkas and tongue-in-cheek melancholy waltzes with self-mockingly sentimental lyrics. Many surviving early Cajun songs are lewd versions of ancient European ballads, full of earthy sexual puns and fabulous imagery. Characters from Chaucer, Shakespeare and Greek mythology all appear in the original Cajun music, but in the nineteenth century, as the Irish migrants who flooded into New Orleans and the southern states popularised the use of the violin and accordion in the folk repertoire, Cajun became predominantly a dance music, performed at 'fais-dodos' - Cajun house parties - or country picnics. Even the very names of the great Cajun performers - Booboo Chavez, Aldus Roger, Don Montoucet, Denise Lucille, the Lafayette Playboys, Cheryl Cornier, Blake Forester, the Cajun Aces, Campy Dust, Beausoleil, Good Rockin Dopsie and the Cajun Twisters - sound like brash and raucous dance music.

4. How does the writer's sentence structure convey a positive impression of Cajun music? (4)

Context: An extract on living in the city of Edinburgh. *To Jackie Hunter, it's home, and it's about coping with the weather.*

On the short, steeply curving street where I live, the neighbourhood shops offer an unexpectedly sophisticated and varied display of goods: between my front door and the pub on the corner it's possible to buy Yohji Yamamoto's artfully cut menswear, cherry-red rubber shoes by Vivienne Westwood, Tom Dixon armchairs and Ingo Maurer lights, Gothic tattoos, a pierced nipple (or two), quirky Scandinavian kitchenware and even a tubby-bellied wood-burning stove, one of which would nicely warm my crow's-nest flat.

5. How does the sentence structure in the passage add to our impression of Edinburgh? (2)

Context: This article provides an insight into the difficulties facing a researcher looking into the past of Judy Garland - a Hollywood star - where illusion and reality are difficult to separate.

There are occasional moments of honesty in these memoirs, but the overall chain of events she presents does not differ substantially from what will be found in early publicity stories (and these are demonstrably false in many respects.) Judy did add one important element, though, when she introduced a villain the studio publicists would never have: her own mother. Judy described her mother as "the real life Wicked Witch of the West" - the archetypal, fire-eating, greedy, ambitious stage matron; a child-devouring monster that was always waiting in the wings.

6. Comment on the use and effect of sentence structure in this paragraph. (4)

TOTAL NUMBER OF MARKS AVAILABLE: 18

ANALYSIS: PUNCTUATION

APPROACH

- * Identify the feature of punctuation (quote if necessary)
- * Comment on its effect

Context: An article on the announcement that PETA is stepping-up its fight by launching an aggressive, hard-hitting, worldwide "Kentucky Fried Cruelty" campaign to bring about change in food chains.

Chickens, with or without the 11 secret herbs and spices, may have splendid qualities, but not many people would put intelligence high on the list. My own experience, a brief but intense relationship with a large Black Australorp that took up residence one day in my backyard in Astoria, Queens, inclines me to take a sunny view of chickens. My hen, whose activities I chronicled in *'My Fine Feathered Friend'* impressed me as a self-starter, go-getter, early riser, eternal optimist and all-around good sport. She had a certain wily intelligence, always managing to keep me at arm's length without actually breaking into a full, panic-stricken run.

She also seemed to have a sense of fun, as well as a dark (dare I say brooding?) side. In a playful mood, she would sneak up on the most nervous cat in the yard and cackle unexpectedly, propelling the victim into a three-foot vertical leap. A chicken cannot rub its hands together in glee, but this one gave every sign of wanting to. At other times I would catch it staring at the glass of my basement window, pondering the strange creature gawping back at her.

1. Identify two uses of punctuation in these paragraphs and comment on what they add to the passage. (4)

Context: Extract from an article entitled "McDonald's tasty treats for yummy mummies? Sorry, I'm not lovin' it."

Let's start off with a Little Tasters Tikka Snack Wrap with spicy chicken and shredded lettuce in a soft flour tortilla. Open at one end, this mini-sandwich looks, how can I put it, like a severed big toe wrapped in a tiny bath towel. Complete with salad garnish. Is there a woolly tomato in there, buried alongside the nail bed? Oh, I do hope not. The taste experience? As expected. Let me put it another way. We are in a London branch of McDonald's - not dining at the Ritz - so let's just get on with it.

2. How does the writer's use of punctuation add to this passage? (2)

So what was to be done? First, the Mickey D marketing machine sought to reassure middle-class consumers that, for example, the 81 million eggs used in its Egg McMuffins and elsewhere come from happy, free-range hens. And in promotional literature and on its website, McDonald's also urges its picky new consumers to inquire about traceability and sourcing in the fashionable foodie way ('Ask where your lettuce comes from'). There is even a kindly attempt at homespun hospitality: 'If you want more lettuce, then please just ask!' What if you want more burger? It doesn't say. Is that fig leaf organic? It doesn't say that either.

3. How does the writer's punctuation help add to his mocking tone? (2)

Context: *General knowledge, from capital cities to key dates, has long been a marker of an educated mind. But what happens when facts can be Googled? Brian Cathcart confers with educationalists in a bid to find the answer.*

From this example, it may seem like the technology age has led to a wide-spread "dumbing down", but in fact, if you look elsewhere, you will find that general knowledge is in much better shape than you might imagine: *Who Wants to Be a Millionaire* and *The Weakest Link* are two of the most watched shows on television. *University Challenge*, still going strong more than a decade after it was revived by the BBC, is in rude health, and *Mastermind* is also still doing well. Hundreds of quizzes and quiz-based puzzles pop up daily in newspapers; there is an abundance of online quizzing websites; pub quizzes lure hundreds of thousands of people into competitions up and down the country every single week, and the board game *Trivial Pursuit* has sold millions. Indeed, despite the declining presence of factual information in our education system, the extraordinary popularity of the quiz suggests that general knowledge – a pool of information shared within a culture and a time – is potent enough to survive anything the age of mass-communication can throw at it.

4. Comment on the effectiveness of the writer's punctuation in this passage. (2)

Context: *An extract on living in the city of Edinburgh. To Jackie Hunter, it's home, and it's about coping with the weather.*

It is certainly not the clichéd image of an Edinburgh thoroughfare – Robert Burns's portrait on a shortbread tin, buskers and their deathless droning bagpipes, tiny shops peddling kilts, haggis, souvenir fudge, saltire fridge magnets, ceramic Scottie Dogs, tartan scarves woven in China and lifeless prints of vast Highland glens. No – to find all that, I must walk past the pub and round the corner on to the Royal Mile. This is a city where the twee meets the rugged, where ancient sits benignly next to modern, and where Georgian elegance grandly rises above the lingering whiff of Medieval squalour.

5. How does the writer's use of punctuation add to this passage? (4)

TOTAL NUMBER OF MARKS AVAILABLE: 14

ANALYSIS: TONE

APPROACH

- * Identify the tone (if it hasn't already been done for you)
- * Quote the part which helped you work out the tone.
- * Explain how it helped you work out the tone by referring to techniques such as word choice, sentence structure, imagery etc.

Context: From an article entitled "Nightclubs are hell. What's cool or fun about a thumping, sweaty dungeon full of posing idiots?"

Why bother with clubs? "Because you might pull," is the usual response. Really? If that's the only way you can find a partner - preening and jiggling about like a desperate animal - you shouldn't be attempting to breed in the first place. What's your next trick? Inventing fire? People like you are going to spin civilisation into reverse. You're a moron, and so is that haircut you're trying to impress. Why not just stay at home punching yourself in the face? Invite a few friends round and make a night of it. It'll be more fun than a club.

1. What tone is used and how is it create through use of language? (2)

Context: This article provides an insight into the difficulties facing a researcher looking into the past of Judy Garland - a Hollywood star - where illusion and reality are difficult to separate.

Before she died, this supposed villain offered her own account of Judy's beginnings. By then, she was estranged from her daughter and thoroughly disenchanted with M-G-M, and she wanted to correct some of the misinformation that had been so freely disseminated. She did soften some of the facts, but her version has a realistic basis that is almost entirely lacking in Judy's contrived and theatrical recollections. Ultimately the insensitive manufacturing of reality caused innocent people to suffer. But in Hollywood, as in ancient Rome, no public entertainment was considered complete without someone being thrown to the lions.

2. What tone is used and how is this made clear through language? (2)

Context: In this extract from "Sweet Liberty: Travels in Irish America", Joseph O'Connor reaches Graceland, the home of Elvis Presley.

On 16 August 1977 it is said that he was alone in the house, that he sat down at the grand piano in his den, taperecorded himself singing an old song, 'One Night With You', went upstairs and visited his bathroom. Who knows what thoughts flitted through the King's mind as he perched regally on the can for that last time. Perhaps he thought about all his wonderful fans. Perhaps he thought about his fantastic music. Perhaps - who can tell? He began to countenance the possibility that his beloved only daughter might one day grow up to marry a man whose best friend was a chimpanzee called Bubbles. Sadly,

we shall never know. For not long after the royal drawers had been dropped that evening, their owner suffered a massive heart attack, keeled over and cashed in his chips.

3. What tone is used in this paragraph and how is this made clear through the writer's use of language? (2)

Context: In this passage, Joseph O'Connor discovers Cajun music in Nashville, the centre of the American music and recording industry.

But history seemed very far away that night, as I sat in a bar in downtown Nashville listening to that thundering apocalyptic sound come roaring down from the stage. The place was packed to the rafters. The floorboards were quaking. The bass throbbed through the walls. The accordion player squinted and gritted his teeth as his fingers raced up and down his keyboard. The singer howled into the microphone: 'Laissez Les Bon Temps Roulez!' OK, so it wasn't grammatically correct, but who really needs grammar, after all? This was a music that had looked death in the face and laughed. The people roared and bawled and boogied around the floor until the sweat had reduced their clothes to wet rags. After about an hour, even the English guys were politely tapping their feet. I smiled and ordered another round of tequila slammers, as one of them got up, took off his jacket and began to dance.

4. How has language been used to convey tone in this passage? (2)

Context: An extract on the recruitment crisis for teachers in today's failing education system.

No need to worry about what Top Gear presenter James May will do next. He's already got a plan: "[I might do] something outside of cars," he informed the press last week. "I always wanted to be a teacher." Sure, teaching, why not? It's not like it's hard or anything. That much was demonstrated in the most recent series of HBO's *Girls*, when Lena Dunham's character Hannah, flunked out of her writing course and took up a post as a supply teacher instead. "I can't do, so I'll teach!" she announced to her fellow incompetents over brunch. Meanwhile in real-life Cornwall, a fake professor has been prosecuted, but only after running a bogus psychology course for 18 months and swindling thousands out of her student-victims. Teaching remains a popular second career choice among know-it-alls who like the sound of their own voices and fantasists who have seen the 1995 film *Dangerous Minds*, starring Michelle Pfeiffer. Actually qualifying as a teacher and then surviving the reality of working in a classroom is a different matter. That's why, despite all the wannabes, there's still a recruitment crisis in education.

5. What tone has been used in this article? How has language been used to convey this? (2)

TOTAL NUMBER OF MARKS AVAILABLE: 10 marks