



National
Qualifications
2017

2017 English

Reading for Understanding, Analysis and Evaluation

Higher

Finalised Marking Instructions

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General marking principles for Higher 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) We use the term “possible answers” to allow for the possible variation in candidate responses. Credit should be given according to the accuracy and relevance of the candidates answers.

Question			Expected answer(s)	Max mark	Additional guidance
1.			<p>For full marks two objections must be identified.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>(Marks awarded 1 + 1)</p>	2	<p>Possible answers:</p> <ul style="list-style-type: none"> the music is everywhere (“In almost all public places”) the music is a form of attack/offensive (“assailed”) the music overwhelms the sound of people talking to each other (“not human conversation”) the music is outwith our control/concealed (“invisible and inaccessible”) the music is dull (“banal”) the music is just an undercurrent (“simply a background”) the music is produced by machines, not humans (“without the intervention of musicians”) the music is formulaic (“a repertoire of standard effects”) <p>NB: loud (alone) = 0 bad, terrible etc (alone) = 0</p>

Question			Expected answer(s)	Max mark	Additional guidance
2.			<p>For full marks there should be comment on at least two examples.</p> <p>2 marks may be awarded for detailed/ insightful comment plus quotation/ reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 +1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> • (repetition in) “less and less human” emphasises how increasingly robotic/soul-less the music is • “pulses” suggests repetitive, unvarying music • “programmed” suggests formulaic, lacking in spontaneity • “thrust” suggests a sudden, violent attack • onomatopoeia/alliteration “booming bass notes into the very bones” conveys the aural assault involved • “very bones” suggests the music penetrates people to their very core • “victim” suggests being subjected to the music is similar to suffering a criminal act/injustice • “policed” suggests the music is controlling, regulating us • “drives ... distraction” suggests the music is likely to cause near-hysteria • “experiments in endurance” suggests the music reduces events to tests of stamina/makes them events to be suffered rather than enjoyed • “deadly” suggests hateful, deeply unpleasant (NB not fatal/ lethal)
3.			<p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>1 mark for each point</p> <p>(Marks awarded 1 + 1)</p>	2	<p>Possible answers:</p> <p>Ancestors’ relationship with music:</p> <ul style="list-style-type: none"> • choice/commitment (“sat down to listen to ... yourself”) • important/special occasion (“ceremonial event”) • participation (“active listener or as an active performer”) • community (“social significance”)

Question			Expected answer(s)	Max mark	Additional guidance
4.			<p>For full marks candidates must deal with both sentence structure and imagery, but not necessarily in equal measure.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 +1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers:</p> <p>Sentence structure:</p> <ul style="list-style-type: none"> parallel structure of “no longer ... nor” (l.21) emphasises the dual functions that music no longer fulfils punchy/balanced sentence “It is not so much listened to as overheard” emphasises the passive nature of modern relationship list “dull melodies ... stock harmonies” emphasises the variety/scale of the problems with music parallel structure/repetition of “no longer ... no longer ... no longer” (l.26 + 27) emphasises the idea of loss/change in the relationship list “music is no longer a language ... conclusions” emphasises the variety/scale of things lost in the relationship <p>NB comment on list of musical devices = 0</p> <p>Imagery:</p> <ul style="list-style-type: none"> “It follows you about” suggests that the music is a persistent presence/inescapable “a background” suggests we view music not as the main focus of attention but as something secondary/peripheral/of less importance “mechanical” suggests robotic/soul-less (NB reference to literal meaning ie made by machines alone = 0) “recycled” suggests the component parts of this music are poor quality and are being re-used over and over again “(no longer a) language” suggests music is not now a means by which we communicate our most intense emotions “(no longer a) place of refuge” suggests music is not now somewhere we can escape to/it no longer transports us to a safer world “carpet of sound” suggests the music has a deadening effect/is monotonous/repetitive/of secondary importance/ubiquitous

Question			Expected answer(s)	Max mark	Additional guidance
5.			<p>For full marks there should be comment on at least two examples.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 +1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> • “And...” at start of sentence intensifies sense of his irritation • “maddeningly” suggests the depth of his despair/being driven to extremes/his deep annoyance at being powerless • “inflicting” suggests the music is painful, unpleasant, a form of punishment • “far worse” suggests intensity of harm • “pollution” suggests the music is harmful, toxic • “poisons” suggests harmful/toxic/insidious • positioning of “But” (l.33) signals strategy for dealing with music is doomed to failure • “blank” suggests incomprehension which greets such protests • “hostile” suggests he is regarded as the enemy, treated aggressively • “stares” suggests he is regarded with suspicion, surprise • use of questions conveys the antagonism/prejudice he faces • “dictate” suggests he is treated as arrogant, domineering, unreasonable • dismissive tone of “Such is the usual response.” suggests his world-weary acceptance of such treatment • “default position” suggests this has become the accepted/unchallenged norm in society • “empty chatter” suggests trivial/mindless quality

Question			Expected answer(s)	Max mark	Additional guidance
6.			<p>2 marks may be awarded for detailed/ insightful comment plus quotation/ reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 1 or 1 + 1 + 1)</p>	3	<p>Possible answers:</p> <ul style="list-style-type: none"> • “tyranny” suggests the music is oppressive • “exerted” suggests pressure being brought to bear • “constant repetition” suggests endless exposure/being worn down • “platitudes” suggests that what we are exposed to debases our cultural sensibilities • parenthesis of “at every ... night” emphasises its unrelenting/ oppressive/inescapable nature • “addiction” suggests unhealthy dependency • “dampening” suggests it is restrictive/suppressing • repetition of “round and round” emphasises its addictive quality/ sense that there is no escape • list of “chord progression ... fragments” emphasises the variety/scale of unwelcome features to which we are exposed/impossibility of avoidance • “empty (lyrics)” suggests the detrimental impact of exposure to meaningless words in songs • “impoverished fragments” suggests the harmful impact of exposure to unimaginative musical material • alliteration/onomatopoeia of “boom ... bar” conveys the intrusive/ aggressive/explosive impact of this music

Question			Expected answer(s)	Max mark	Additional guidance
7.			<p>For full marks candidates should show understanding of the key function: these lines signal the transition from criticising muzak to appreciating music, supported by reference to the text.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks awarded: 2 or 1)</p>	2	<p>Possible answers:</p> <ul style="list-style-type: none"> positive, constructive shift/turning point after the earlier criticism of muzak's addictive/destructive qualities signalled by question ("Is there a remedy?") restates the previous problems associated with muzak before going on to suggest that there is a solution ("The addictive ear ... pointless treasures."/"But you can prise it open.")

Question			Expected answer(s)	Max mark	Additional guidance
8.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1 or 1 + 1 + 1)</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> • “Very soon” suggests the inevitability/imminence of a positive change • repetition of “they will” suggests inevitability of a positive outcome • “not a ... but a ...” (rhetorical) affirmation/contrast highlights the importance of music • “form of communication in itself” suggests importance of music as a central human activity • “great art form” suggests music’s high cultural standing • (repetition of) “inherited” suggests its long-standing place in our cultural history • “our civilisation” suggests collective sense of what has made us who we are, as a society • “made by” use of hyperbole suggests that music has shaped our culture • repetition of “music and the musical (tradition)” adds to sense of its weighty importance • “tradition” suggests its established place in our way of life • “worthy of praise” suggests inherent merit NB “worthy” alone = 0 • comparison/reference to “art, science, religion and politics” suggests music’s central place alongside these other major disciplines • “speaks for itself” suggests its importance is self-evident • “you must clear the air” suggests rallying cry to reader

Question			Expected answer(s)	Max mark	Additional guidance
9.			<p>Candidates can use bullet points in this final question, or write a number of linked statements.</p> <p>Key areas of agreement are shown in the grid.</p>	5	<p>The following guidelines should be used:</p> <p>Five marks - identification of three key areas of agreement with detailed/insightful use of supporting evidence</p> <p>Four marks - identification of three key areas of agreement with appropriate use of supporting evidence</p> <p>Three marks - identification of three key areas of agreement</p> <p>Two marks - identification of two key areas of agreement</p> <p>One mark - identification of one key area of agreement</p> <p>Zero marks - failure to identify any key areas of agreement and/or misunderstanding of the task</p> <p>NB: A candidate who identifies only two key areas of agreement may be awarded up to a maximum of four marks, as follows</p> <ul style="list-style-type: none"> two marks for identification of two key areas of agreement plus: <ul style="list-style-type: none"> either a further mark for appropriate use of supporting evidence to a total of three marks or a further two marks for detailed/insightful use of supporting evidence to a total of four marks <p>A candidate who identifies only one key area of agreement may be awarded up to a maximum of two marks, as follows</p> <ul style="list-style-type: none"> one mark for identification of one key area of agreement plus a further mark for use of supporting evidence to a total of two marks

Areas of Agreement		Passage 1	Passage 2
1.	Music lacks originality/interest/ is of poor quality	The mostly computer-generated music lacks creativity and is incredibly dull, monotonous	The muzak Self is subjected to in hotels and restaurants is clichéd
2.	Omnipresent/Inescapable	The music is played in such a great variety of public places that it is more or less inescapable	Everywhere Self goes - from unremarkable to beautiful/sophisticated places - he is disturbed by background music
3.	Accepted norm	People accept that the background to life will be a wash of electronic sounds instead of natural sounds/silence	People are so used to this music that very few complain about it, including Self's eating companions
4.	Powerlessness	Reasonable requests for silence are met with hostility and regarded as strange	Self's various efforts to silence this music are regarded as either criminal behaviour or deeply unusual
5.	Spoils events	Music in public places is deeply annoying, makes everyday events a trial and makes conversation difficult	Eating in public places is ruined for Self by this intrusive music
6.	Mind control	The repetitive music has addictive qualities, which affect our mental processes	Muzak's original purpose was as a form of mind control and this is still a feature of its use today
7.	Silence undervalued	To fully appreciate music as an art form we must first cherish silence as the natural backdrop to life	When Self is momentarily in a quiet room, he finds it comforting and a relief from the usual noise
8.	Imposition	Customers have no choice but to endure music played in restaurants	Nearly all buildings have music playing in them

[END OF MARKING INSTRUCTIONS]