

# Morgan Academy English Department

## Home Learning RUAE Revision National 5



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

- This booklet is designed to reinforce your understanding of how to answer RUAE style questions in the National 5 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 Homework Booklet.
- There are sections on Understanding and Analysis style questions.
- Each homework exercise is worth between 10 and 20 marks. You should attempt all the questions for each homework exercise.
- Once you have completed each exercise, you should track your progress (using red, amber, green).
- 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 National 5 grade.
- There are questions on each TYPE of RUAE question: notably, 'own words' questions, 'summarising' 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.

## SKILL – UNDERSTANDING: IN YOUR OWN WORDS QUESTIONS

### 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: This is an extract from an article written around the time that an exhibition of the warriors from ancient Chinese Terracotta Army was on display in the British Museum in London.*

Qin Shi Who? My reaction entirely. I had heard of the Terracotta Army, of course. I had even seen some of them when a vanguard of warriors came to London in the 1980s. But I couldn't have told you who Qin Shihuangdi was. That probably goes for the vast majority of people in the West. And given that he is one of the most colossal figures ever to have walked the earth, that is rather shocking. For Qin Shihuangdi, its First Emperor, created China more than two millennia ago, establishing the world's longest-lasting empire. A visionary, a brutal tyrant and a megalomaniac, he is the greatest historical figure that most of us have never heard of.

1. **In your own words** give **two** reasons why it is “rather shocking” that most people in the West do not know about Qin. (2)

*Context: In this passage, the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor.”*

In a world increasingly dominated by Facebook and Twitter, where friendships are made and broken at the click of the computer mouse, we feel more comfortable engaging with someone on the other side of the screen rather than chatting to them over the garden fence, as our grandparents might have once done. If we are already sharing the details of our private lives in tweets and status updates, are we also becoming more accustomed to the notion of putting our intimate selves on display for the entertainment of others?

2. **In your own words**, explain what is meant by “engaging with someone on the other side of the screen”. (2)

*Context: In this passage, the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor.”*

The most reality TV contestants almost always have a back story of personal triumph over adversity which enables us to feel that we are helping them to succeed, that we are giving them a break when no-one else will. And perhaps this is why Susan Boyle, who grew up in a council house and was bullied as a child for her learning difficulties, has proved such an enduring figure.

3. **In your own words** explain why the writer chooses Susan Boyle as an example of someone who is an “enduring figure”. (2)

*Context: This is an extract from an article about an activity called ‘parkour’. This involves running through cities and leaping over obstacles.*

As an underground phenomenon involving running through cities and leaping over obstacles, parkour is the epitome of cool for its growing army of fans. Participants are known as traceurs (or traceuses for females) and the parks and city structures of Scotland are rapidly becoming their stage. “I really like the ability to move in the way you want, rather than being bound by the way the street designer wants you to move,” says Glynn Forsythe (24), one of the traceurs assessing the obstacles dotting the campuses of Strathclyde University. “It might be faster to go across that railing than to take the path. I like that,” he says. “It makes things interesting.” There are no rules and no projected outcomes; parkour simply advocates that individuals “find their own way”. The aim is to improve strength, both physical and mental, while developing your technique to overcome even greater barriers.

4. **Using your own words**, give **two** reasons why parkour appeals to Glenn Forsythe. (2)

*Context: This is an extract from a passage where the writer informs us about the effect that books by Charles Dickens, a 19th-century English writer, had on black South African children during the time of racial segregation (“apartheid”) in South Africa.*

Hector Pieterse was 12 when he died. Today a museum bearing his name commemorates his death—and hundreds of others—which occurred some 30 years ago at a place whose name has come to symbolise uprising against oppression: Soweto. Hector was one of thousands of black children who took to the streets on June 16, 1976, in protest about schooling under the apartheid regime in South Africa. When police opened fire on the march it brought the word Soweto to the attention of the world. But less well known is the role that Charles Dickens played in events. The march was in protest at a government edict making Afrikaans compulsory in schools. From January 1976, half of all subjects were to be taught in it, including ones in which difficulties of translation were often an issue.

5. Explain, **in your own words**, what the marchers were objecting to. (2)

TOTAL NUMBER OF MARKS AVAILABLE: 10

## SKILL - UNDERSTANDING: SUMMARISING QUESTIONS

### APPROACH

- Look at the number of marks on offer
- Underline / highlight the main points
- Put the points into your own words (without losing the original meaning)
- Avoid writing down details of secondary importance

*Context: This is an extract from an article in the Scotsman about Elizabeth Taylor, a famous actress in the 50s and 60s.*

Of course, those born in the 1970s may find celebrity on the Taylor scale hard to understand. The whole concept of celebrity has been degraded, over the last two centuries by an avalanche of media coverage which makes no pretence of interest in the actual work that well-known people do, but instead focuses entirely and insidiously on the personal lives, and most particularly the personal appearance, of anyone who has ever been in the public eye for anything, from behaving like an idiot on reality TV, to having sex with a premiership footballer.

1. What **three** main criticisms does the writer make of the way the media treat celebrities today? (3)

*Context: This is an extract from an article in which the writer identifies factors which she feels 'contribute to a real sense of traditional family life in meltdown'.*

The first is the relative ease of divorce, which, particularly for low income families – removes the ancient pressure on women to put up with bad marriages for the sake of respectability. Unhappy wives are now free to leave with their children, a freedom which some men deeply resent.

The second is the growing number of society, and collapse of traditional communities which often leaves the children of broken marriages without a support system of neighbours and relatives to cushion the blow. And the third is the remarkably unreconstructed workplace culture within which British parents still have to function, tolerating chronic loss of earnings and status if they make family life a priority, and often having to work unacceptably long hours if they want to remain in employment at all.

2. Summarise **three** factors which the writer identifies as possible causes of the breakdown of family life. (3)

*Context: This is an extract from an article focusing on whether prison is the correct place for young people who commit crimes.*

“Hari, I am in prison, call me in a minute.” I was standing in a garden centre when I received the message – an unlikely one for a middle-aged, middleclass woman to receive while choosing a rosebush. Tuggy Tug is the leader of a Brixton gang whom I befriended two years ago. Now he has been arrested for stealing mobile phones. He has just turned eighteen and this was his first time ‘in a big man’s prison’. His voice turned desperate: “Why aren’t you picking up your phone, Hari?”

3. Summarise, **in your own words**, **two** reasons why this was an unusual call for Hari to receive. (2)

*Context: This is an extract from an article where the writer explores some of the reasons for the popularity of reality shows such as “The X-Factor”. It’s no coincidence that our love affair with The X-Factor is so potent right now, more than ever before, as Britain endures a period of relative austerity. In a time of economic hardship, we are seeking out the simple and cheap – family entertainment that makes us feel part of something bigger. But the popularity of such shows may be traced back even further – to the emergence of nineteenth century periodical which relied on reader contributions. Reality TV is merely a manifestation of a very, very old craving. We love sentimental stories such as Dickens’ Little Nell; we love a tear jerker, and shows like The X Factor are no more crass and exploitative than nineteenth century fiction.*

4. Summarise the **two** main reasons that the writer gives in this paragraph for “our love affair with *The X Factor*”? (2)

TOTAL NUMBER OF MARKS AVAILABLE: 10

## SKILL: ANALYSIS – WORD CHOICE QUESTIONS

### APPROACH

- Check how many marks on offer
- Quote the word you wish to examine
- Comment on the connotations of the word (what the word makes you think about). Try to think of two or three connotations.

*Context: This is an extract from an article where the writer describes the harsh conditions of life in North Africa, and suggests what may be in store for the region and the wandering (nomadic) people who live there.*

At the beginning of this month I was in a hellish yet beautiful place. I was making a programme for Radio 4 about one of the world's most ancient trade routes.

1. What is surprising about the writer's **word choice** in the first sentence? (4)

*Context: This is an extract from an article about an activity called 'parkour'. This involves running through cities and leaping over obstacles.*

It is a Wednesday night in Glasgow. The high walls, rails and steps of Tottenrow Gardens look like some form of municipal amphitheatre under the reddening sky. Several athletic youths in T-shirts and jogging bottoms are moving quickly. They bound over rocks, sure-footed before leaping like cats into the air, their trainers crunching into the gravel on landing. To move off again, they roll to their shoulders on the hard ground, springing up and pushing off in one fluid unbroken movement. You can still see the dust in the air as they pass on through the shadows, up and over a wall or vaulting a railing.

2. With reference to two examples of the writer's **word choice** from this paragraph, how does the writer show the agility of the "athletic youths".(4)

*Context: This is an extract from an article which describes an area of London.*

It is a Saturday night in the northernmost fringes of London. Outside an anonymous building with blanked-out windows, a discarded plastic bag swirls in the breeze. At first glance it seems a miserable place.

3. Show how the writer's **word choice** helps convey the idea that the place is "miserable". (4)

*Context: This is an extract from a passage where the writer explores how superstition can both help and hinder us.*

The superstitions and rituals so beloved by the world's top tennis players are not confined to the court. They take even more bizarre twists when the poor dears get home after their matches. Goran Ivanisevic got it into his head if he won a match he had to repeat everything he did the previous day, such as eating the same food at the same time in the same restaurant, talking to the same people and watching the same TV programmes. One year this meant that he had to watch Teletubbies every morning during his Wimbledon campaign. "Sometimes it got very boring," he said.

4. Show how the writer's **word choice** helps convey his attitudes to the top tennis players in lines 2 and 3. (2)

*Context: This extract is from an article about parents 30 years ago who did not have much money but loved their children and did what they could for them.*

I remember only once going to a restaurant in the UK. It was a motorway café on the A303 road. My father told us, wincing as he looked at the laminated text, with its stomach churning pictograms, that we could have spag bol. From the children's menu. We had a TV, but as we lived in Belgium there was nothing to watch apart from two American sitcoms, which came only once a week.

My parents were so hard up that when we went to England for holidays on the family farm my father would invariably book cheap overnight ferry crossings from the Continent. He would never shell out for a cabin, despite the 1am or 2 am departure slots. Instead, he would tell us to go to sleep in the back of the car, parked in the lower deck, where we would eventually pass out from the suffocation or diesel fumes.

5. Show fully how examples of the writer's use of **word choice** helps convey the idea of her family being "hard up". (4)

TOTAL NUMBER OF MARKS AVAILABLE: 14

## SKILL: ANALYSIS – IMAGERY QUESTIONS

### 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: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

The X Factor, brainchild of Simon Cowell, is one of the most popular programmes on Saturday night. Each week, hundreds make the pilgrimage to be part of the live audience, and millions of us tune in to watch.

1. Explain how effective you find the metaphor “pilgrimage”. (3)

*Context: This is an extract from a passage where the writer explores how superstition can both help and hinder us.*

It is only when a superstition begins to compromise our deeper goals and aspirations that we have moved along the spectrum of irrationality far enough to risk a diagnosis of obsessive compulsive disorder. Take Kolo Toure, the former Arsenal defender, who insists on being the last player to leave the dressing room after half-time break. No real problem, you might think, except that when William Gallas, his team-mate, was injured and needed treatment at half-time during a match, Toure stayed in the dressing room until Gallas had been treated, forcing Arsenal to start with only nine players.

2. Explain how effective you find the metaphor ‘spectrum’. (3)

*Context: This extract is from an article where the writer took part in a triathlon.*

Shivering in the grey light, I looked around at all the goose-bumped, goggleeyed and wet-suited competitors, a decidedly middle-aged bunch, with more women than men. The sky was threatening, the wet pebbles beneath my feet cold to the touch. Racers made last-minute adjustments to pacing watches and heart-rate monitors. We were bunched up like a school of fish trapped in the shallows. I overheard murmured discussions about the various ghastly forms of protein one was supposed to have taken to enhance performance.

3. Show how the writer's imagery shows how many racers (participants) were involved. (3)

*Context: This extract is from an article where the writer took part in a triathlon.*

A half-mile into the run, the feeling returned to my legs, and I got my stride and my rhythm back. I also started to sense that wonderful endorphin high— that feeling of pleasant immunity to pain that comes at some point in a race. This is the addiction, for me. Running fast makes you feel that you will not age, that you are free—briefly—from the shackles of time. It's a delusion, of course. But once you tap into this feeling, you want to renew the experience. You want it again. It becomes habitual.

4. Explain why the metaphor “free—briefly—from the shackles of time” effectively captures the writer's attitude to ‘running fast’. (3)

*Context: This extract is from an article where the writer took part in a triathlon.*

We are also a nation of grimly-determined aerobic warriors. Endurance sports, some time ago, were democratised—they are no longer the preserve of a sporting elite. Each year seems to bring a bigger, newer, more exotic challenge, drawing a bigger pool of calculated risk-takers.

5. Show how the writer's imagery in the first line is effective. (3)

*Context: This extract is from an article from the BBC news website.*

The police had surrounded the house of Max Clifford, who has been accused of various assault claims against women stretching back as far as 1970s. His house is now his prison.

6. Show how the writer's imagery makes it clear that Max Clifford could not leave his home. (3)

TOTAL NUMBER OF MARKS AVAILABLE: 18

## SKILL: ANALYSIS – PUNCTUATION QUESTIONS

### APPROACH

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

*Context: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

We do get swept up by reality programmes such as the X-Factor, wanting to be behind somebody, wanting them to do well. That’s why producers of the show will make the hard-luck story – those little snippets of someone struggling in a dead-end job – because that enables us to feel we have a sort of connection.

1. Explain fully the function of the dashes in this paragraph. (2)

*Context: This is an extract from an article where the writer retells a particular story.*

Timothy, who was practical like his Dad, had discovered a drum of paraffin in a lean-to, filled the oil-lamps and got them going. He used more paraffin, in a careful calculating way that brought her out in a cold sweat, to get the fire in the kitchen range going. He had also got the water-pump over the sink to work. At first it had only made disgusting wheezing sounds, but Tim had poured water down it from a butt in the garden, calling it "priming the pump" very professionally. At first it had pumped evil rusty red stuff, but now it ran clear, though Rose had visions of outbreaks of cholera and typhoid, and hurried dashes to the hospital in Norwich, and how would you ever get an ambulance up that path, but if you boiled all the water . . . Now he was winding up all the clocks and really getting them ticking."

2. Look at the sentence beginning “At first it had pumped evil rusty stuff...” How does the sentence structure (focus on punctuation) create an impression of uneasy thoughts rushing through Rose's mind? (4)

*Context: This is an extract from an article where the writer discusses whether prison is the right place for young people who commit crimes.*

How effective is prison? Very, according to Learco Chindamo, who, aged fifteen, fatally stabbed the Head Teacher, Philip Lawrence. In press reports last week Chindamo said that being in jail had transformed him. After serving fourteen years of a life sentence and on the verge of being released, he claims he is a reformed character and wants to live a “quiet and decent life”.

3. Why does the writer use a question mark in the opening sentence and speech marks in the final sentence? (2)

*Context: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

The public support people with talent, but the punish pretension and twofacedness. Perhaps this, in the end, is the key to Simon Cowell’s success: he acknowledges that we crave the appearance of reality, but that we also want the reassurance of a happy ending for those who deserve it and retribution for those who do not.

4. Show how the writer’s sentence structure (punctuation specifically) helps to convey her ideas about Cowell’s success (2)

*Context: This is an extract from an article where the writer discusses April Fools’ Day traditions.*

April Fools’ Day, or All Fools’ Day as it is sometimes called, is one of those popular traditions whose genesis is lost in the mists of antiquity. Martin Wainwright, author of *The Guardian Book of April Fools’ Day*, has his own theory. “The need to tease goes back forever and involves our most basic instincts: pleasure in others’ discomfort; triumph at an ingenious scheme working out as planned; deception, daring and disbelief as the plot proceeds; fear of a misfire or an angry reaction; and in the end, the relaxing of mouth muscles, mind and endorphins as everyone corpses into a good long laugh. The cavemen did it, so did the Egyptians, the ancient people of south Asia, the Greeks, the Romans, the Medes. Spring sprung and they all decided to have fun.”

5. Explain fully the writer’s use of a colon after “basic instincts:” (2)

*Context: This is an extract from an article where the writer writes about the rise of the fitness culture.*

The fitness culture is everywhere. Think about how often we run into sweaty bodies in lycra – some decidedly unappealing in this most unforgiving of materials – when trying to negotiate our way home from work.

6. What purpose of the dashes serve in sentence two? (2)

TOTAL NUMBER OF MARKS AVAILABLE: 14

## SKILL: ANALYSIS – SENTENCE STRUCTURE QUESTIONS

### APPROACH

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

*Context: This is an extract from an article where the writer argues that Scotland needs immigrants to help grow the economy.*

Yet Ireland has managed to attract its young entrepreneurs back to drive a growing economy. Scotland must try to do likewise. We need immigrants. We cannot grow the necessary skills fast enough to fill the gap sites. We need people with energy and commitment and motivation, three characteristics commonly found among those whose circumstances prompt them to make huge sacrifices to find a new life.

1. Show how the writer's sentence structure emphasises her views about immigration. (2)

*Context: This is an extract from an article about health scares.*

When scientists are in a pub tackling questions such as whether mobile phones are frazzling our brains, or whether our food contains too many E numbers, boffins leave the science bit alone because otherwise they see our eyes glaze over. They speak to our concerns as individuals. They generalise. They speculate. They are not rigorous in their explanations. They become unscientific—like the rest of us.

2. How does **the structure** of the paragraph add to its impact? (2)

*Context: This is an extract from an article where the writer recalls his recent participation in a 'sprint' triathlon.*

But we are also a nation of grimly-determined aerobic warriors. Endurance sports, some time ago, were democratised—they are no longer the preserve of a sporting elite. Each year seems to bring a bigger, newer, more exotic challenge, drawing a bigger pool of calculated risk-takers. There are marathons run in the desert that last two days or more; marathons that are run on snow and ice near the North Pole. Weekends bring innumerable foot races billed as “fun runs.” But my favourite—for the sheer insanity of it—is a brutal march from the pit of Death Valley, California—which is 200ft below sea level and one of the hottest places on the planet—to the high flanks of Mount Whitney, the tallest peak in the contiguous US. The key there, as the participants will tell you, is to stay hydrated, meaning you have to run with the equivalent of a camel's storage tank of water. In fact, the most popular water carrier is called a Camel's Back.

3. Identify any aspect of **the structure** of this paragraph that you think enhances its content and explain how it does so. (2)

*Context: This is an extract from an article written round about the time that an exhibition of some of the warriors from the ancient Chinese Terracotta Army was on display in the British Museum in London.*

“I can’t think of anyone else who had the scale of ambition to think of replicating their entire kingdom,” says MacGregor. “Nobody else in human history has attempted to do that, and what is fascinating is that it’s the eternal underground that has survived and nothing else. We have no buildings, we have no writings, this is all that survives. The people making the figures knew they were making them to serve the Emperor and live forever. And in a funny way they have.”

4. Show how the writer’s sentence structure conveys his sense of wonder. (2)

*Context: This is an extract from a passage where the writer informs us about the effect that books by Charles Dickens, a 19th-century English writer, had on black South African children during the time of racial segregation (“apartheid”) in South Africa.*

The love of books that enabled an author dead for more than 100 years to inspire thousands of schoolchildren came mainly from grandmothers who had educated their families orally, then urged them to read widely and learn all that they could. It also came from people such as the activist Steve Biko, whose own mentor, the Brazilian educator Paulo Freire, spent a lifetime working with forest people who had no formal education, teaching them to “name the world their own way”. That is what the youth of Soweto wanted—a future in their own words. And they got it.

5. Explain how any aspect of the sentence structure of the paragraph contributes to its effectiveness. (2)

TOTAL NUMBER OF MARKS AVAILABLE: 10

## SKILL: ANALYSIS – TONE

### APPROACH

- Identify the tone (if it hasn't already been done for you)
- Show how the tone is created by referring to techniques such as word choice, sentence structure, imagery etc.

*Context: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

So why, after a decade of phone-in rows, vote-rigging accusations and celebrity hungry wannabes with bloated egos, does the British public remain so in love with reality television?

1. Explain how the writer conveys a **tone of disapproval**. (2)

*Context: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

Of course there are less noble motivations for watching, too: for every Susan Boyle there is a caterwauling teenager who cannot hold a tune and yet remains convinced he or she is destined for stardom. A part of us just loves it when people are awful and embarrass themselves – but human nature is contradictory like that, and reality TV allows us to have it both ways.

2. Explain how the writer achieves a **humorous tone** in this paragraph. (2)

*Context: This is an extract from an article written round about the time that an exhibition of some of the warriors from the ancient Chinese Terracotta Army was on display in the British Museum in London.*

Qin Shi Who? My reaction entirely. I had heard of the Terracotta Army, of course. I had even seen some of them when a vanguard of warriors came to London in the 1980s. But I couldn't have told you who Qin Shihuangdi (pronounced Chin Shur Hwang Dee) was. Even if you'd said he was the First Emperor of China, I'd have had only the haziest recollection of what you were talking about.

3. Explain how the writer achieves a **chatty / informal tone** in this paragraph. (2)

*Context: This is an extract from an article where the author describes the harsh conditions of life in North Africa.*

Those who call themselves environmentalists celebrate the fact that deserts are not properly inhabited anymore. "Leave nothing and take away nothing," read the signs at the gates of the nature reserves. Practical advice, perhaps, but is there not something melancholy in what that says about modern man's desired relationship with nature? Will we one day confine ourselves to watching large parts of our planet from observation towers?

4 Identify the **tone** in this paragraph and explain how the writer achieves this. (3)  
*One mark for identifying tone, one mark for quote and one for a comment.*

*Context: This is an extract from an article written round about the time that an exhibition of some of the warriors from the ancient Chinese Terracotta Army was on display in the British Museum in London.*

The tomb of the first emperor itself may never be opened because of the sensitivities of disturbing the Emperor, although some archaeologists hope that improved technology may one day allow some form of exploration.

5. Show how the writer introduces a **doubtful tone** when he writes about the prospects for opening the tomb. (2)

*Context: This is an extract from an article focusing on the writer's gripes about society in general.*

I am fed up listening to scaremongers about the E-coli virus, telling me my child should never visit a farm or come into contact with animals. I am weary of organisations that are dedicated to promulgating the idea that threats and dangers to children lurk everywhere. I am sick of charities who one hand attack overprotective parents and at the same time say children should never be left unsupervised in public places.

6. Identify the **tone** in this paragraph and show how this tone is conveyed.  
*One mark for identifying tone, one mark for quote and one for a comment. (3)*

SKILL: ANALYSIS – USE OF LANGUAGE QUESTIONS

**APPROACH**

- Quote and identify the technique - remember you are not being guided towards a specific technique; you can write about whichever technique/s you feel is /are relevant (techniques you may wish to focus on: word choice, imagery, sentence structure, punctuation, tone..)
- Comment on the effect

*Context: This is an extract from an article from 'The Times' newspaper. Here, the writer describes the harsh conditions of life in North Africa, and suggests what may be in store for the region and the wondering (nomadic) people who live there.*

At the beginning of this month I was in a hellish yet beautiful place. I was making a programme for Radio 4 about one of the world's most ancient trade routes. Every year since at least the time of the Ancient Greeks, hundreds of thousands of camels are led, strung together in trams, from the highlands of Ethiopia into the Danakil depression: a descent into the desert of nearly 10,000 feet, a journey of about 100 miles. Here, by the edge of a blue-black and bitter salt lake, great floes of rock salt encrusting the mud are prised up, hacked into slabs and loaded onto the camels.

1. With reference to the writer's **use of language**, show what the writer suggests about the highlands of Ethiopia. (4)

*Context: This is an extract from an article focusing on whether parents are too over protective.*

Everywhere you turn there is an army of professionals – ably abetted by the media – hard at work encouraging the parents to fear the worst. Don't let your children out in the sun – not unless they are wearing special UV resistant T-shirts. Don't buy your children a Wendy house, they might crush their fingers in the hinges. Don't buy plastic baby teethers, your baby might suck on the harmful chemicals. Don't let them use mobile phones, they'll sizzle their brains. Don't buy a second-hand car seat, it will not protect them. And on and on it goes.

2. How does the writer's **use of language** emphasise his feelings about the "army of professionals"? (4)

*Context: This is an extract from an article about the obesity epidemic in Scotland.*

There is a huge amount to be done. We need to address what food means in people's emotional lives. We need to transform the culture of thinness. We need to recognise that we as a society are deeply confused about eating and dieting. And we need to realise that part of this confusion has been cynically promoted by those who are selling us the obesity epidemic.

3. How does the writer's **use of language** highlight her belief that action is required to combat obesity? (4)

*Context: This is an extract from an article which focuses on parenting.*

We live in an age where parental paranoia has reached absurd heights. Collectively we are now convinced that our children's survival is permanently under threat; worse still, we believe that every incident concerning a child, however benign or accidental is immediately regarded as a case of bad parenting. We live under perpetual suspicion; in turn we project it on to everyone else around us.

4. How does the writer's **use of language** emphasise her belief that "parental paranoia" is now excessive? (4)

*Context: This is an extract from an article focusing on whether prison is the correct place for young people who commit crimes.*

Like half of all prisoners under the age of 25, Tuggy Tug has been in care. Despite the £2.5 billion the government spends on the care system, nobody has got him employment or training. Now it sounded as if he has graduated from one expensive and failing institution to another: 80% of prisoners under the age of 25 reoffend within 12 months of being released from prison, where it costs £38,000 a year to keep them.

5. Show how the writer's **use of language** in this extract highlights the author's concerns over the prison system. (4)

TOTAL NUMBER OF MARKS AVAILABLE: 20

## SKILL - ANALYSIS: THE LINK QUESTION

### APPROACH

- 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: This is an extract from an article where the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

It’s no coincidence that our love affair with *The X Factor* is so potent right now, more than ever before, as Britain endures a period of relative austerity. In a time of economic hardship, we are seeking out the simple and cheap — family entertainment that makes us feel part of something bigger. But the popularity of such shows may be traced back even further—to the emergence of 19th-century periodicals which relied on reader contributions. Reality TV is merely a manifestation of a very, very old craving. We love sentimental stories, such as Dickens’ *Little Nell*; we love a tearjerker, and shows like *The X Factor* are no more crass or exploitative than cheap sensational 19<sup>th</sup> century fiction.

Yet it seems that 21st-century viewers are looking for more than just simple entertainment. Part of the attraction is the sense of control. *The X Factor* gives us: the sense that we can put right wider social wrongs by voting for our favourite contestants and that although our lives are being shaped by forces beyond our control—such as government cutbacks, widespread job losses or social deprivation—the ability to have a say in what happens to others in reality TV shows gives us back a much-needed sense of power.

1. Explain how the sentence underlined helps to provide a link between these two paragraphs. (2)

*Context: This is an extract from a passage where the writer explores how superstition can both help and hinder us.*

But the superstitions and rituals so beloved by the world's top players are not confined to the court. They take even more bizarre twists when the poor dears get home after their matches. Goran Ivanisevic got it into his head that if he won a match he had to repeat everything he did the previous day, such as eating the same food at the same restaurant, talking to the same people and watching the same TV programmes. One year this meant that he had to watch Teletubbies every morning during his Wimbledon campaign. "Sometimes it got very boring," he said.

Could it be that these multifarious superstitions tell us something of deeper importance not only about humanity but about other species on the planet? The answer, I think, is to be found in the world of pigeons. Yes, really. These feathered fellows, you see, are the tennis players of the bird world. Don't take my word for it: that was the opinion of B. F. Skinner, the man widely regarded as the father of modern psychology.

2. Explain why the underlined sentence works well at this point as a link of the ideas between the two paragraphs. (2)

*Context: This is an extract from an article from 'The Times' newspaper. The writer describes the harsh conditions of life in North Africa, and suggests what may be in store for the region and the wondering (nomadic) people who live there.*

"But," said Solomon, scratching one of the small fly-bites that were troubling all of us, "if we could return here in 50 years, this village would be different. There will be streets, electricity and proper buildings. As Ethiopia modernises, places like this will be made more comfortable for people. Hamed Ela will probably be a big town.

And that is where Solomon was wrong. As Ethiopia modernises, the Afar people will leave their desert home. They will drift into the towns and cities in the highlands. Their voracious herds of goats will die. Their camels will no longer be of any use. The only remembrance this place will have of the humans it bred will be the stone fittings of their flimsy, ruined stick huts, and the mysterious black rock burial mounds that litter the landscape.

3. Explain why the sentence underlined is an effective link between the two paragraphs. (2)

TOTAL NUMBER OF MARKS AVAILABLE: 6

PRACTICE RUAЕ: WHY REALITY TV WORKS

*In this passage, the writer explores some of the reasons for the popularity of reality TV shows such as “The X Factor”.*

1. It is a Saturday night in the northernmost fringes of London. Outside an anonymous building with blanked-out windows and grey walls, a discarded plastic bag swirls in the breeze. At first glance it seems a miserable place. But in fact this is where dreams are made and broken. Because this is where, every weekend, *The X Factor* goes live.
2. *The X Factor*, brainchild of Simon Cowell, is the most popular programme on Saturday night. Each week, hundreds make the pilgrimage to be part of the live audience, and millions of us tune in at home to watch.
3. As a result, many of us will spend more time in the virtual company of the contestants than we do with our real-life friends and family. In a modern world in which local communities have become increasingly fractured, where relatives live further apart from each other than ever before and where one in five of us will never speak to our neighbours, Cowell’s creation seems to be filling the void.
4. And yet despite the fact that more of us seem to be tuning in than ever before, relatively little is known about who watches and why. All we know is that *The X Factor*—whether it signifies the reinvigoration of weekend family viewing or the disintegration of civilised society—is a reality-television phenomenon.
5. So why, after a decade of phone-in rows, vote-rigging accusations and celebrity-hungry wannabes with bloated egos, does the British public remain so in love with reality television? By now most of us know that the version of reality on offer is one shaped by a multimillion-pound business with slick production values, and yet we willingly suspend our disbelief week after week, month after month, in the name of entertainment. Is there something lacking in our daily lives that draws us so inexorably into Cowell’s web?
6. We do get swept up in it, wanting to be behind somebody, wanting them to do well. That’s why producers will make the hard-luck story—those little snippets of someone struggling in a dead-end job—because that enables us to feel we have a sort of connection.
7. And perhaps, in a world increasingly dominated by Facebook and Twitter, where friendships are made and broken at the click of the computer mouse, we feel more comfortable engaging with someone on the other side of the screen rather than chatting to them over the garden fence, as our grandparents might once have done. If we are already sharing the details of our private lives in Tweets and status updates, are we also becoming more accustomed to the notion of putting our intimate selves on display for the entertainment of others?
8. It’s no coincidence that our love affair with *The X Factor* is so potent right now, more than ever before, as Britain endures a period of relative austerity. In a time of economic hardship, we are seeking out the simple and cheap—family entertainment that makes us feel part of something bigger. But the popularity of such shows may be traced back even

further—to the emergence of 19th-century periodicals which relied on reader contributions. Reality TV is merely a manifestation of a very, very old craving. We love sentimental stories, such as Dickens' Little Nell; we love a tear jerker, and shows like *The X Factor* are no more crass or exploitative than cheap sensational 19th-century fiction.

9. Yet it seems that 21st-century viewers are looking for more than just simple entertainment. Part of the attraction is the sense of control *The X Factor* gives us: the sense that we can put right wider social wrongs by voting for our favourite contestants and that although our lives are being shaped by forces beyond our control—such as government cutbacks, widespread job losses or social deprivation—the ability to have a say in what happens to others in reality TV shows gives us back a much-needed sense of power.

10. The most popular contestants almost always have a back story of personal triumph over adversity which enables us to feel that we are helping them succeed, that we are giving them a break even if no one else will. And perhaps this is why Susan Boyle, who grew up in a council house and was bullied as a child for her learning difficulties, has proved such an enduring figure.

11. Of course there are less noble motivations for watching, too: for every Susan Boyle there is a caterwauling teenager who cannot hold a tune and yet remains convinced he or she is destined for stardom. A part of us just loves it when people are awful and embarrass themselves—but human nature is contradictory like that, and reality television allows us to have it both ways.

12. In fact, most of us know we are being manipulated and that our emotional buttons are being shamelessly pressed every time there is a lingering close-up of a tear-stained contestant's face recounting the traumatic time their grandmother's budgerigar died. But because we have become so accustomed to such televisual shorthand, we are increasingly willing participants in the charade. We become, along with the contestants, part of the performance.

13. Do we care that reality television is not actually real? That question misses the point. Reality television is a completely constructed premise. None of the people would be in it if we were just showing their normal lives. But what it does do is take human flesh and blood and challenges it in situations that bring out a person's true personality. That's why shows work, because the public is after authenticity . . . . They want to support people with talent and for them to win, but they punish pretension and two-facedness. On the whole, the public are positive, but they are judgemental.

14. Perhaps this, in the end, is the key to Cowell's success: he acknowledges that we crave the appearance of reality, but that we also want the reassurance of a happy ending for those who deserve it and retribution for those who do not. Either that or we just want to laugh at the man with the comb-over singing an out-of tune Mariah Carey song.

~ Adapted from an article by Elizabeth Day, *The Observer*

## QUESTIONS

1. Look at paragraph 1. With reference to **three** examples of the writer's word choice, show fully how makes it clear that the place she is describing is "miserable" **6**
  
2. Look at paragraph 2. Explain how effective you find the imagery in the second sentence of this paragraph. **3**
  
3. Explain **in your own words** one of the reasons there is a "void" in which "Cowell's creation seems to be filling" (see paragraph 3) **2**
  
4. Explain fully why any two components of the expression "celebrity hungry wannabes with bloated egos" convey a tone of disapproval. (See paragraph 5) **2**
  
5. Look at paragraph 7. **In your own words** explain what is meant by "engaging with someone on the other side of the screen and why people do this. **4**
  
6. Explain fully why the sentence "Yet it seems that the 21<sup>st</sup> century viewers are looking for more than just simple entertainment" at the start of paragraph 9 works well as a link at this point in the passage. **2**
  
7. Look at paragraphs 9 and 10. Explain **in your own words** why the writer chooses Susan Boyle as an example to support her argument. **2**
  
8. Look at paragraph 11. Explain how the writer achieves a wry or humorous tone in these lines. **3**
  
9. In this article the writer points out several reasons why reality TV shows are popular. As far as possible **in your own words** explain what these reasons are. **6**

**TOTAL (30)**

**National 5 RUAЕ Homework- Record Sheet**

**Name:**

<b>Type of Question</b>	<b>Date</b>	<b>Mark</b>	<b>What did you do well?</b>	<b>Why did you lose marks? (if applicable)</b>
<i>Understanding-</i> In Your Own Words				
<i>Understanding-</i> Summarising				
<i>Analysis-</i> Word Choice				
<i>Analysis-</i> Imagery				
<i>Analysis-</i> Punctuation				
<i>Analysis-</i> Sentence Structure				
<i>Analysis-</i> Tone				
<i>Analysis-</i> Use of Language				
<i>Analysis-</i> Link				
Practice Paper				