

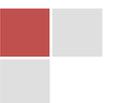
Preparing for
National 5

Close Reading
Homework Booklet

Fiction and Non-Fiction

For candidates in S3 and S4

Book 4



Passage 1

DARKNESS AND LIGHT

In this passage Kathleen Jamie describes a visit to Maes Howe, one of the most important archaeological sites on Orkney. Her visit takes place in December, just before the winter solstice—the shortest day of the year.

1. The building nowadays known as Maes Howe is a Neolithic chambered cairn, a tomb where, 5000 years ago, they interred the bones of the dead. In its long, long existence it has been more forgotten about than known, but in our era it is open to the public, with tickets and guides and explanatory booklets. It stands, a mere grassy hump in a field, in the central plain of Mainland Orkney. There is a startling collection of other Neolithic sites nearby.
2. To reach Maes Howe I took the road that passes over a thin isthmus between two lochs. On the west side is a huge brooding stone circle, the Ring of Brodgar. On the east, like three elegant women conversing at a cocktail party, are the Standing Stones of Stenness. The purpose of these may be mysterious, but a short seven miles away is the Neolithic village called Skara Brae. There is preserved a huddle of roofless huts, dug half underground into midden and sand dune. There, you can marvel at the domestic normality, that late Stone Age people had beds and cupboards and neighbours and beads. You can feel both their presence, their day-to-day lives, and their utter absence. It's a good place to go. It re-calibrates your sense of time.
3. Two men were standing at the car park at Maes Howe. The taller, older man was wearing a white shirt and improbable tartan trousers. As I stepped out of the car, he shook his head sadly. The younger man was dressed for outdoors, somewhat like a traffic warden, with a woollen hat pulled down to his eyes and a navy-blue coat. For a moment we all looked at each other. The taller man spoke first.
4. "Not looking good, I'm afraid."
5. The timing was right, the sun was setting, but . . .
6. "Cloud," said the tall man.
7. "Can't be helped," I replied.

8. “Will you go in, anyway? You can’t always tell, you just need a moment when the cloud breaks . . .”
9. Alan, an Englishman in Historic Scotland tartan trousers, led me into a little shop to issue a ticket. The shop was housed in an old water mill, some distance from the tomb, and sold guidebooks and fridge magnets and tea towels. From the window you could see over the main road to the tomb.
10. “Tell you what,” he said. “I’ll give you a ticket so you can come back tomorrow, if you like, but I can’t give you one for the actual solstice, Saturday. We start selling them at two-thirty on the actual solstice. It’s first come, first served.”
11. “How many people come?”
12. “Well, we can accommodate 25, at a pinch.”
13. But today there was only myself.
14. The young guide, Rob, was waiting outside. A workman’s van hurtled past, then we crossed the road, entered through a wicket gate and followed a path across the field. We were walking toward the tomb by an indirect route that respected the wide ditch around the site. Sheep were grazing the field, and a heron was standing with its aristocratic back to us. There was a breeze, and the shivery call of a curlew descending. On all sides there are low hills, holding the plain between them. To the south, the skyline is dominated by two much bigger, more distant hills, a peak and a plateau. Though you wouldn’t know it from here, they belong to another island, to Hoy. Above these dark hills, in horizontal bars, were the offending clouds.

* * *

15. You enter into the inner chamber of the tomb by a low passageway more than 25 feet long. It’s more of a journey than a gateway. You don’t have to crawl on hands and knees, but neither can you walk upright. The stone roof bears down on your spine; a single enormous slab of stone forms the wall you brush with your left shoulder. You must walk in that stooped position just a moment too long, so when you’re admitted to the cairn two sensations come at once: you’re glad to stand, and the other is a sudden appreciation of stone. You are admitted into a solemn place.
16. You are standing in a high, dim stone vault. There is a thick soundlessness, like a recording studio, or a strongroom. A moment ago, you were in the middle of a field, with the wind and curlews calling. That world has been taken away, and

the world you have entered into is not like a cave, but a place of artifice, of skill. Yes, that's it, what you notice when you stand and look around is cool, dry, applied skill. Across five thousand years you can still feel their self-assurance.

17. The walls are of red sandstone, dressed into long rectangles, with a tall sentry-like buttress in each corner to support the corbelled roof. The passage to the outside world is at the base of one wall. Set waist-high into the other three are square openings into cells which disappear into the thickness of the walls. That's where they laid the dead, once the bones had been cleaned of flesh by weather and birds. The stone blocks which would once have sealed these graves lie on the gravel floor. And the point is, the ancients who built this tomb lined it up precisely: the long passageway faces exactly the setting midwinter sun. Consequently, for the few days around the winter solstice a beam of the setting sun shines along the passage, and onto the tomb's back wall. In recent years, people have crept along the passageway at midwinter to witness this. Some, apparently, find it overwhelming.

* * *

18. We crossed the field. The heron took to the air. I dawdled behind. My guide, the young Rob, was waiting at the entrance, which is just a low square opening at the bottom of the mound. I glanced back at the outside world, the road, the clouded sky over Hoy's hills, which did not look promising; then we crept inside and for a long minute walked doubled over, until Rob stood and I followed.
19. Inside was bright as a tube train, and the effect was brutal. I'd expected not utter darkness, but perhaps a dullish red. Rob was carrying a torch but this light revealed every crack, every joint and fissure in the ancient stonework. At once a man's voice said, "Sorry, I'll switch it off," but the moment was lost and, anyway, I'd been forewarned. As he sold me the ticket, Alan had told me that surveyors were inside the cairn, with all their equipment. "A bit of a problem", was how he'd put it. And here they were. We entered the tomb and, in that fierce white light, it was like that moment which can occur in midlife, when you look at your mother and realise with a shock that she is old.
20. The surveyors were doing a project that involved laser-scanning, photogrammetry, and pulse-radar inspection. They were working inside the tomb, and had been for days. A huge implement, I couldn't tell if it was a torch or a camera, lay on a schoolroom chair. There was a telephone in one of the grave-cells. There were two surveyors. One was folded, foetus-like, into the

little cell in the back wall. I could see only his legs. He grunted as he shifted position. “Strange place to spend your working day,” I remarked.

21. “You’re not wrong,” he replied, sourly.
22. His older colleague seemed glad for a break. He stood, a portly man in a black tracksuit and fleece jacket, and stretched his back. Somehow he dimmed the light and the tomb settled back into restful gloom. The outside world was a square at the far end of the long passageway. There would be no sunset.
23. “Too bad,” the surveyor said. “Oh, well.”
24. Rob, hunched in his woolly hat, drew breath and raised his torch as though to begin the guided tour, but he paused.
25. “Been here before?” he asked me.
26. “Several times.”
27. He said, “We’re on the Web now, y’know,” and gestured with the torch to a camera mounted on the Neolithic wall. “Live. Don’t go picking your nose.”
28. “Watch your eyes!” said the voice from the grave-chamber, then came a detonating flash.

adapted from *Findings* by Kathleen Jamie

Passage 2

SAILMAKER

Alan Spence

This extract is taken from near the end of Act One of the play. Davie, a sailmaker to trade, is down on his luck and has borrowed some money from his brother, Billy.

Enter DAVIE and BILLY, talking as they walk)

DAVIE: Eh, Billy ... that coupla quid ah tapped off ye. Could it wait till next week?

BILLY: Aye sure.

DAVIE: Things are still a wee bit tight.

5 BILLY: What's the score?

DAVIE Eh?

BILLY: Ye shouldnae be this skint. What is it?

DAVIE: Ah told ye. It's the job. Just hasnae been so great. No sellin enough. No collectin enough.

No gettin much over the basic

10 BILLY: Aye, but ye should be able tae get by. Just the two ae ye.

DAVIE: It's no easy.

BILLY: Ye bevvying?

DAVIE: Just a wee half when ah finish ma work. An by Christ ah, need it.

BILLY: Ye bettin too heavy? Is that it?

15 *(Hesitates then decides to tell him.)* It started a coup la months ago. Backed a favourite.

Absolute surefire certainty. Couldnae lose. But it was even money, so ah had tae put

quite a whack on it. *(Slightly shamefaced)* Best part ae a week's wages.

BILLY: An it got beat?

DAVIE: Out the park. So ah made it up by borrowin off the bookie. He does his moneylender on

20 the side. Charges interest.

BILLY: An every week ye miss the interest goes up.

DAVIE: This is it. Now when ah pay him ah'm just clearin the interest. Ah'm no even touchin the

original amount ah borrowed. Ah must've paid him back two or three

times over, an ah
still owe him the full whack.

25 BILLY: Bastard, eh? Sicken ye. *And* he's a pape.
(DAVIE *laughs*)

DAVIE: Still, Aw ah need's a wee turn. Ah mean ma luck's got tae change
sometime hasn't it?
Law of averages.

BILLY: Whatever that is.

30 DAVIE: Things have got tae get better.

BILLY: It's a mugs game. The punter canny win.

DAVIE: Got tae keep tryin.

BILLY: Flingin it away! Look, Don't get me wrong. Ah don't mind helpin ye
out, but ah'm no
exactly rollin in it maself.

35 DAVIE: You'll get yer money back.

BILLY: That's no what ah mean!

DAVIE: What am ah supposed tae dae? Get a job as a company director or
somethin! Ah'll go
doon tae the broo in the mornin!

BILLY: There must be some way tae get this bookie aff yer back for a start.

40 DAVIE: Aye sure.

BILLY: Ah mean, you've *paid* him.

DAVIE: Ah knew his terms.

BILLY: It's no even legal.

DAVIE: Neither is gettin his heavies tae kick folk's heids in.

45 BILLY: So maybe he's no the only wan that knows a few hard men.

DAVIE: (*Sighs*) What a carry on, eh?

BILLY: Hey. Remember when we were wee, we used to fight
like cat an dog?

DAVIE: Ah could beat ye an all!

BILLY: Oh aye, ye were too fast for me. Quick on yer feet. The old one-two.
Ma only chance was

50 tae get ye in a bearhug.

DAVIE: Ah've still got the bruises!

BILLY: Ah remember one time we were havin a right old barney, an da was
tryin tae sleep -
must've been on the nightshift. An he came runnin out the room in his

shirt-tail an clattered
the pair ae us!

55 DAVIE: He was a tough auld customer right enough. Had tae be in these days.

BILLY: D'ye know he *walked* fae Campbeltown tae Glasgow tae get a start in
the yards! Tellin ye,
we don't know we're livin.
Ah hear the boy's daein well at school.

DAVIE: Oh aye. He's clever. He'll get on.

60 BILLY: He'll get on a lot better if you screw the heid, right?

DAVIE: C'mon Billy, ah dae ma best. It's just

BILLY: Ah know it's hard on yer own an that

DAVIE: Naw ye don't know. Naebody knows, unless they've been through it.

(Quieter) Comin

hame's the worst. The boy's oot playin. Hoose is empty. Gets on top of
ye. The other night

65 there, ah got this queer feel in. Ah felt as if aw the furniture and every
thin was *watching*

me. Sounds daft, eh? Maybe ah'm goin aff ma heid !

BILLY: Bound tae take a while tae get over it.

DAVIE: If ah ever dae.

(They cross to where ALEC is playing with yacht)

National 5



Learning Intention:

The following assignments are designed to assess your skills in Reading. You are expected to show that you can:

Understand, analyse and evaluate detailed written texts, by:

- 1.1 Identifying and explaining the purpose and audience as appropriate to genre
- 1.2 Identifying and explaining the main ideas and supporting details
- 1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

The assignments will also provide the opportunity for you to demonstrate your skills in Literacy, covering the Reading outcome. You are expected to show that you can:

Read and understand complex word-based texts by:

- 1.1 Selecting and Using Information
- 1.2 Explaining a range of aspects
- 1.3 Evaluating effectiveness

Success Criteria:



You will be asked questions to allow you to demonstrate that you can:

- ◆ identify the ***purpose*** and ***audience*** of the text you are reading and justify this by quoting or referring to its content;
- ◆ show clear understanding of the ***most relevant points*** of the text;
- ◆ ***infer*** from the text, drawing on appropriate evidence/quotations to support your thinking;
- ◆ ***identify*** and ***analyse*** various features of a ***writer's use of language*** and its effect;
- ◆ use appropriate textual reference or quotation to support statements;
- ◆ ***evaluate*** the ***effectiveness*** of the writing.

What you have to do:

1. Read the whole of the passage very carefully. It might help to read it more than once.
2. If the passage is fictional, think about the **genre** you are reading: poetry/prose/drama have different features.
3. Answer the questions **using your own words** as far as possible. You **do not** have to answer in sentences.
4. Pay attention to the number of marks awarded to each question: this gives you a guide of how many pieces of information/evidence are required in the answer.
5. The codes listed in the right hand column refer to the assessment standards at the top of this page.

Task 1a

Approaching a passage

- As with all areas of Close Reading, it is a good idea to **annotate** the text as you read through it.
- This not only helps you to identify good examples of the writer's language and use of structure, but it will also help you to recognise the writer's main points (in non-fiction). Furthermore, it will help you to anticipate the questions you might be asked.
- As you read, you should underline interesting examples of *word choice*, *imagery* and *sentence structure*.
- If the passage is non-fiction, you should also try to identify the writer's **main points** as you read. Each paragraph will make one main point with supporting detail so underline the point that is being made in each main paragraph as you read. (This is the **topic sentence**.)

1. Read *Passage 1* following the above approach.

2. Read *Passage 2* following the above approach.

Task 1b

Remember: Use your own words as far as possible in your answers. It is acceptable to 'quote and explain' but quotation alone will gain no marks unless you are specifically asked to do so.

Purpose

1.1 Identifying and explaining the purpose and audience as appropriate to genre

Read Passage 1: Darkness and Light

Mrk	Code	
	Eng	Lit

7. Read Paragraphs 15 – 17.

Referring closely to the text, identify two reasons why the writer has included this section in the article.

4	1.1	1.2
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11a. What do you think the writer was aiming to achieve when writing this article? Choose one of the following and justify your choice with reference to the passage as a whole:

- To raise awareness of Maes Howe as a tourist attraction
- To discuss the advantages and disadvantages of visiting Maes Howe
- To comment on the Scottish Tourist industry
- To describe the solstice

2	1.1	1.2
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11b. Explain how effective you think the writer has been in achieving his aims. Justify your answer with reference to evidence from the passage as a whole.

3	1.1	1.3
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Task 1c

Remember: Use your own words as far as possible in your answers. It is acceptable to 'quote and explain' but quotation alone will gain no marks unless you are specifically asked to do so.

Purpose

1.1 Identifying and explaining the purpose and audience as appropriate to genre

Read Passage 2: Sailmaker

- | | | | |
|--|----------|-----|-----|
| 4. Much of the play concentrates the young people, Davie's son, Alec, and Billy's son, Ian. What do you think is the writer's purpose in including this dialogue between the two fathers? | 2 | 1.1 | 1.2 |
| 5. This is an extract from a piece of drama. What features make clear that it belongs to this genre? Support your answer with a reference and comment. | 2 | 1.1 | 1.2 |
| 2c. "Yer no the only wan that knows a few hard men."
(line 45)
What is the purpose of this line and how does it change the mood of the dialogue? | 3 | 1.1 | 1.3 |

Task 2

Audience

1.1 Identifying and explaining the purpose and audience as appropriate to genre

Read Passage 1: Darkness and Light

Mrk	Code	
	Eng	Lit

10a. Who would be likely to read this article? Think about:

- Age and/or
- Interests and/or
- Nationality and/or
- Another audience you can identify

1	1.1	1.2
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b. Referring to evidence from the passage, explain how you reached this conclusion.

2	1.1	1.2
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Read Passage 2: Sailmaker

6 a. Who would be likely to read this article? Think about:

- Age and/or
- Interests and/or
- Nationality and/or
- Another audience you can identify

1	1.1	1.2
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b. Referring to evidence from the passage, explain how you reached this conclusion.

2	1.1	1.2
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Task 3

Non-Fiction: Understanding main ideas

1.2 Identifying and explaining the main ideas and supporting details

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Sometimes you will need to use evidence from the passage (quotations) to prove how you know the answer. **Questions 3** asks you to justify your answer by quoting from the passage.

Read Passage 1: Darkness and Light

	Mrk	Code Eng	Lit
1. Read carefully Paragraphs 1-2. Write down two examples of the writer's use of contrast in these paragraphs.	2	1.2	1.1
3. What is the writer's opinion of the village of Skara Brae? With close reference to his language, justify your answer.	4	1.2	1.1
4. Read Paragraphs 3 - 14. In your own words, explain clearly two reasons why the writer cannot buy a ticket for the solstice in advance.	2	1.2	1.1

Task 4a

Fiction: Understanding main features of plot, character and setting

1.2 Identifying and explaining the main ideas and supporting details

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Sometimes you will need to use evidence from the passage (quotations) to prove how you know the answer. **Questions 1c** asks you to justify your answer by quoting from the passage.

Read Passage 2: Sailmaker

	Mrk	Code Eng	Lit
1a. "Eh, Billy ... And he's a pape." (lines 2-25) Davie gives six reasons for being short of money. What are they? Answer in your own words .	2	1.2	1.1
1b. Write down the sentence which shows fully the desperate situation of the debt that Davie is in.	1	1.3	1.2
1c. How does Billy feel about Davie's situation? Support your answer with reference to the text.	3	1.3	1.1
2a. "Still, Aw ah need's ... knows a few hard men." (lines 27-45) Explain clearly Billy's attitude to betting.	2	1.3	1.3

Task 4b

Fiction: Understanding main features of plot, character and setting ctd...

1.2 Identifying and explaining the main ideas and supporting details

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Sometimes you will need to use evidence from the passage (quotations) to prove how you know the answer. **Questions 3c** asks you to justify your answer by quoting from the passage.

Read Passage 2: Sailmaker

	Mrk	Code Eng	Lit
3a. "What a carry on, eh? ... If ah ever dae." (lines 46-68) What information are we given about Davie and Billy's father's childhood?	1	1.2	1.1
3b. What do we learn about Davie's son in this part of the dialogue?	2	1.2	1.1
3c. What can you conclude about the relationship between Davie and Billy: (i) when they were children? (ii) now, as adults?			
Support each of your points with evidence from lines 35-57.	3	1.2	1.3

The following tasks focus on the '*writer's use of language*'. This term refers to the writer's **word choice, imagery, sentence structure and tone.**

Task 5

Word Choice & Sentence Structure

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Read Passage 1: Darkness and Light

	Mrk	Code Eng	Lit
6. Comment on the effect of the writer's use of word-choice and sentence structure in her description of the clouds in the final sentence of Paragraph 14.	4	1.3	1.2
7. "But today there was only myself." (Paragraph 13) Explain clearly why this sentence is an effective way of illustrating the writer's point.	2	1.3	1.3

Read Passage 2: Sailmaker

3d. "What a carry on, eh? ... If ah ever dae." (lines 46-68) With close reference to this part of the dialogue, sum up how you think Davie is feeling.	2	1.2	1.3
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Task 6

Imagery

Just as... So too...

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Read Passage 1: Darkness and Light

Mrk	Code	
	Eng	Lit

2. The writer uses imagery to describe the Standing Stones of Stenness. Identify the type of image used and, referring closely to the language, explain why it is an effective description.

3	1.3	1.2
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8. Read Paragraphs 18-29.

“Inside was as bright as a tube train.” (Paragraph 19)

With close reference to the language, explain why this is an effective description of the tomb.

2	1.3	1.3
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Task 7

Tone

1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology

Read Passage 2: Sailmaker

2b. Look at the sentence: "Get a job as company director or something."

What is the tone of this sentence?	1		
Explain what it tells you about Davie's mood.	2	1.2	1.3

Task 8

Summary

1.2 Identifying and explaining the main ideas and supporting details

Read Passage 1: Darkness and Light

9. The article is titled "Darkness and Light". With close reference to the passage as a whole, explain **two** reasons why this is an effective title.

Referring to the whole article, **in your own words** list the key points the writer

Mrk	Code	Lit
	Eng	
4	1.2	1.3
4	1.2	1.2

