



Welcome!

National 5



National 5! – Typically 4th Year

This is the equivalent qualification to Standard Grade General/Credit and Int 2.

What is it made up of?

3 Areas of Assessment:

- 1 Piece of Coursework (30%)
- 2 Exam Assessments (70%)
 - Talk - Internally Assessed

Coursework - Folio (30%)

- 1 essay: Discursive or Creative

Exam 1: RUAE (30%)

Exam 2: Critical Reading (40%)

'Jokes on You'

'Paul is important to me because...'

'perfection'

Folio

One Essay

'The Third Parent'

'The Greenhouse'

Does Toxic Masculinity Overshadow
the Positive Side of Sport?

Either Discursive (about a topic), Personal or Creative.

Pupil Choice

First draft completed in school

1000 words

Graded out of 15 and then the mark is doubled (30%)

Are Trans Athletes Ruining Sport'

Exam Paper 1: RUAE

Reading for Understanding,
Analysis and Evaluation

1hr

Also referred to as
'Close Reading'

Students have an hour
to read a passage and
answer questions on it!



National
Qualifications
2023

X824/75/11

English Reading for Understanding, Analysis and Evaluation

WEDNESDAY, 10 MAY

9:00 AM – 10:00 AM

Total marks — 30

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use blue or black ink.

Before leaving the examination room you must give your answer booklet to the invigilator; if you do not, you may lose all the marks for this paper.



The Bounding Success of *Bluey*

In this article, the writer discusses *Bluey*, the Australian animated TV series.

Bluey is the best show on television, but nothing about it would suggest that this is the case. It's a simple animation, designed for pre-schoolers, about the adventures of a family of Australian Blue Heeler dogs, made up of *Bluey*, a six-year-old, her four-year-old sister, *Bingo*, and her parents. Imagine *The Simpsons* if everybody liked each other, or *Peppa Pig* if the father was a functional member of society, and that's *Bluey*.

- On every level it is unbeatable — charm, perceptiveness, ambition, execution and cross-generational appeal. In six years of parenting, *Bluey* remains the only programme to have caused all four members of my household to laugh to the point of breathlessness at the exact same time.
- Such a range of qualities perhaps goes some way to explaining its rapid growth in popularity.
- When it launched in Australia in 2018, *Bluey* quickly became the most downloaded show in the history of ABC's on-demand service and has now racked up around half a billion views. When it debuted on CBeebies in the UK, it immediately became the most-watched show of the day. It even won an Emmy award. It is so successful that Hollywood A-listers are lining up for roles. People cannot stop watching *Bluey*.
- 'Obviously I wanted it to be rewatchable,' says *Bluey*'s creator Joe Brumm from his home in Queensland, with a mixture of modesty and pride. 'But kids have really put it to the rewatching test.'
- Brumm lived in London for 10 years, animating pre-school shows, which gave him a starting point for *Bluey*. Although Brumm credits many shows as giving him these initial ideas, he says the main two are British. 'I really love *Peppa Pig*,' he says. 'I loved how quintessentially English it was, and I felt like I'd love to do a universal kids' show that had an Australian feel.' And *Bluey* is a distinctly Australian show: from the setting to the language to the hiring of the son of Steve Irwin, the naturalist and TV presenter, as a guest star.
- Brumm's other British influence, *Gavin & Stacey*, was intended for an older audience. 'I loved that show,' he says. 'My wife loved that show. My parents loved that show. It was genuine co-viewing, where two generations weren't laughing at each other's exclusion, but were starting to understand how each generation sees the other. I always thought: "I'd like to try that, but let's get four-year-olds and 40-year-olds watching together." That felt fairly bold.'
- And yet, in *Bluey*, it is so deftly done. My three-year-old's favourite episode is Featherwand, where *Bluey*'s younger sister plays a game that makes anything she points at too heavy to carry. The kids get a kick out of the children calling the shots; the adults can relate to how hard it is to get anything done around the house when a four-year-old is determined to play. 'I'm not a big fan of that thing where you tell jokes for the parents that the kids just won't get,' says Brumm. 'I try to avoid that, and find the spot where you're laughing at each other.'
- Bluey*'s secret weapon is Bandit, arguably the best screen dad of all time. Unlike, say, *Peppa Pig*'s Daddy Pig — a stereotypically blundering, bumbling fool — Bandit is playful and engaged and patient, no matter how tired and crotchety he gets. I ask the question all *Bluey*-watching parents have asked themselves at some point: is Bandit based on you? 'Well, on an extremely, extremely good day, I would say I get close to Bandit,' Brumm defers. 'But no.'
- I ask Brumm whether the series is rooted in any particular philosophy about parenting. 'No, there are no set parenting strategies here,' he says. 'But I do read a lot about play. I really nerd out about play, and what that does for kids, and how that helps them socialise. If I'm proud of anything with *Bluey*, it's the fact that I think it might teach adults about how effective play is in a kid's life.'

- 45 As well as portraying parents in their best light, it can also leave them heartbroken, with some episodes hitting grown-ups hard. My favourite episode, for example, is *Camping*. Bluey and her family visit a campsite, and Bluey befriends a French puppy. They bond, despite the language barrier, and plant a seed in the dirt together. One day, she wakes up to see that the French family have left. Bluey is upset, but her mother counsels her with an unexpectedly profound speech on the nature of loss. Then there's an update: five years have passed, and Bluey returns to the campsite. The seed they planted is now a tree — and she hears a familiar French accent behind her. It is a memorable and ambitious piece of television that has reduced many a parent to tears.
- A third season of *Bluey* is in production, and looks set to elevate the show to even greater heights. Nevertheless, each new season sounds like an absolute production marathon. There are 52 episodes per season, and each episode takes five months to create. As such, Brumm's day is split into tiny chunks, where he has to oversee a number of episodes in any of their 14 stages of production while simultaneously writing the bulk of the episodes.
- Generating new stories is becoming an uphill struggle. Brumm has two daughters, who were the age of Bluey and Bingo when the show was conceived, and formed the basis of the characters. But they are older now, and their day-to-day lives are getting further and further from Bluey's. 'It is getting harder to write, because four and six-year-olds are so different from eight and ten-year-olds,' he says. 'It's harder for me to see through their eyes. I feel like every time I start to understand a new phase, my kid's already left it and is starting a new stage. I feel like, if I had a kid now, I could just sort that kid right out.'
- 65 Is this his way of saying that he wants another kid? 'No. Zero chance!' Instead, as evidenced by the army of mums and dads who scour each episode for parenting tips, he will have to make do with sorting our kids out instead.

Adapted from an article in The Guardian by Stuart Heritage

Total marks — 30
Attempt ALL questions

MARKS

- Look at lines 1–5.
Using your own words as far as possible, explain what impression the writer gives of the TV show *Bluey*.
You should make **two** key points in your answer. 2
- Look at lines 6–8.
By referring to **two** examples of language, explain how the writer makes clear his admiration for the show. 4
- Look at line 9 'Such a range of . . . growth in popularity.'
By referring to any part of this sentence, explain how it helps to provide a link between the writer's ideas at this point in the passage. 2
- Look at lines 18–28.
Using your own words as far as possible, summarise how the ideas for the show *Bluey* developed.
You should make **five** key points in your answer. 5
- Look at lines 29–34.
Using your own words as far as possible, explain why *Bluey* appeals to people of different ages.
You should make **two** key points in your answer. 2
- Look at lines 35–39.
By referring to **two** examples of language, explain how the writer makes it clear that he admires the character of Bandit. 4
- Look at lines 40–52.
Using your own words as far as possible, explain the effects *Bluey* can have on its viewers.
You should make **four** key points in your answer. 4
- Look at lines 53–64.
Using your own words as far as possible, identify the challenges Brumm faces when making a new series of *Bluey*.
You should make **five** key points in your answer. 5
- Look at lines 65–67.
Select any expression from these lines and explain how it contributes to the passage's effective conclusion. 2

[END OF QUESTION PAPER]

Question Types

You can be asked:

To put things in your own words

To analyse literary techniques:

- Imagery (similes, metaphors, personification)
- Word Choice
- Sentence Structure
- Tone

How a sentence links paragraphs to each other

Why the conclusion to a passage is effective in respect to the whole passage.

Can you identify these writing techniques?

Simile
Metaphor
Personification

1. The giant's steps were thunder as he ran toward Jack.
 2. Those girls are like two peas in a pod.
 3. The trees danced in the breeze.
-

Exam Paper 2: Critical Reading

2 Parts:

- Textual Analysis
 - Critical Essay
- 1hr 30 mins

Textual Analysis/Scottish
Set Text - Poetry or Play

- Carol Ann Duffy
- Tally's Blood

Critical Essay:

- Studied in class
- No notes!

Techniques:

Character

Theme

Key Scene

Critical Essay Texts

Currently we are studying:

‘Lord of the Flies’ by William
Golding

‘The Crucible’ by Arthur
Miller

‘Animal Farm’ by George
Orwell

‘Romeo & Juliet’ by William
Shakespeare

Easy, right?

How can you
help your
young
person?

What can you do to support?

You can contact the class teacher through edubuzz at any point!

Read through the texts with your young person!

- All our texts can be accessed via PDF which we can send out/are on Google Classroom!

Engage with broadsheet newspapers with your young person.

Watch the news!

Make sure you can access Google Classroom through the 'invite guardian' feature.

Read through and talk about the poetry - there's 6 of them so plenty to talk about.

Be a proofreader for your young person's folio/homework. 2 sets of eyes are better than 1!

Normal way of working

Departmental Study Support

Access support through the following websites:

BBC Bitesize

SCHOLAR

ACHIEVE

Understanding Standards



WHEN?	WHERE?	WHO?	LEVEL?
MONDAY 3.30 – 4.30pm	T3.1	Mr Edwards	All levels
TUESDAY 3.30 – 4.30pm	T2.2/ T3.4	Ms Barnes/ Mr Welsh	All levels
WEDNESDAY 3:30 – 4:30pm	T2.4	Ms Breslin	All levels
THURSDAY 3:30 – 4:30pm	T3.2/T3.3	Mr Bristow/Mrs Reynolds	All levels



Teacher's Plea

We need your support with homework.

Homework is not a punishment, it is a requirement for monitoring attainment and ensuring your young person's ability to pass the exam.

ALSO

We are trying to teach the student transferable life skills.

Expectations

We've noticed that our N5s this year, are less prepared than expected at this level of study.

- Folders
- Writing Equipment
- Charged Chromebooks
- Notepads
- Overlays (if required)
- Accountability for own learning (if absent)

Thank you!

Any Questions?

Welcome!

Higher

Higher! – 5th/6th Year

—

What is it made up of?

3 Areas of Assessment:

- 1 Piece of Coursework (30%)
- 2 Exam Assessments (70%)
 - Talk - Internally Assessed

Coursework - Folio (30%)

- 1 essay: Discursive or Creative

Exam 1: RUAE (30%)

Exam 2: Critical Reading (40%)

'Jokes on You'

'Paul is important to me because...'

'perfection'

Folio

One Essay

'The Third Parent'

'The Greenhouse'

Does Toxic Masculinity Overshadow
the Positive Side of Sport?

Either Discursive (about a
topic), Personal or Creative.

Pupil Choice

First draft completed in
school

1300 words

Graded out of 15 and then
the mark is doubled (30%)

Are Trans Athletes Ruining Sport'

Exam Paper 1: RUAE

Reading for Understanding,
Analysis and Evaluation

1hr 30 mins

Also referred to as 'Close Reading'

Students have an hour and a half to read two passages.

They will then answer questions on the first passage and evaluate areas of agreement/disagreement between the two.



National
Qualifications
2023

X824/76/11

English
Reading for Understanding,
Analysis and Evaluation — Text

TUESDAY, 9 MAY
9:00 AM – 10:30 AM

Total marks — 30

Read the passages carefully and then attempt ALL questions, which are printed on a separate sheet.



* X 8 2 4 7 6 1 1 *

The following two passages discuss prequels, sequels and spin-offs.

Passage 1

Read the passage below and attempt questions 1 to 8.

In the first passage, Jonathan Dean discusses the film industry's interest in prequels (films consisting of events that take place before the original story), sequels and spin-offs.

For years, people lived happily without knowing or even thinking about what happened to Cruella de Vil before the film 'One Hundred and One Dalmatians'. The demand for a prequel was precisely zero, but they made a prequel anyway. 'Cruella' was released and, in fairness, made \$150 million at the box office. But production line goods such as this do not prove that there is appetite. Put a packet of bland biscuits in front of anyone and they will probably eat them.

Next up is a musical about what happened before 'Beauty and the Beast'. In the 1991 animated film, there were songs and it ended happily, a tale as old as time, until someone decided time needed updating. The 'Beauty and the Beast' prequel tells of Gaston and LeFou — neither Beauty nor Beast, just blokes — and answers questions nobody asked in the first place. And then there is 'F9', the, no kidding, ninth 'Fast & Furious' film. Now bear with me, but have we, possibly, maybe — and I do not want to be judgemental — entirely run out of ideas?

Every week something you thought was over comes back. There are now 180 hours of 'Star Wars' product — quite a leap from the original six hours produced 40 years ago. Darth Vader used to be an icon of heavy-breath horror. Now he is a wobbly buffoon yelling, 'Nooo!' when he becomes more machine than man in the later films. Next in line for a nostalgia massacre is Obi-Wan Kenobi, who gets a prequel series about his early years. Once again mystique will be lost to over-explanation. Similarly, right now a pod of TV 'creatives' are plotting a series about a young James Bond. Nothing is off the table now multi-billionaire entrepreneur Jeff Bezos has bought MGM, the film studio behind Bond. 'MGM owns a back catalogue of much-loved characters and films. We can reimagine and develop this material for the 21st century,' he said. That seems clear — Bond, the character created in 1953, is just another relic ready for a revamp. All these re-inventions and revivals suggest that these characters are now just costumes to be filled with cash.

But these original films, as daft as it seems, mean a lot to people. They offered necessary escapism and comfort, and often influenced our thoughts and feelings when growing up. Prequels and spin-offs, though, are the death of imagination. If — and it's a big if — you ever wondered about what might have happened to characters before the film you saw them in, then all extra material does is add a manufactured explanation where your individual creativity and fond memories once lay.

The reasons for all this exploitation of familiar material are obvious. In a bitter race, the streaming giants Netflix, Disney, Apple and Amazon need to make sure they are the service of choice for customers fed up paying umpteen subscriptions each month. One day one will go bust, but it is unlikely to be whichever has new shows based on something old and popular. It takes effort to launch original work successfully, and there is always a chance it will not catch on. Because of falling revenues from DVD sales and cinemas, big studios can no longer afford to take risks either — they need something surefire, and there is little more surefire than a title that has already taken billions. Really, this is all Marvel's fault. When 'Iron Man' became the first of a massive run of Avengers films, it changed the idea of what could be done with blockbusters. As Marvel titles piled on to each other, it became clear that if you make enough of something, it will block out rivals.

If you dare to mention that a plodding parade of films — that all look the same and never go anywhere because every character needs to survive until the next movie — is not the most fulfilling way to create cinema, fans will shout: 'You hate popular things!' Which is not true at all, but is it really great that the Oscar-winning director Chloé Zhao spent years making the Marvel

45 film 'Eternals', which resembles every other Marvel film? This movie production line is not too much of a good thing, rather too much of the same thing. Many great directors have passionately bemoaned this copycat dominance with one saying, 'I don't know if anyone gets anything out of seeing the same movie over and over and over. These films are made as commodities like hamburgers. It's no longer about communicating or finding inspiration or sharing our imagination.'

50 This is not just old directors raging against a modern world that left them behind. Money aside, no actor got into acting dreaming of brand extension. But there are simply not as many choices available now. 'You can do a superhero movie or an independent movie. That's it!' exasperated actor Robert Pattinson says. In the 1990s, when studios had cash, there were mainstream dramas and adult action films for actors, but the business changed. It is now small, and getting smaller. Or big, and getting bigger, if based on familiar material with a built-in global fanbase that allows a studio to toss out a film or TV series with all its marketing in the title.

55 What a total lack of daring and ideas! And what did Pattinson do next? Batman. The third new one in 16 years.

Passage 2

Read the passage below and attempt question 9. While reading, you may wish to make notes on the main ideas and/or highlight key points in the passage.

In the second passage, Sofia Leal discusses film prequels, sequels and spin-offs.

Recently, Warner Bros. announced the upcoming prequel film 'Wonka', inspired by Roald Dahl's original story 'Charlie and the Chocolate Factory'. The reaction from the general public was unsurprisingly critical of the decision to make a prequel about an iconic character, a character who has formed emotional connections with audiences for multiple generations.

- 5 In the last decade or so, prequel films — including the Disney film 'Cruella' about the origins of the 'One Hundred and One Dalmatians' villain — have become Hollywood's favourite story to tell. Funny enough, they also happen to be the hardest narratives to pull off successfully. After 'Wonka' was announced, one critic wrote, 'There's just something that doesn't thrill me about a pre-tale tacked onto an existing (and well-loved) character, rather than a film striving for an original moment or unknown destination. We all know where the Willy Wonka story ends up.'

10 The original 1971 film 'Willy Wonka & the Chocolate Factory' starring actor-comedian Gene Wilder goes down in history as the most iconic of all film portrayals. Wilder's embodiment was so great it left a longstanding image of a beloved candy wizard audiences came to love. Perhaps this is why audiences seem suspicious of the upcoming origin film. There is a lot of scepticism because many prequels feel like a betrayal of one's original experience.

15 When you experience an original story for the first time, such as 'Harry Potter', 'The Lord of the Rings' or 'Star Wars', you form an emotional connection to your experience. Ambiguity within a film allows you to interpret the actions and personality of a character that is personal to you. Take the character Darth Vader for example: the mystery surrounding his rise to power in the original films made for imaginative and intricate theories from fans. However, you can watch every 'Star Wars' prequel, sequel and spin-off and still not be satisfied that any of this matches the depth or intensity of your own emotions and experience.

20 Another problem prequels face is their tendency to come off as fundamentally dishonest. Often they are seen as nothing other than a way for film companies to make more money. After all, from the very beginning filmmaking was always a business. The decision to make a prequel movie telling the back-story of a character from a franchise that already exists — that's a business decision.

Prequels, sequels and spin-offs are a way for companies to capitalise on their original investment.

30 Producing films like 'X-Men: First Class' allowed Marvel to spark an 'X-Men' reboot with fresh faces, as well as continue to cash in on a franchise that so many people already loved. Companies can sometimes do a really great job of re-creating a franchise, as they did with 'X-Men'. But at other times, the end product is virtually unrecognisable and unrelated to the original story that initially drew the crowd in.

35 As to why audiences continue to resist the idea of their favourite characters getting their own prequel film, it all comes down to the rational fear that a prequel will only tarnish or ruin the character from the original story. In the case of Willy Wonka, it's hard to say what the prequel will do to the beloved character, or how it's going to change perceptions of the original film. 'I think that the curiosity factor will eventually win out over people's supposed hatred and disgust online,' says Blair Davis, a cinema studies professor. 'Prequels have the potential to be compelling and they also have the potential to be a useless, empty corporate product. If you end up loving a prequel, it will only complement the original. If you end up hating it, I don't think it should detract from your enjoyment of the original in any way.'

[END OF TEXT]



National
Qualifications
2023

X824/76/21

English
Reading for Understanding,
Analysis and Evaluation — Questions

TUESDAY, 9 MAY
9:00 AM – 10:30 AM

Total marks — 30

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet, you must clearly identify the question number you are attempting.

Use blue or black ink.

Before leaving the examination room you must give your answer booklet to the invigilator; if you do not, you may lose all the marks for this paper.



* X 8 2 4 7 6 2 1 *

Attempt ALL questions
Total marks — 30

MARKS

Passage 1

- | | |
|--|---|
| 1. Read lines 1–5.
Identify two points the writer makes about film prequels such as 'Cruella'. Use your own words in your answer. | 2 |
| 2. Read lines 6–11.
By referring to at least two examples, analyse how the writer uses language to convey his criticism of some recent productions. | 4 |
| 3. Read lines 12–22.
By referring to at least two examples, analyse how the writer's language suggests that popular film characters are damaged by prequels and sequels. | 4 |
| 4. Read lines 23–28.
Explain fully the writer's objections to prequels and spin-offs. Use your own words in your answer. | 3 |
| 5. Read lines 29–39.
Explain fully why streaming services and/or film studios are so interested in ideas that have been used before. Use your own words in your answer. | 3 |
| 6. Read lines 40–48.
By referring to at least two examples, analyse how the writer uses both imagery and sentence structure to criticise some modern films. | 4 |
| 7. Read lines 49–55.
Explain fully how the film industry has changed since the 1990s. Use your own words in your answer. | 3 |
| 8. Read lines 56–57.
Analyse how the writer uses language to create a tone of disbelief. | 2 |

Question Types

You can be asked:

To put things in your own words

To analyse literary techniques:

- Word Choice
- Imagery (similes, metaphors, personification)
- Tone
- Sentence Structure

How a sentence links paragraphs to each other (function of sentence)

Why the conclusion to a passage is effective in respect to the whole passage.

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Simile
Metaphor
Personification

1. The giant's steps were thunder as he ran toward Jack.
 2. Those girls are like two peas in a pod.
 3. The trees danced in the breeze.
-

Exam Paper 2: Critical Reading

2 Parts:

- Textual Analysis
 - Critical Essay
- 1hr 45 mins

Textual Analysis/Scottish
Set Text - Poetry

- Liz Lochhead
- Norman MacCaig

Critical Essay:

- Studied in class
- No notes!

Techniques:

Character

Theme

Setting

Key Scene

Critical Essay Texts

Currently we are studying:

‘The Bastard of Istanbul’ by
Elif Shafak

‘The Great Gatsby’ by F.
Scott Fitzgerald

‘1984’ by George Orwell

Easy, right?

How can you
help your
young
person?

What can you do to support?

You can contact the class teacher through edubuzz at any point!

Read through the texts with your young person!

- All our texts can be accessed via PDF which we can send out!

Engage with broadsheet newspapers with your young person.

Watch the news!

Make sure you can access Google Classroom through the 'invite guardian' feature.

Read through and talk about the poetry - there's 6 of them so plenty to talk about.

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Normal way of working

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BBC Bitesize

SCHOLAR

ACHIEVE

Understanding Standards



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THURSDAY 3:30 – 4:30pm	T3.2/T3.3	Mr Bristow/Mrs Reynolds	All levels



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