

# *REVISION*

HIGHER ENGLISH - RUAE



# *UNDERSTANDING QUESTIONS*

USING YOUR OWN WORDS



# *WHAT ARE THEY?*

You will be asked to extract information from the passage and put it in to your own words.

You may be asked to establish links/transitions in the writer's argument.

You may be asked to work out the meaning of a word/phrase from the context in which it is written.

# *IDENTIFYING AN UNDERSTANDING QUESTION*

Usually, at some point in the wording of the question, you will see '**using your own words**' or '**in your own words**' written in bold. This is your biggest clue that this is a using your own words question. Another clue will be in the framing of the question. For example, 'explain' or 'summarise' are commonly found in these questions along with 'what' or 'why'.

# *HOW MUCH SHOULD I WRITE?*

Once you have established that it is a using your own words question, you should turn your attention to how many marks are available. This will tell you how many pieces of information you need to identify before converting them in to your own words.

For example, for the question below, you should aim to have **three** bullet-pointed, distinct points

6. Read lines 29–40.

Explain fully why the writer believes that social media has a negative impact on us.  
Use your own words in your answer.

3



*COMMON MISTAKES*

# *1. USING A DIFFERENT FORM OF THE SAME WORD*

'our own personal stream has been invisibly crafted'

The creation of targeted individual content is **invisible** X

Clear understanding of the idea, but would lose marks for using a different form of the same word, rather than something like 'underhand' or 'happens without us knowing'

## *2. USING A TERM/WORD WHICH IS REPEATED LATER IN EXTRACT*

'reinforce our pre-existing beliefs'

The internet never **challenges us** to think differently X

Again, understanding is clear but later in the extract, the phrase 'challenges us' is used in a slightly different context therefore this would not get a mark

### *3. LOSING THE ESSENTIAL MEANING/BEING TOO VAGUE*

'less likely to encounter facts that disprove false information that others have shared'

You might not get **the truth** online X

This is not clear enough in meaning – it is not specific enough and therefore some of the original meaning is lost – the answer should really centre around the idea of lies not being countered

## *4. BEING TOO LITERAL IN OWN WORDS*

'hardwired into the very idea of those social networks'

The circuits of the computers are permanently connected so they can't be altered by other software X

The term 'hardwired' is really meant to imply that these systems give users no control – this answer is too technical in this situation

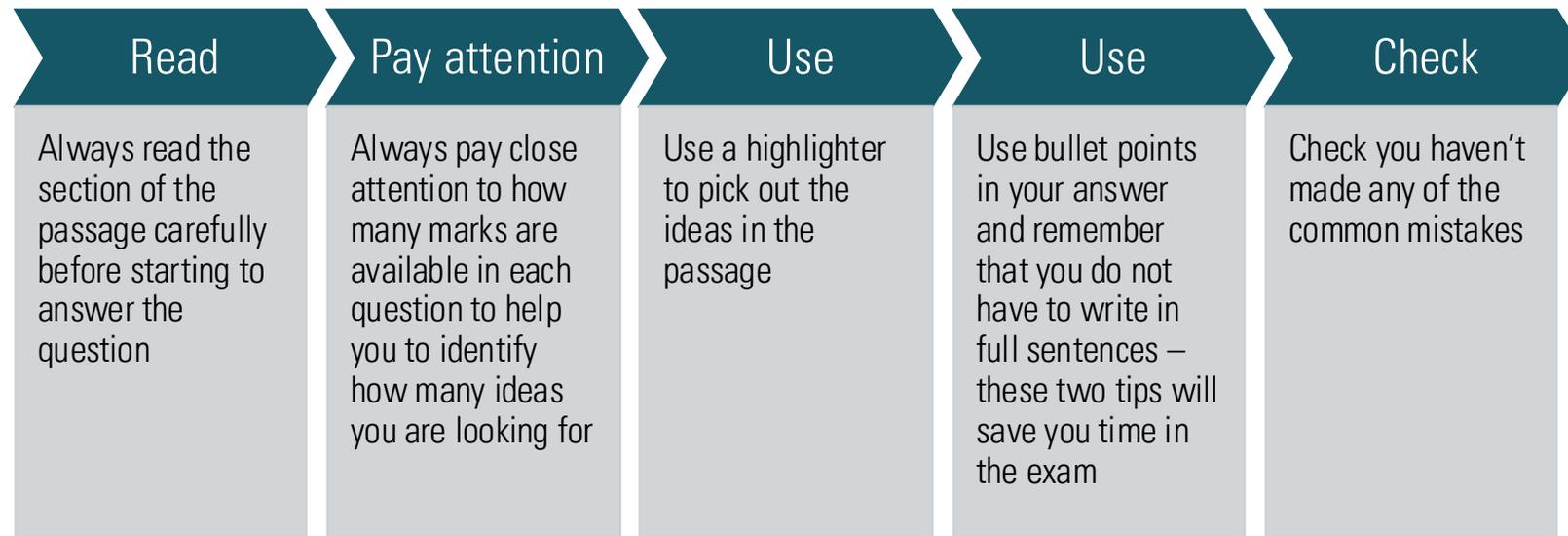
## *5. HAVING ANSWERS THAT ARE TOO SIMILAR TO EACH OTHER*

e.g.

- We are not shown new ideas
- We just get shown what we already think/know

This response would score 1, not 2 marks. Although on the face of it they are different, the essential meaning is the same. Always ensure your ideas are distinct from each other.

# *TIPS FOR SUCCESS*



# *THINGS TO AVOID*



- Using a variation of a word – this counts as a lift from the passage and does not demonstrate the skill of *using your own words*
- Using words or phrases in your answer that appear elsewhere in that section of the extract
- Being too vague in your own words translation – don't lose the essential idea you are trying to convey
- Being too literal when putting things in to your own words
- Having answers that are too similar to each other
- Having a mixture of own words and lifts – use your own words *as far as possible*

# *EXAMPLES*

Why, according to the writer, does the Simon Bolivar Orchestra have such a “stunning” effect on European audiences? 3

- 20 But then the Simón Bolívar Orchestra arrived on the global scene and changed everything. This is Venezuela’s pride and joy: its top youth band, recruiting the best pupils in El Sistema. But it is far more than an orchestra. Its concerts incorporate all the flamboyance of Latin America. Under its brilliant conductor, Gustavo Dudamel, its players dance, throw their instruments in the air, yet maintain virtuoso standards in the classics.
- 25 The effect, even on sedate audiences in staid European concert halls, is stunning. It’s as if all the conventions of the symphonic concert, stultifyingly unchanged since the 1800s, have been replaced with something irresistibly spontaneous, contemporary and joyous.

Outline the key changes being introduced by the new director of the NYO.

3

You can easily understand the effect on Western politicians. “If the Venezuelans can train their teenage underclass to make music like this, why can’t we?” is the universal thought.

30 But here’s the paradox. Britain already has scores of youth orchestras—at town, county and national level. Most of them are very good. Some, such as the National Youth Orchestra, are superb. True, our youth bands don’t twirl their instruments in the air or samba round the stage. But their standards are exemplary. We should be proud. Yet the NYO has often had to struggle during its 60-year history to achieve any official recognition, let alone

35 funding. British politicians may talk airily of emulating El Sistema, but for a long time they have regarded our youth orchestras, and classical music generally, as a middle-class “elitist” enclave.

# *LANGUAGE QUESTIONS*

WORD CHOICE



# *WHAT ARE YOU BEING ASKED TO DO?*

- Word choice is a very simple concept – you are being asked to think about why the writer has chosen to use specific words, over others, in the context of their writing i.e. what they are trying to say or show.
- The English language is very rich and there are lots of different ways of saying the same thing, i.e. words with the same **DENOTATION**, and each different word carries its own **shade of meaning** or what we refer to as a **CONNOTATION**.

The following tables demonstrate this concept.

Word	DENOTATION	CONNOTATION
drizzling	rain	very light rain, won't soak you
pouring	rain	heavy, constant rain
bucketing	rain	extremely heavy rain, you'd be soaked

Word	DENOTATION	CONNOTATION
fine	happy	nothing bothering you, content
delighted	happy	really pleased
ecstatic	happy	over the moon, out of your mind happy

# *ANALYSIS AT N5 VS. HIGHER*

One of the key differences between National 5 and Higher RUAE is how marks are assigned for analysis questions. What would score 2 marks at National 5 (quotation + analysis) will normally only score 1 at Higher

For two marks at Higher, analysis needs to be 'detailed and insightful'

**The best advice is to try to match the number of examples you deal with to the number of marks available in the question**

*The same advice applies to the Scottish Set Text questions*

# *THINGS TO AVOID*

## GENERIC ANALYSIS

Always make sure that you discuss the use of word choice in terms of the specific context in which it appears – avoid generic statements such as ‘this is effective because it really shows how the writer feels’

## USING YOUR CHOSEN WORD IN YOUR ANALYSIS

e.g. ‘he replied angrily’ ...this shows how angry he was’

This doesn’t really show an understanding of the connotations of the word and there are so many different ways to express a sense of anger e.g. frustration, rage, fury etc.

# *REMEMBER*

- The question will always tell you what to relate your analysis to e.g. how the writer uses language to show criticism/anger/approval etc.
- The question will instruct you which literary techniques you should be looking for e.g. the writer's language (meaning you can choose any) or more specifically, word choice, imagery, sentence structure or a combination
- The number of marks available will indicate how many examples you should deal with (e.g. 4 marks = 4 examples)

# *HOW TO ANSWER*

Bullet points can also be used in analysis questions. A bullet-pointed word choice analysis should take the following structure

- QUOTE (try to just quote one word or two/three max – avoid quoting an entire sentence)
- TECHNIQUE (specify word choice if it's a general language question – you don't need to do this if the question only asks about word choice)
- CONNOTATIONS (discuss the connotations or shades of meaning of the example you have chosen to analyse)
- CONTEXT (now relate your example back to the question and what you were asked to find examples for)

# *EXAMPLE*

The BBC has proved itself through soaring viewing figures, including among those often hard to reach 16- to 34-year-olds. The BBC says shortly to be published figures show that more than 30 million citizens a day browse the BBC News online website; a third of the population are watching the news at 6pm. The local radio network's phone-ins connect isolated people, volunteers and services, as 1.28 million home-schooling children use the BBC Bitesize education site. New drama and old classics join **great spectacles** promised to replace Eurovision and Glastonbury. A country bereft of live theatre, music, comedy, book festivals, museums and galleries can turn to the BBC's Arts in Quarantine: look at the **dazzling array**.

Explain how the writer uses **word choice** to demonstrate her positive attitude towards the BBC. (2)

# *MODEL ANSWER*

- 'great spectacles'
- 'spectacles' has connotations of a visually striking performance which demonstrates her positive attitude towards the BBC as it suggests that their content is visually appealing to the audience and the addition of 'great' emphasises the positivity the writer feels
- 'dazzling array'
- 'dazzling' has connotation of something which is bright and alluring visually and 'array' connotes variety which shows her positive attitude towards the BBC as it suggests that they have much to offer which will wow the viewing audience

# *FURTHER EXAMPLE*

How does the writer's word choice in these lines emphasise the contrast between a Simon Bolivar Orchestra concert and a traditional European orchestral concert?

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- 20 But then the Simón Bolívar Orchestra arrived on the global scene and changed everything. This is Venezuela's pride and joy: its top youth band, recruiting the best pupils in El Sistema. But it is far more than an orchestra. Its concerts incorporate all the flamboyance of Latin America. Under its brilliant conductor, Gustavo Dudamel, its players dance, throw their instruments in the air, yet maintain virtuoso standards in the classics.
- 25 The effect, even on sedate audiences in staid European concert halls, is stunning. It's as if all the conventions of the symphonic concert, stultifyingly unchanged since the 1800s, have been replaced with something irresistibly spontaneous, contemporary and joyous.

# *LANGUAGE QUESTIONS*

IMAGERY



# *IMAGERY*

Imagery is the use of visually descriptive or figurative language in written work to enhance the reader's understanding and appreciation.

The three main imagery techniques of you will need to be able to identify and analyse for RUAE are **SIMILE, METAPHOR** and **PERSONIFICATION**.

## SIMILE

A comparison where one thing is described as something else, using 'like' or 'as'.

'He was as subtle as a brick.'  
'Her hair was golden like the sun'

## METAPHOR

A comparison where something is described as if it actually is something else.

'The hospital bed was his prison.'  
'Her words were a dagger to his heart.'

## PERSONIFICATION

A comparison where an inanimate object (something non-human) is described in human terms.

'My alarm clock yells at me to get out of bed every morning.'  
'The popcorn leapt out of the bowl.'

# *ANALYSING IMAGERY*

When analysing imagery, it is important that you deal with both sides of the image to fully show your understanding of it.

The thing being described

What it is being compared to

A simple way to approach the analysis of imagery is to ask yourself the following question – WHAT is being compared to WHAT and WHY?

Suggested bullet-pointed structure -

- QUOTE
- TECHNIQUE (Specify which type of imagery has been used)
- WHAT is being compared to WHAT and WHY?  
(The WHY will come from the question – it will tell you what your analysis should relate to)

# *EXAMPLE FROM PAST PAPER*

Analyse how the writer uses both sentence structure and imagery to convey the impact of prison life on Mandela.

35 Nelson Mandela had many teachers in his life, but the greatest of them all was prison. Prison was the crucible that formed the Mandela we know. The man who went into prison in 1962 was hot-headed and easily stung. How did this passionate revolutionary become a measured statesman? In prison, he had to temper his responses to everything. There was little a prisoner could control. The one thing you could control — that you had to control — was yourself. There was no room for outbursts or self-indulgence or lack of discipline. When I first walked into  
40 Mandela's old cell on Robben Island, I gasped. It's not a human-sized space, much less Mandela-sized. He could not stretch out when he was lying down. It was obvious that prison had, both literally and figuratively, moulded him: there was no room for extraneous motion or emotion; everything had to be pruned away; everything had to be ordered. Every morning and every evening, he painstakingly arranged the few possessions that he was allowed in that tiny cell.

# *MODEL ANSWER*

- 'teachers'
- Metaphor
- Prison is being compared to a teacher to show that prison was an educational experience for Mandela and that he learned a lot in his time there
- 'moulded him'
- Metaphor
- Prison is described as moulding him which shows that it helped to shape and form his character in some way and make him in to the man he was at the end of his sentence

# *LANGUAGE QUESTIONS*

SENTENCE STRUCTURE



# *SENTENCE STRUCTURE*

Sentence Structure simply means how a sentence is built up or constructed.

When you are asked to analyse examples of sentence structure techniques in the exam, you are being asked to consider the impact the writer's use of sentence structure has on their argument and on you as a reader. Your answers must therefore show a clear understanding of impact to be awarded marks.

*SENTENCE STRUCTURE TECHNIQUES  
CAN BE BROKEN DOWN INTO FOUR  
MAIN CATEGORIES.*

- Sentence Length
- Sentence Type
- Patterns occurring within sentences
- Punctuation

# SENTENCE LENGTH

Short sentence	Used to emphasise an idea or to show a sudden realisation	She was dead.
Long sentence	Used to show the complexity of something, the extent of something or to show other feelings such as boredom	The teacher had been droning on for hours about how important it was to study, how it would affect our future and how we shouldn't be wasting our lives on social media or worrying about trivial things like fashion and make up and who was going out with who etc.
Series of short sentences	Used to build tension by drip-feeding information to the reader	It was him. The man. The one from her dream.

# SENTENCE TYPE

Command	When the writer gives the reader an instruction to involve and engage them	Imagine it was your child facing homelessness.
Rhetorical Question	When a question is asked, which doesn't require an answer but is designed to make the reader think	What sort of world are we living in?
Minor Sentence	A sentence without a verb – used to draw attention to its contents.	<u>Brilliant.</u> I just missed my bus.
Question + answer	When the writer asks a question, and goes on to answer it. Adds authority to their voice like they have all the answers.	What is the point of staying at home? We should all be staying at home because, simply put, it saves lives.

# *PATTERNS OCCURRING WITHIN SENTENCES*

<b>Repetition</b>	When a word or phrase is repeated for emphasis	Her mother hated slime. She hated the mess, she hated the texture and she hated the very idea of it.
<b>List</b>	A series of words, phrases or names grouped together for a reason, usually to emphasise the amount or variety of something.	The reasons why many people turn vegan is to make their diet healthier, to help protect the environment and to be able to tell all their friends about it.
<b>Inversion</b>	When the expected order of a sentence is changed to shift the emphasis.	Five times I have asked you to be quiet. (vs. I've asked you to be quiet five times)

# PUNCTUATION

Exclamation mark !	Used to show emotions such shock/surprise/anger/excitement etc.	It was the best news she had ever heard!
Ellipsis ...	Used to show a sentence trailing off or a break in a sentence. Can show an interruption or can be used to show uncertainty or nerves	I'm sorry I didn't do the homework. My...dog ate it.
Colon :	Introduces a list, a quotation, an example or a clarification of a point	Here's what she had to say on the subject: 'It's a big change for everyone but we are slowly adjusting.'
Semi-colon ;	Can separate items in a complex list or can act as a link between similar or contrasting points.	Some say Boris Johnson is a terrible Prime Minister; others say he's just what this country needs.
Dash -	Introduces extra information, an explanation or an example.	There was so much to do here – she couldn't wait to explore.
Parenthesis , , - - ( )	Used to offer additional information or can also be used in a humorous way to insert a comment from the writer.	The main thing I dislike about mushrooms (well hate if I'm honest) is the slimy texture.

# *SUGGESTED BULLET –POINTED STRUCTURE*

- QUOTE (or description e.g. 'the list between lines 3 and 4')
- TECHNIQUE – be specific about this
- EFFECT - what is the intended impact of this sentence structure technique? CONTEXT – what impact does it have in relation to the question?

TIP – For the effect of these techniques, think ***EMPHASIS***.  
Shows/highlights don't go far enough to demonstrate impact.

# *EXAMPLE FROM PAST PAPER*

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40 Mandela's old cell on Robben Island, I gasped. It's not a human-sized space, much less Mandela-sized. He could not stretch out when he was lying down. It was obvious that prison had, both literally and figuratively, moulded him: there was no room for extraneous motion or emotion; everything had to be pruned away; everything had to be ordered. Every morning and every evening, he painstakingly arranged the few possessions that he was allowed in that tiny cell.

# *MODEL ANSWER*

- 'How did...statesman?'
- Question
- This emphasises the extent of the transformation Mandela underwent in prison and therefore shows how much of an impact prison had on him as he went in as one person and emerged as another
- 'control'
- Repetition
- The repetition of 'control' emphasises the extent to which Mandela had to exercise self-discipline in prison which was a quality he carried with him for the rest of his life

# *FURTHER EXAMPLE*

How does the sentence structure in lines 12-16 emphasise that such an idea would not work in Britain?

2

15 Where is this miracle? Not in Britain, of course. When we contemplate the disaffected dropouts terrorising our estates, our kneejerk reaction is to call for more prisons, not more clarinets. No, this is Venezuela. The politician who started it is called José Antonio Abreu, and his project—El Sistema, as it's known—is now belatedly studied by governments round the world, including our own.

*THE 5 MARK  
QUESTION*



# *WHAT DOES IT LOOK LIKE?*

You will either be asked to find three areas of agreement between two passages or three areas of disagreement.

For example,

## **Question on both passages**

### **9. Look at both passages.**

The writers agree that music being played in public places is undesirable.

Identify **three** key areas on which they agree. You should support the points by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.

# *AND A DISAGREEMENT QUESTION...*

## **Question on both passages**

9. Look at both passages.

The writers disagree on the challenges created by the internet.

Identify **three** key areas on which they disagree. You should support the points you make by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.

**5**

# *HOW MUCH TIME SHOULD YOU SPEND ON IT?*

- If you are in a timed exam situation, you should aim to leave around 15-20 minutes at the end of the 1 hour and 30 minutes to allow yourself enough time to properly attempt this question
- It's worth remembering that by the time you get around to attempting this question, you will have answered 25 marks worth of questions on the first passage and should therefore have a pretty good sense of the ideas of the first writer at this stage
- It would not be sensible to read both passages at the start of the assessment as you don't really need to read the second passage until you are about to attempt the last question – reading both at the start could just be confusing and would likely waste time as you'll need to read it again later on anyway

# *SOME IMPORTANT THINGS TO NOTE*

When you are looking for similarities or differences between the ideas of each passage, it's really important that you ensure these are *thematically linked*, meaning that the ideas should be about the *same aspect of the issue being discussed*

e.g. 'The writers agree that homeschooling is challenging because broadband access can be bad in rural areas of Scotland' - **this would be a valid selection as the ideas are both about the same aspect of homeschooling**

'The writers agree that homeschooling is challenging because passage one says parents are trying to work at home whilst also educating their kids and passage two says not every household has enough devices for home learning for all children at the same time'. - **this would be an invalid selection as while there is an agreement that homeschooling is challenging, the selection of ideas are on unrelated topics within the overarching issue of homeschooling**

# *IDEAS SHOULD BE DISTINCT FROM EACH OTHER*

As with Understanding questions, your answers need to be distinct from each other to ensure that you maximise your potential to get marks.

e.g.

- 'Both writers argue that poor internet access is a barrier to homeschooling'
- 'The passages agree that broadband issues make home learning difficult.'

Although these look different on the face of it, they are too similar in meaning and therefore you would only be able to get one mark rather than two

# *BE CAREFUL NOT TO REPEAT THE QUESTION*

The question will tell you what the passages agree or disagree on in a broad way, but you should avoid repeating this statement as one of your areas of agreement/disagreement

## **Question on both passages**

### **9. Look at both passages.**

The writers agree that music being played in public places is undesirable.

Identify **three** key areas on which they agree. You should support the points by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.

**5**

In this example from 2017, lots of candidates lost marks as they put 'Both writers dislike muzak' as one of their areas of agreement. This area of agreement is implied in the question and therefore marks were not awarded if this was simply repeated in an answer.

# *READ THE QUESTION CAREFULLY*

- The question is not always straightforward and it is therefore important that you are really clear about what you are being asked to do, which may differ year to year

**8.** Look at both passages.

Both writers agree on important qualities shared by major political figures.

Identify **three** key qualities **shared** by Nelson Mandela and Barack Obama. You should support the points you make by referring to important ideas in the passages.

You may answer this question in continuous prose or in a series of developed bullet points.

5

- This example from 2018 was done badly by many candidates as they stated facts about each leader rather than thinking about shared qualities. For example, many pointed out similarities such as that they are both black and had historic election wins but what the SQA were looking for, were **qualities** such as charisma and self-respect.

# *IMPORTANT TO NOTE*

Although you are being asked to identify three areas of agreement/disagreement, there are usually around 7 or 8 valid selections in the SQA marking scheme.

The setters of the exam carefully select and scrutinise the two passages they set to ensure that there are plenty of similarities or differences for you to identify.

This is the same for any of the other question types – when you look at the marking instructions for any of the RUAЕ or Set Texts papers, there are usually always more acceptable answers than there are marks available.

So although this task is new and may seem daunting, the papers are designed to help you succeed, not fail.

# *EXAM TECHNIQUES*

- As with the other questions in the exam, highlighters will be your friend. Bringing three different colours of highlighter with you in to an exam or assessment, can be really helpful when identifying and picking out ideas.
- It is always ok to write on/highlight an exam paper and in fact, it is encouraged
- e.g. you might highlight an idea in passage one in **yellow** and do the same for the corresponding idea in passage two
- Once you have selected the ideas, you can then find where these are in each passage more quickly when you come to write up your answer

# *HOW TO LAYOUT THE RESPONSE*

- As with the 10 mark question for Scottish Set Texts, having an understanding of how the question is marked, really helps you to get a better idea of the best way to present your ideas
- The question gives some idea of how you might approach it

**You may answer this question in continuous prose or in a series of developed bullet points.**

- As with the 10 mark question, bullet pointed responses are the most efficient and most clear way to present your ideas in the 5 mark question
- It is clearer for the marker and lets you do a quick mental check to see that you have covered everything

# *HOW THE QUESTION IS MARKED*

In this question you are required to do the following –

- identify three areas of agreement or disagreement
- provide a more specific description of what the ideas of each writer are for each area

Logic would suggest that this would be better as a 6 mark question – two marks for each area of agreement/disagreement

However, an understanding of the marking process is key to understanding how to approach and layout your answer to get those five marks

# *THE SQA MARKING PROCESS*

The SQA RUAЕ marking team are instructed to mark as follows

- a maximum of three marks is available for identification of three valid areas of agreement or disagreement. This becomes two marks if only two areas are identified and one mark\* for only one area - these should be awarded first
- An additional 1 or 2 marks can then be awarded to the overall response depending on the level of detail/insight of the discussion of the writer's ideas. You can quote from the passage but quoting alone will not get you additional marks. *There must be an attempt from you to explain the writer's ideas in your own words*
- The level of depth and insight has to be consistent across the answer for two marks to be awarded

\* there is only one additional mark available for describing the ideas of each writer, if only one valid area has been identified.

# *TAKEN FROM THE SQA MARKING INSTRUCTIONS*

Candidates can use bullet points in this final question or write a number of linked statements.

The following guidelines should be used:

Award **5 marks** for identification of three key areas of disagreement with detailed/insightful use of supporting evidence.

Award **4 marks** for identification of three key areas of disagreement with appropriate use of supporting evidence.

Award **3 marks** for identification of three key areas of disagreement.

Award **2 marks** for identification of two key areas of disagreement.

Award **1 mark** for identification of one key area of disagreement.

Award **0 marks** for failure to identify any key areas of disagreement and/or misunderstanding of the task.

NB: A candidate who identifies only two key areas of disagreement may be awarded up to a maximum of four marks, as follows:

- two marks for identification of two key areas of disagreement **plus:**

**either**

- a further mark for appropriate use of supporting evidence to a total of three marks

**or**

- a further two marks for detailed/insightful use of supporting evidence to a total of four marks

A candidate who identifies only one key area of disagreement may be awarded up to a maximum of two marks, as follows:

- one mark for identification of one key area of disagreement, plus a further mark for use of supporting evidence to a total of two marks

# *TEMPLATE FOR ANSWER*

The passages agree/disagree about...

1 mark

- passage one...
- passage two...

The passages agree/disagree about...

1 mark

- passage one...
- passage two...

The passages agree/disagree about...

1 mark

- passage one...
- passage two...

Detailed and insightful evidence	+ 2 marks
Brief discussion of ideas of each writer	+ 1 mark
No evidence/quotation only	+ 0 marks

# *THE HARD GRAFT NEEDED TO EXCEL/PUSHING FOR EXCELLENCE*

Consider the attitude displayed by each writer to the importance of music in the lives of young people.

Referring to important ideas in the passage, identify the key areas on which they agree.

You may answer this question in continuous prose or in a series of bullet points. **5**

# *AREA OF AGREEMENT ONE*

Being involved with music helps children with their whole education

## Passage One

the Government pick up the multimillion bill—but everyone thinks that it's worthwhile, because the scheme has transformed the attitudes, ambitions and achievements of millions of stropky adolescents. And not just in music. It would be no exaggeration to say that the project has rekindled the pride of a nation.

## Passage Two

10 say so, it only too often fails to do so, because every shred of evidence screams it out: that learning which involves the expressive arts, produces remarkable results. Children dancing, singing, acting, playing instruments, find a confidence which translates into every aspect of their education.

# *AREA OF AGREEMENT TWO*

Governments fail to recognise the importance of these music-based schemes

## Passage One

Could music keep kids out of gangs? Could after-school bands transform the mean streets of London or Glasgow, as they have transformed the slums of Caracas? Even five years ago most British politicians—cynical philistines to their fingertips—would have scoffed.

## Passage Two

Given this level of success, commitment and reputation, who could believe that Highland Council is threatening to take away Plockton's funding? Tomorrow they will vote on a motion to withdraw funding and let the centre find some other way to stay alive

# *AREA OF AGREEMENT THREE*

They agree on the success of these music-based educational schemes

## Passage One

But sometimes they do. Seven kids came to his first rehearsal. Two weeks later 150 turned up. Today 250,000—many from the worst slums in the country—learn instruments for four hours every day after school. The project supports 200 youth orchestras. Big business and

## Passage Two

In its 10 short years the Plockton campus has turned out a stream of top flight musicians. It's just produced a 10th anniversary CD which is not just superb, but has that extra sparkle that comes from being able to work at a high level with your peers—that glorious meld of the competitive and the co-operative. It has also been a salutary experience for the raft of top flight tutors who come in to work there, finding that pushing for excellence is a two way street with their highly motivated students. The fact they are all professional performers themselves means the classes learn what it takes to turn talent into viable careers.

*QUESTIONS?*

