



## External Assessment

Each pupil's final mark is made up of the **folio of writing**, as well as the **final exam**. The weighting for the final grade is as follows:

- Reading for Understanding, Analysis and Evaluation: 30%
- The Critical Reading paper: 40% (Scottish text - 20%; critical essay - 20%)
- The Writing Folio: 30%

## Internal Assessments

Higher English no longer involves any mandatory internally assessed units. However, if a student is struggling with exam components, there may be an option to sit units only.

In addition, there is a compulsory talk known as the **spoken assessed element**. You must pass this in order to be eligible for a full course award. You will have some choice regarding the topic of your presentation and this must be delivered in front of an audience.

## Course Outline

Students will study a range of literature throughout the year, such as prose, drama, poetry and also media. All pupils will study **one** of the following from the **Scottish set texts** list, as part of the Critical Reading paper:

- a collection of poetry
- a collection of short stories
- a novel
- a play.

Throughout the year, the pupils will also develop their knowledge and skills in a range of areas, including essay writing, interpreting an unseen text and writing creatively or argumentatively. Pupils will be expected to contribute to group and class discussion regularly.

## Studying at Home

It is most definitely a myth that you cannot study for English! In addition to revising texts, memorising quotes and completing set homework, you should be working to improve regularly at home by reading and annotating good articles, completing past papers or essay plans, using SCHOLAR, improving folio pieces and revising terms and question types for RUAЕ.

## Useful Websites

[www.sqa.org.uk](http://www.sqa.org.uk) (past paper tab)  
[www.sparknotes.com](http://www.sparknotes.com)

<http://www.bbc.co.uk/education/subjects>  
[www.litcharts.com](http://www.litcharts.com)

## The Writing Folio



## Key information

- The **final deadline** for your folio is dependent on the SQA pick up date but will normally be around **the middle of March**.
- You must submit **one** broadly discursive (argumentative, persuasive or report) and **one** broadly creative (short story, personal reflective, poem or script) piece to the SQA. Your work must be submitted in a specific template and should be printed double sided and unstapled.
- The **maximum** word count for each piece is **1300 words**, including titles and quotations but excluding footnotes and bibliography. If you submit work over this limit, you risk having marks deducted by the SQA.

## The Marking Process

- Your writing folio will be **externally assessed** by the SQA. Your teacher will give you comments on draft one and then **an estimate grade** only on the redraft, with no further comments. It is, therefore, really important that you address each target on draft one carefully. You will pick your strongest two pieces to send off as final versions, meaning folio pieces will probably be drafted three times.

## Writing Ideas

### Personal

You may wish to adopt a **thematic approach** in which you reflect on an overarching theme, bringing in several shorter memories to develop your thinking. The other choice is simply to choose an experience that **really impacted on you** and to write about it in detail.

Theme	Personal Experience
<i>Courage</i>	<i>A time you overcame the odds</i>
<i>Isolation</i>	<i>An inspirational person in your life</i>
<i>Prejudice</i>	<i>A time when you made a difficult choice</i>
<i>Own worst enemy</i>	<i>Your proudest moment</i>
<i>Injustice</i>	<i>Learning an important lesson</i>
<i>Loss</i>	<i>An experience that changed your view on life</i>

### Short Story

You must develop **characterisation, setting and theme** as well as create an interesting **plot**. Sometimes less is more: using language well and creating believable characters is more important than devising a complex plot. Look at the **techniques glossary** and try to use a range of them in your story. If you are stuck, often creating a detailed character profile is a good starting point. Then build a story plot around something that would happen to them.

*A character finds themselves in a place they don't know ...but has no idea how they got there*  
*Two people who hate each other are trapped alone for a period of time*  
*The characters struggle with the weight of the parcel they are carrying*  
*A story in which a photo plays a key role*

### Broadly Discursive

Whether you choose a persuasive or discursive essay, the SQA will want to see consideration of **both sides of the case**. If you are writing to persuade, you need to prove to your reader



why opposing points of view are wrong. Remember to **make use of evidence** to support your case as well as **good use of rhetoric**. Writing a report is also a good way of securing a decent mark if you find this genre difficult. A list of possible topics for persuasive/discursive writing are given below.

#### Discursive Topic Ideas

IMPORTANT: In discursive writing you should have a question which you are trying to answer. Try formulating questions from the following topics. For example: 'Should young people be taught to drive in school?'

- Human rights laws
- Media influence on appearance
- Vaccinations
- Equal marriage
- Advertising and gender
- Parenting classes
- Self-driving cars
- Fish farming
- Animal Trophy hunting
- Consumer / throw-away society
- Dependence on technology
- Free speech
- Monarchy in the UK
- Press freedom/regulation
- Age limits on social media
- Free swimming
- Food banks
- Pushy parents
- Privacy rights
- Supermarket giants versus small stores
- Arming the police in the UK
- Science investment
- Plus size models
- National service
- Cloning
- Digital currency
- Drones
- Prisons

#### Persuasive Statements

IMPORTANT: In persuasive writing, you must adopt a clear stance and your task is to persuade your reader that your view is correct. Your title should ideally make your stance clear. E.g.

- Individual terrorists should not affect our view of an entire religion
- Social media makes it easier to spread hate
- Prisoners should be given the vote
- Pregnant couples should receive parenting lessons
- Britain must put more research into renewable resources
- The Grand National should be stopped
- Drunk drivers should be imprisoned on the first offence
- Music lyrics promote violence
- Inappropriate internet content should be censored by the government
- The war on terror has contributed to the growing abuse of human rights
- The gap year should be mandatory
- Treatment should be withheld from those who become ill due to lifestyle choices

## Rhetorical Devices

**RHETORICAL QUESTION**

A question designed to make the reader think; doesn't need an answer

*Why would anyone want to hunt foxes with dogs?  
Isn't the solution obvious?*

**Q&A**

Asking a question and then answering it makes it seem like your answer is right

*Should we murder animals? Of course not.*

**OPINION AS FACT**

To present beliefs as if they are factual truths

*This is an excellent school.  
Obviously, hunting is cruel.*

**SUPERLATIVE**

Adjective to imply the highest or lowest quality

*This is the **best** school in the area.  
It is the **worst** book ever*

**EMOTIVE LANGUAGE**

Words and phrases to make the reader **feel** something

*The fox is **torn viciously apart** by **savage** dogs.*

**PRONOUNS**

Refers to people to identify the reader/writer relationship

*We **all feel that**...  
Surely **you** can see...*

**FLATTERY**

Saying nice things about the reader to get them on your side

*As you are the sort of customer that appreciates quality...*

**SHORT SENTENCES  
FOR IMPACT**

Short, pithy sentences  
can be very emphatic

*Stop. Stop now.*

*Is this right? No.*

## Reading for Understanding, Analysis and Evaluation

**TRIPLES**

**General Principles**

- At Higher level, you no longer

To repeat an idea or image three times, usually in a slightly different way

*Hunting is evil, cruel and out-dated.*

*Do it well, do it fast and do it now.*

to use own words, it is best to follow the quote, technique, comment approach per available mark. You should aim to write double what you wrote at N5 level, as a general rule.

Leave yourself 10-15 minutes to answer the final question. Remember that it is the question worth the most marks in the

**IMAGERY**

**Imagery Question**

Metaphors, similes and personification can be used to persuade if chosen carefully

*The jewel-like waters are*

*E.g. Just as a blanket is soft, thick and padded, so too has the snow created a thick, soft covering over the ground.*

- Quote & name the technique (simile)
- Explain what is being compared to what
- Explain what the two things have in common and what the writer was trying to say by comparing

them (always use *just as... so too...*)

**ADDRESSING THE READER DIRECTLY**

Appealing directly to the reader's sense of ethics or emotions

*Surely you do not want to*

- The word ... means ...  
- 'Quote from passage' tells me this because...

- Give the meaning of the word selected
- Quote a word or phrase from the d
- Explain how this word/phrase helps you understand the meaning of the original word.

**Linking Sentence Question**

**LISTING**

- Check for words such as 'but' or 'h
- Quote the words that link back to t
- Explain how it links back to the argument in the previous paragraph.
- Quote the words that move the argument forward.
- Explain how it links to the argu

Lists can be used to emphasise the number or scale of a problem

*Teenagers are always criticised for something: drinking, smoking, talking,*

- 'But' introduces a contrast.  
- '...' links back to the previous paragraph which was about...  
- '....' Links forward to the discussion about...

5. Explain how it links to the argu

**HYPERBOLE**

**Language Question**

- Identify the language feature you v
  - Word choice
  - Imagery
  - Sentence structure
  - Tone
  - Sound techniques - alliteration
  - Contrast
  - Hyperbole, euphemism, oxym
- Quote
- Follow the formula for that type of feature (i.e. imagery question, word choice question, etc.) to explain its effect.

Exaggeration

*Wh*

*COU*

3. Follow the formula for that type of feature (i.e. imagery question, word choice question, etc.) to explain its effect.

**SOUND TECHNIQUES**

Alliteration

Assonance

*Cold, callous and cruel.*

*Smooth, slick and slimy.*

3. Follow the formula for that type of feature (i.e. imagery question, word choice question, etc.) to explain its effect.

**Word Choice Question**

- Quote a word/phrase.
- Explain the connotations of the word/phrase (what it makes you think of/what you associate with the word) and explain what this suggests about what the writer is describing.

*The word '...' has connotations of...*

*Or*

*The word '...' suggests....*

NOTE: Repeat the quote and comment steps per available mark.



### Sentence Structure Question

To help you find relevant features to comment on, follow these steps:

1. What type of sentence(s) is/are being used?
  - Question/rhetorical question
  - Exclamation
  - Command
  - Minor sentence
2. How is the punctuation used to divide up the sentence?
  - Colons
  - Commas
  - Semi-colons
  - Parenthesis
3. Is there anything noticeable about the structure of the sentence?
  - Inversion
  - Repetition
  - Listing
  - Short/long

*E.g. The series of questions highlight the writer's confusion on the topic.*

*E.g. The parenthesis in line ... gives extra information about the high costs involved in the project.*

*E.g. The list in line ... shows the number of things the writer is angry about.*

### Tone Question

1. Identify the tone (tongue-in-cheek, ironic, humorous, serious, persuasive, contemptuous, flippant, cynical, mocking).
2. Pick a quote from the passage which conveys the tone (look for techniques – w/c, sentence structure, imagery, contrast and so on).
3. Comment on how it reveals the writer's tone.

NOTE: it is very likely that you will need to repeat steps 2 and 3 for each available mark.

### Effective Introduction/Conclusion Question

1. Does it introduce/sum up the main points? Quote and explain what they are and make links to where they are introduced or developed later on in the passage.
2. Does it introduce/restate the writer's point of view? Quote and explain what it is.
3. Does it link back to the introduction/link forward to the rest of the passage? How? Quote and explain.
4. Does it introduce, mirror or extend word choice/imagery used elsewhere? Quote and explain.

### The Final Question

1. Look for points of agreement and/or disagreement (depending on the question) as you progress through the question paper. Highlight any useful quotations and make brief notes in the margin as you notice anything which could be included in your answer.
2. Summarise **at least three key** areas of agreement and/or disagreement. Include short quotations from the text to support your points. Try to embed these quotations into your sentences.
3. You can answer in extended prose or bullet points with clear headings which outline the area of agreement or disagreement.

### And Most importantly...

READ THE QUESTION  
CAREFULLY!  
Write in bullet points – 1 per  
mark.

## Scottish Text

### The Exam Paper

- The paper will include extracts or entire poems from the whole Scottish text list. You will need to look through the paper to find the section on your text.
- The questions are numbered chronologically throughout the whole Scottish Text section from Q.1 to over 50. Please take care when writing out the question numbers to ensure that your answers appropriately match up.
- You will not know which extract or poem in advance so you will need to have a good knowledge of the text(s) as a whole.



### How It's Marked

- You will be asked 10 marks' worth of questions on the extract in the paper.
- In **analysis questions** at H level, you are no longer given marks for relevant quotations, references or techniques, including in the final question. This means that for two marks, you should aim to quote or give a reference and comment x2. You should aim to write double what you wrote at N5 level.
- The **final question** is then marked as follows: Commonality (2), Extract (2), Other (6)

### How to Answer the Final Question

Use headings to separate your answer into the three different parts. CEO is the quickest way to do this.

#### C

- In '*...insert name of text*', ... *reference to question* ... is shown through...
- Elsewhere in the play/in the poems '*insert name(s) of poems*'... this is also explored through...
- Through these texts, *insert name of author* reveals... (give some insight into overall what they show about the focus of your question to draw a clear comparison between your text(s))

#### E

- Quote from extract and comment
- Quote from extract and comment

#### O

- Quote from other parts of text and comment
- Quote from other parts of text and comment
- Quote from other parts of text and comment
- Quote from other parts of text and comment
- Quote from other parts of text and comment
- Quote from other parts of text and comment

Make sure that all comments are relevant to the focus of the question.

If you have studied poetry, it would be sensible to discuss 2-3 poems in the 'other' part to give you enough to say.



## The Critical Essay

### Top Tips

- Knowledge of the text is key. The better you know your text, the better you will write.
- Choose the question **carefully** and make sure you answer **both parts** of it
- Link to the question in **every paragraph**. Try to use different vocabulary to do this – avoid repeating the exact words from the question over & over
- Refer to techniques using the **correct terminology**
- Aim for 2 ½-3 sides for Higher

### Essay Structure

- Link to **the question** in your intro by putting its key words into your sentence
- NEVER say “*In this essay I will....*” or “*I am going to...*” or “*A novel I have been studying is...*”
- Conclusion must **sum up**; link to the **question** AND contain your **evaluation**. (*NOT: “I like this poem because...”*) Evaluate the impact of the text on the reader or audience and comment on the message your author was trying to convey – stay relevant to the question here though.

### Writing the Essay

- Incorporate **shorter quotations** into your sentence ‘like this’ to make your essay fluent.
- **Long quotations** of more than a line should be written out as follows:

“indented on a new line with a missed line before and after it”.

Then you would continue writing here.

- **Do not** begin paragraphs with a quotation; always use a topic sentence to begin. Topic sentences should introduce the **point** of your paragraph and **link to the question**. E.g. *Owen emphasises the **innocence and inexperience of the soldiers** (point of paragraph) **throughout the poem and this provokes strong feelings within the reader** (link to question).*
- Make sure you refer to **techniques** using the right **critical terminology**
- **Evaluation** should be included all through the essay. This is where you need to show engagement with the text. You can do this by inserting **evaluative words** into your sentences. E.g. *This **striking** scene makes it clear that things will only get worse for the soldiers.* See below for further examples of evaluative words.

## Word Banks

### Analysis

shows	portrays	establishes	highlights
depicts	conveys	illustrates	suggests
reinforces	reveals	emphasises	foreshadows

### Evaluation

important	shocking	distressing	effective
gripping	compelling	important	moving
poignant	fascinating	admirable	key

## Helpful Acronyms

INTRODUCTION: TART

**T**ITLE



**T**O TASK

**A**UTHOR

**R**ELATE

PEAR

- **P**oint
- **E**vidence
- **A**nalysis
- **R**efers to task



## Key Terms

<b>Parts of Speech</b>	
Noun	A naming word which names a person, creature, thing or quality: <i>table/danger</i> .
Pronoun	A word that stands instead of a noun: <i>I/he/she</i>
Adjective	A word that tells us more/describes a noun or pronoun: He is <i>sad</i> .
Verb	An action word, which tells us what happened: She <i>screamed</i> .
Adverb	A word that tells us more about a verb; how the action was done: she screamed <i>loudly</i> .
Preposition	A word used in front of a noun or pronoun to make a phrase showing where, when or how something was done: The cat was <i>in</i> the tree.
Conjunction	A joining word which links words or groups of words: Fish <i>and</i> chips/For better <i>or</i> worse.
Interjection	A word of exclamation: <i>wow!</i>
<b>Punctuation marks and their uses</b>	
Colon :	Introduces a quote, a list or an expansion or explanation of the previous statement
Semi-Colon ;	Joins or separates two statements which are closely connected, or which balance or contrast one another (a technique known as <i>antithesis</i> ). May also be used to separate a list of <i>phrases</i> .
Parenthesis – – ( ) , ,	Parenthesis is extra information within a sentence; enclosed by dashes, brackets or commas. The meaning of the sentence remains the same if the parenthesis is removed. NB. Remember to explain what the information adds to the sentence!
Ellipsis ...	Used to indicate a pause, create suspense or show that words have been missed out (in a quotation).
Inverted commas “ ” ‘ ’	Are used to enclose: direct speech; quotations; titles of books, films, etc; enclose unfamiliar terms, slang or foreign impressions OR to show irony.
<i>Italics or italic type</i>	Can be used for titles of books, films etc. or to show that a word should be emphasised. Also sometimes used to show a character's inner thoughts.
Single dash –	A single dash shows a pause longer than a comma. It can also produce emphasis of the words following the dash.
Hyphen -	A hyphen links two words together to form a compound word.

Sentence Structure Techniques	
Statement	A sentence that tells you something. A statement ends with a full stop. <i>I have lost my pencil.</i>
Command	A sentence ordering you to do something. A command also ends with a full stop. <i>Now stir the mixture.</i>
Question	A sentence asking something. Ends with a question mark. <i>Have you got my bag?</i>
Rhetorical question	A question that does not expect an answer. <i>Will you stop crying?</i>
Exclamation	A sentence that ends with an exclamation mark. Usually shows surprise, happiness, excitement or anger. <i>Look at that!</i> or <i>How dare you!</i>
Minor sentence	An ungrammatical sentence that does not contain a verb but can still convey a clear unit of meaning. <i>How are you getting home? By bus.</i>
Inversion	A sentence in which the word order is backwards so the subject appears after the verb. It can emphasise the important words. This is a very distinctive type of sentence that sounds like Yoda from 'Star Wars'! <i>Help you, I will.</i>
List	A list of words or phrases separated by a comma or semi-colon. This is often used to emphasise the number of something. E.g. the number of shops to visit in the shopping centre.
Short Sentences	Sentences which are short in length to make them stand out, inject drama, add excitement or introduce a sudden revelation.
Long sentences	Sentences which are long in length to perhaps highlight the complexity of an issue, mirror the size of something, give a rant and so on.
Repetition	Repeating key words or phrases for emphasis
Parallel structure	Using the same pattern of words in adjacent sentences.
Antithesis	Sentences which echo each other in structure but have a contradiction or contrast.
Figures of Speech	
Simile	Comparison using 'like' or 'as' to something unexpected but which shares a common feature ( <i>light as a feather</i> ).
Metaphor	Comparison by saying one thing <u>is</u> another thing it only resembles ( <i>blanket of snow</i> ).
Personification	Giving an inanimate object human characteristics or intentions ( <i>the sea roared angrily at the beach</i> ).
Onomatopoeia	Sound words ( <i>crash, bang, wallop</i> ).
Alliteration	Repeated letters at the start of words ( <i>rifles' rapid rattle</i> ).
Assonance	Repeated vowel sound ( <i>how now, brown cow</i> or <i>angry ants ate apples</i> ).
Sibilance	Repetition of 's' ( <i>slithering, slimy snake</i> ).

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