

Advanced Higher English Course/Unit Support Notes



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Advanced Higher English Course. They are intended for teachers and lecturers who are delivering the Course and its Units.

These support notes cover both the Advanced Higher Course and the Units in it.

The Advanced Higher Course/Unit Support Notes should be read in conjunction with the relevant:

Mandatory information:

- ◆ Course Specification
- ◆ Course Assessment Specification
- ◆ Unit Specifications

Assessment support:

- ◆ Specimen and Exemplar Question Papers and Marking Instructions
- ◆ Exemplar Question Paper Guidance
- ◆ Guidance on the use of past paper questions
- ◆ Coursework Information:
 - General assessment information
 - Coursework Assessment Task*
- ◆ Unit Assessment Support*

*These documents are for assessors and are confidential. Assessors may access these through the SQA Co-ordinator in their centres.

Related information

Advanced Higher Course Comparison

Further information on the Course/Units for Advanced Higher English

This information begins on page 13 and both teachers and learners may find it helpful.

General guidance on the Course/Units

Aims

As stated in the *Course Specification*, the Course aims to provide opportunities for learners to develop the ability to:

- ◆ critically analyse and evaluate a wide range of complex and sophisticated literary texts, as appropriate to purpose and audience
- ◆ apply critical, investigative and analytical skills to a literary topic of personal interest
- ◆ create a range of complex and sophisticated texts, as appropriate to different purposes and audiences
- ◆ apply knowledge and understanding of complex language in a wide range of contexts and use creative and critical thinking to synthesise ideas and arguments. The Course also develops high levels of analytical thinking and understanding of the impact of language.

Progression

Entry to this Course is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by the following or equivalent qualifications and/or experience:

- ◆ Higher English Course

Learners who achieve this Advanced Higher Course may progress to further study, employment and/or training. Opportunities for progression include:

- ◆ Progression to further/higher education:
 - For many learners a key transition point will be to further or higher education, for example to Higher National Certificates (HNCs)/Higher National Diplomas (HNDs) or degree programmes. Examples of further and higher education programmes that learners doing the Course might progress to are the arts, politics, law, medicine.
 - Advanced Higher Courses provide good preparation for learners progressing to further and higher education as learners doing Advanced Higher Courses must be able to work with more independence and less supervision. This eases their transition to further/higher education. Advanced Higher Courses may also allow 'advanced standing' or partial credit towards the first year of study of a degree programme.
 - Advanced Higher Courses are challenging and testing qualifications: learners who have achieved multiple Advanced Higher Courses are regarded as having a proven level of ability which attests to their readiness for higher education in HEIs in other parts of the UK as well as in Scotland.

- ◆ Progression to employment:
 - For many learners progression will be directly to employment or work-based training programmes. Examples of employment opportunities and training programmes are law, teaching, medicine, library, archivist, editor, politics.

This Advanced Higher is part of the Scottish Baccalaureate in Languages. The Scottish Baccalaureates in Expressive Arts, Languages, Science, and Social Sciences consist of coherent groups of subjects at Higher and Advanced Higher level. Each award consists of two Advanced Highers, one Higher and an Interdisciplinary Project which adds breadth and value and helps learners to develop generic skills, attitudes and confidence that will help them make the transition into higher education or employment.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured progression involving two or more SCQF levels.

This Advanced Higher Course is not in a hierarchy with the corresponding Higher Course or its Units, although many of the skills, knowledge and understanding in reading and writing are developed.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that should be included in the Course.

Teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course.

The development of subject-specific and generic skills is central to the Course. Learners should be made aware of the skills they are developing and of the transferability of them. It is this transferability that will help learners with further study, and enhance their personal effectiveness.

The skills, knowledge and understanding that will be developed in the Advanced Higher English Course are:

- ◆ analysing and evaluating complex and sophisticated language
- ◆ applying critical, analytical and evaluative skills across a wide range of complex literary texts and exploring connections and comparisons where appropriate
- ◆ applying sophisticated writing skills, and reflecting on the development of writing skills
- ◆ extending writing skills, or analytical and evaluative skills in literary contexts
- ◆ critically responding to complex texts through extended writing
- ◆ critically analysing sophisticated concepts, using appropriate terminology
- ◆ applying higher-order thinking skills
- ◆ applying literary research and investigative skills
- ◆ applying independent, individual interests to a chosen topic in literature

Approaches to learning and teaching

Advanced Higher Courses place more demands on learners as there will be a higher proportion of independent study and less direct supervision. Some of the approaches to learning and teaching suggested for other levels (in particular, Higher) may also apply at Advanced Higher level but there will be a stronger emphasis on independent learning.

For Advanced Higher Courses, a significant amount of learning may be self-directed and require learners to demonstrate a more mature approach to learning and the ability to work on their own initiative. This can be very challenging for some learners, who may feel isolated at times, and teachers and lecturers should have strategies for addressing this. These could include, for example, planning time for regular feedback sessions/discussions on a one-to-one basis and on a group basis led by the teacher or lecturer (where appropriate).

Teachers and lecturers should encourage learners to use an enquiring, critical and problem-solving approach to their learning. Learners should also be given the opportunity to practise and develop research and investigation skills and higher-order evaluation and analytical skills. The use of information and communications technology (ICT) can make a significant contribution to the development of these higher-order skills as research and investigation activities become more sophisticated.

Learners will engage in a variety of learning activities, for example:

Listening and talking

- ◆ participating in group work with peers, and using collaborative learning opportunities to develop team working
- ◆ participating in informed debate and discussion with peers where they can demonstrate skills in constructing and sustaining lines of argument
- ◆ using sophisticated oral communication and presentation skills to present information

Reading and researching

- ◆ researching information for their subject rather than receiving information from their teacher or lecturer
- ◆ engaging in wide-ranging independent reading
- ◆ making use of the internet, as well as printed sources, to investigate relevant critical sources

Writing

- ◆ writing workshops, involving collaborative writing and discussion of drafts
- ◆ workshops with visiting authors
- ◆ genre transformation/identification and manipulation of point of view
- ◆ experimenting with different forms of writing

Learning about Scotland and Scottish culture will enrich the learners' experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative Scotland and beyond. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should consider this.

Teachers and lecturers should support learners by having regular discussions with them and giving regular feedback. Some learning and teaching activities may be carried out on a group basis and, where this applies, learners could also receive feedback from their peers.

Teachers and lecturers should, where possible, provide opportunities to personalise learning, and to enable choices in approaches to learning and teaching. The flexibility in Advanced Higher Courses and the independence with which learners carry out the work lend themselves to this. Teachers and lecturers should also create opportunities for, and use, inclusive approaches to learning and teaching. This can be achieved by encouraging the use of a variety of strategies which suit the needs of all learners. Innovative and creative ways of using technology can also be valuable in creating inclusive learning and teaching approaches. In addition, learners with an interest in Media may consider writing about this for inclusion in their portfolio of writing; learners with an interest in more modern forms of writing such as graphic novels may consider writing about them for their dissertation.

Centres are free to sequence the teaching of the Outcomes, Units and/or Course in any order they wish. In addition, the Units may be delivered in a combined way as part of the Course. If this approach is used, the Outcomes within Units may either be partially or fully combined.

Developing skills for learning, skills for life and skills for work

The following skills for learning, skills for life and skills for work should be developed in this Course.

1 Literacy

- 1.1 Reading
- 1.2 Writing
- 1.3 Listening and talking

5 Thinking skills

- 5.3 Applying
- 5.4 Analysing and evaluating
- 5.5 Creating

Teachers and lecturers should ensure that learners have opportunities to develop these skills as an integral part of their learning experience.

It is important that learners are aware of the skills for learning, skills for life and skills for work that they are developing in the Course and the activities they are involved in that provide realistic opportunities to practise and/or improve them.

At Advanced Higher level it is expected that learners will be using a range of higher-order thinking skills. They will also develop skills in independent and autonomous learning.

1.1 Reading

This may be usefully developed by activities that:

- ◆ involve a wide range of texts, including fiction and non-fiction
- ◆ use discussion to help learners engage with texts, identify the ideas and attitudes which are expressed and/or implied, and develop an appreciation of the literary techniques employed by writers
- ◆ focus on the audience(s) and purpose(s) of texts, recognising that these may be multiple

1.2 Writing

Learners may be encouraged to plan and to reflect on their writing by:

- ◆ practice in a range of preparation strategies
- ◆ peer discussion, where they consider the genre, audience(s) and purpose(s) for their writing, and the effectiveness of their writing

Learners' writing will benefit from:

- ◆ discussing structure and layout
- ◆ planning at paragraph and whole-text levels, using topic and concluding sentences
- ◆ consciously developing complex and sophisticated vocabulary, and by a growing awareness of literary techniques
- ◆ specific focus on developing technical skills in grammar, punctuation and spelling

1.3 Listening and talking

Wherever appropriate, learners should be encouraged to develop language skills in real situations

Activities may involve learners in:

- ◆ asking and answering questions
- ◆ listening for and making comparisons/contrasts
- ◆ paraphrasing, summarising and clarifying the responses of others in order to develop their own thinking

5.3 Applying

Learners should be encouraged to apply the above skills in order to consolidate their knowledge and understanding of language and literature.

Strategies might include:

- ◆ the application of such literary terms as genre, form, structure, stance, tone, mood, voice, persona to a wide variety of texts
- ◆ practice in exploring the relationships between text and context using appropriate literary theory

5.4 Analysing and evaluating

Learners should be encouraged to make the skills of analysing and evaluating part of their everyday repertoire.

Activities might include:

- ◆ tutorial type discussion on the effectiveness of different types of writing
- ◆ comparative exercises on the development of their own writing

5.5 Creating

Learners should be encouraged to study the range of strategies used by writers to create meaning, and to aspire to this creativity in their own writing.

Approaches to assessment

Assessment in Advanced Higher Courses will generally reflect the investigative nature of Courses at this level, together with high-level problem-solving and critical thinking skills and skills of analysis and synthesis.

This emphasis on higher-order skills, together with the more independent learning approaches that learners will use, distinguishes the added value at Advanced Higher level from the added value at other levels.

There are different approaches to assessment, and teachers and lecturers should use their professional judgement, subject knowledge and experience, as well as understanding of their learners and their varying needs, to determine the most appropriate ones and, where necessary, to consider workable alternatives. Evidence can be generated from teaching and learning activities.

Assessments must be fit for purpose and should allow for consistent judgements to be made by all teachers and lecturers. They should also be conducted in a supervised manner to ensure that the evidence provided is valid and reliable.

E-learning can play an important role in assessment. Learners may wish to use web-enabled or ICT resources when working towards their assessment.

Assessors should wait until the candidates are ready before they are assessed.

Unit assessment

Assessments must ensure that the evidence generated demonstrates, at the least, the minimum level of competence for each Unit.

Sources of evidence likely to be suitable for Advanced Higher Units could include:

- ◆ meaningful contribution to group work and/or discussions
- ◆ presentation of information to other groups and/or recorded oral evidence
- ◆ exemplification of concepts
- ◆ short written responses
- ◆ extended essay-type responses (including sections of dissertation and work towards portfolio of writing)
- ◆ the use of appropriate literary terminology
- ◆ the use of individually-researched examples

Flexibility in the method of assessment provides opportunities for learners to demonstrate attainment in a variety of ways, and thus reduces barriers to attainment.

The structure of an assessment used by a centre can take a variety of forms, for example:

- ◆ individual pieces of work could be collected in a folio as evidence for Outcomes and Assessment Standards
- ◆ assessment of each complete Outcome
- ◆ assessment that combines the Outcomes of one or more Units

Teachers and lecturers should note that learners' day-to-day work may produce evidence which satisfies assessment requirements of a Unit, or Units, either in full or partially. Such naturally-occurring evidence may be used as a contribution towards Unit assessment. However, such naturally-occurring evidence must be recorded and evidence such as written reports, recording forms, PowerPoint slides, video footage or observational checklists provided.

Combining assessment across Units

Units will be assessed on a pass/fail basis. All Units are internally assessed against the requirements shown in the *Unit Specification*. Each Unit can be assessed on an individual Outcome-by-Outcome basis or via the use of combined assessment for some or all Outcomes.

A combined approach to assessment may enrich the assessment process for the learner, avoid duplication of tasks and allow more emphasis on learning and teaching. Evidence could be drawn from a range of activities for a combined assessment. Care must be taken to ensure that combined assessments provide opportunities for learners to generate evidence for all Units, Outcomes and Assessment Standards they intend to cover.

Combining assessment may also give centres more time to manage the assessment process more efficiently. When combining assessments across Units, teachers/lecturers could use e-assessment. Learners can easily update portfolios, electronic or written diaries and recording sheets.

For some Advanced Higher Courses, it may be that work which contributes to Course assessment (dissertation or portfolio) is created during the delivery of the Unit. In Advanced Higher English, the work for the *Creation and Production* Unit, could be developed for the portfolio of writing, with evidence for Assessment Standard 1.3 (Critically reflecting on the development of their writing) emerging as candidates reflect on the progress of their drafts. Similarly, the work for the *Analysis and Evaluation of Literary Texts* Unit could be developed into the dissertation (if the dissertation includes two or more texts, allowing for the candidate to explore connections and comparisons). The *Analysis and Evaluation of Literary Texts* Unit could also be used in preparation for the Literary Study or Textual Analysis question papers.

Preparation for Course assessment

Each Course has additional time which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for Unit assessment, and, towards the end of the Course, for further integration, revision and preparation and/or gathering evidence for Course assessment.

For this Advanced Higher Course, the assessment methods for Course assessment are a portfolio of writing, a dissertation and two question papers titled Literary Study and Textual Analysis. Learners should be given opportunities to practise these methods and prepare for them.

Examples of activities to include within this preparation time include:

- ◆ preparing for the components of Course assessment, for example:
 - preparing portfolio of writing and dissertation: selecting topics, gathering and researching information, evaluating and analysing findings, developing and justifying conclusions, presenting the information (as appropriate)
 - practising question paper techniques
 - revising for the two elements of the question paper

In relation to preparing for the portfolio of writing and dissertation, teachers and lecturers should explain requirements to learners and make clear the amount and nature of the support they can expect. However, at Advanced Higher level it is expected that learners will work with more independence and less supervision and support.

Further advice on Textual Analysis

In preparing for the external assessment, candidates should be given extensive opportunities to:

- ◆ develop their critical reading and response skills
- ◆ analyse and respond to a range of texts from a range of genres
- ◆ discuss, take notes and practise various forms of critical analysis and response in preparation for assessment

Candidates should become accustomed to reading and annotating unseen texts, perhaps after appropriate modelling by the teacher. This will build on the skills they acquired during their study of Scottish Texts and other literature as part of the Higher English Course.

Candidates should be encouraged to identify, analyse and comment on a range of appropriate features. These might include:

Poetry

- ◆ form
- ◆ structure
- ◆ stanza pattern
- ◆ poetic voice/persona
- ◆ word choice
- ◆ imagery
- ◆ rhyme
- ◆ rhythm and meter
- ◆ stress
- ◆ sound
- ◆ mood
- ◆ tone

Prose fiction

- ◆ narrative voice
- ◆ evocation of setting
- ◆ mood
- ◆ characterisation
- ◆ word choice
- ◆ figurative language
- ◆ imagery
- ◆ sentence structure
- ◆ repetition
- ◆ symbol
- ◆ contrast
- ◆ tone
- ◆ structure

Prose non-fiction

- ◆ word choice
- ◆ figurative language
- ◆ comparison
- ◆ sensory detail
- ◆ imagery and analogy
- ◆ variety of sentence structures (including the use of rhetorical questions)
- ◆ repetition
- ◆ symbol
- ◆ contrast
- ◆ tone
- ◆ structure/patterning/balance

Drama

- ◆ mood and tone
- ◆ language
- ◆ contrast
- ◆ characterisation,
- ◆ stereotype
- ◆ parody
- ◆ monologue
- ◆ dialogue
- ◆ pathos
- ◆ timing/pauses/rhythm
- ◆ stage directions
- ◆ structure
- ◆ narrator/chorus
- ◆ stylised elements
- ◆ significance of props
- ◆ music and song
- ◆ cliché
- ◆ humour
- ◆ irony

Candidates should regard the Textual Analysis paper as primarily an exercise in reading. Quality of critical comment will always be more important than quantity in answering the question in the examination. There is no assessment requirement for an essay-type response in this question paper. Candidates should address the task and structure their response appropriately; this could be linked paragraphs or structured bullet points.

Some further advice on dissertation:

Choice of texts

The texts chosen must be suitable for study at this level. A list of suggested authors is supplied on pages 20-22, but this list is by no means exhaustive.

Texts studied for dissertation must be untaught. Writers or texts studied in dissertation cannot be used in the Literary Study exam.

Teachers/lecturers should keep an open mind as to what constitutes literary merit: 'genre' texts such as science fiction should not be discounted simply for being genre texts, for example.

Dissertations will generally be on more than one text. These texts should have a considerable amount in common to allow for genuine comparison and contrast. Candidates should avoid meaningless comparisons, ie 'the theme of human relationships' in three unrelated texts.

Candidates are permitted to concentrate on a single text as long as that text is a substantial one, ie of sufficient literary depth, complexity and sophistication.

Care should be taken over dissertations which deal with mixed-genre (eg prose and poetry) texts, particularly in approaches to analysis.

Choice of task

No element of a dissertation is more crucial than the line of argument, or task. Clearly, the task determines what the dissertation will involve. The degree to which the given task is successfully completed is also a measure against which the dissertation will be assessed.

It cannot be stressed enough that the primary purpose of the dissertation is to analyse and evaluate literary technique. Candidates must be warned to avoid long passages of narrative with analysis merely being implicit. In ensuring that analysis is carried out, the choice of task is vital.

Care should be taken not to make tasks too vague/imprecise, for example 'An examination of the theme of human relationships in X, and Y'.

Below are some sample dissertation tasks, with commentary:

An analysis of the theme of transience and permanence in *the Odes* of John Keats.

A clear and succinct task.

I wish to examine the influence of Raymond Chandler on contemporary crime fiction. After a brief examination of *The Speckled Band* by Arthur Conan Doyle as a paradigm of the 'traditional' approach to detective writing, I will examine how Chandler transformed the genre using *The Big Sleep* as an example, then show how his use of plot, characterisation, atmosphere and setting have contemporary manifestations in *LA Confidential* by James Ellmore.

This task provides a clear developmental structure. The candidate should be careful not to rely on narrative.

I wish to analyse and evaluate the way in which different authors use the technique of twin or multiple narratives in order to convey theme: *Cold Mountain* by Charles Frasier; *The Collector* by John Fowles; *Talking it Over* by Julian Barnes.

This is a reasonable task. The dissimilar nature of the chosen texts is overcome by the focus being on the technique, rather than 'the stories'. In addition, the task almost demands that the candidate engage in analysis.

The erring female in late 19th Century fiction: authorial sympathy but the inevitability of retribution: Flaubert: *Madame Bovary* and Tolstoy: *Anna Karenina*.

Clear line of argument is apparent here.

Themes of omniscience and control in two early novels of John Fowles: *The Collector* and *The Magus*.

Both texts clearly deal with different aspects of 'omniscience and control', so there is much for the candidate to say in a task which forces an analytical approach.

The Fiction of Post-Apocalypse. An analysis of the literary techniques involved in conveying the reality of life after the collapse of society as we know it, with particular reference to language and myth: *The Road* by Cormac McCarthy; *Riddley Walker* by Russell Hoban.

This is a very demanding task, although one with great potential. The dissimilarities between the texts, the demands made on the reader by the latter text, and the candidate's chosen focus of attention, make this a demanding dissertation topic with great potential.

How Webster depicts the role of women in Jacobean society in *The White Devil* and *The Duchess of Malfi*.

This task is acceptable, however the candidate should be careful to restrict the scope of the dissertation to literary analysis.

Secondary sources

The school library is the obvious place to start for candidates looking to find appropriate secondary sources. The literary criticism section in a local library should also provide suitable materials. There will, of course, be a wealth of secondary sources available online. Teachers/lecturers should guide candidates and help them to distinguish between study guides and works of literary criticism, as appropriate. There is often very useful material (particularly on 'new' texts) in the 'culture' sections of the online versions of newspapers such as The Herald and The Guardian or more academic publications such as the London Review of Books and the TLS.

Where candidates consult secondary sources, it should be noted that this process could provide evidence for Outcome 2 of the *Analysis and Evaluation* Unit (Develop literary research skills). The Unit requirement of 'a range of sources' is defined as at least the primary source plus one secondary source.

Take, for example, a hypothetical dissertation on the literary treatment of suffering in two plays by Shakespeare – *Measure for Measure* and *King Lear*. A possible secondary source for this topic could be F. Kermode, *Shakespeare's Language*, Penguin Books, 2001. The following passage (from page 184), might be appropriate to the line of argument:

'... the subjects of King Lear reflect a much more general, indeed a universal tragedy. In King Lear we are no longer concerned with an ethical problem that, however agonising, can be reduced to an issue of law or equity and discussed forensically. For King Lear is about suffering represented as a condition of the world as we inherit it or make it for ourselves. Suffering is the consequence of a human tendency to evil, as inflicted on the good by the bad; it can reduce humanity to a bestial condition, under an apparently indifferent heaven. It falls, insistently and without apparent regard for the justice they so often ask for, so often say they believe in, on the innocent; but nobody escapes. At the end the punishment or relief of death is indiscriminate. The few survivors, chastened by this knowledge, face a desolate future.'

The candidate could choose to use the information and ideas from this secondary source in one of two ways. Firstly, the candidate might use direct quotation as seen below:

‘Although much of King Lear’s suffering can be attributed to his own actions, it cannot be denied that much is inflicted on him directly by Goneril and Regan. Should we conclude from this that Shakespeare wants us to view the characters Goneril and Regan as evil? As Frank Kermode observed:

“Suffering is the consequence of a human tendency to evil, as inflicted on the good by the bad”¹

¹F. Kermode, *Shakespeare’s Language*, Penguin Books, 2001 p.184

Alternatively, a candidate could decide to integrate ideas suggested by Kermode into the text of the dissertation in the form of paraphrase. An example might be:

‘King Lear is a play in which characters are not divided along the lines of villains and victims. Frank Kermode, in *Shakespeare’s Language* suggested that the suffering in this play extends to all characters, and that there is avoiding this painfully destructive force.¹

¹F. Kermode, *Shakespeare’s Language*, Penguin Books, 2001 p.184

In this second example, clear acknowledgement of the source of the idea removes any possible doubts over authenticity or plagiarism. For both approaches, material taken from the secondary source should be referenced according to the following guidelines given in the Course Assessment Task document (available on SQA Secure).

Referencing

It is recommended practice to:

- ◆ use italics or underlining to indicate the titles of texts
- ◆ set in from the margin all quotations of more than one line so that they are clearly distinguishable from the text of the dissertation
- ◆ use footnotes and page references where appropriate to identify quotations from and references to primary sources
- ◆ use footnotes and page references at all times to identify and acknowledge quotations from, references to and information/ideas gleaned from secondary sources
- ◆ provide an accurate bibliography
- ◆ give footnote and bibliography references in the following form:
D. Gifford and D. McMillan, *A History of Scottish Women’s Writing*, EUP, 1997.

Further advice on secondary sources and referencing is available in the Education Scotland AH English materials available at http://www.educationscotland.gov.uk/nqcoursematerials/subjects/e/nqresource_tcm4854480.asp

Authenticity

In terms of authenticity, there are a number of techniques and strategies to ensure that learners present work that is their own. Teachers and lecturers should put in place mechanisms to authenticate learners' evidence.

In Advanced Higher Courses, because learners will take greater responsibility for their own learning and work more independently, teachers and lecturers need to have measures in place to ensure that work produced is the learner's own work.

For example:

- ◆ regular checkpoint/progress meetings with learners
- ◆ short spot-check personal interviews
- ◆ checklists which record activity/progress
- ◆ detailed notes from group discussions

Group work approaches are acceptable as part of the preparation for assessment and also for formal assessment. However, there must be clear evidence for each learner to show that they have met the Evidence Requirements.

For more information, please refer to SQA's [Guide to Assessment](#).

Equality and inclusion

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course/Unit Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

The greater flexibility and choice in Advanced Higher Courses provide opportunities to meet a range of learners' needs and may remove the need for learners to have assessment arrangements. However, where a disabled learner needs a reasonable adjustment/assessment arrangements to be made, you should refer to the guidance given in the above link.

Further information on Course/Units

Advanced Higher Courses include assessment of added value which is assessed in the Course assessment.

Information given in the *Course Specification* and the *Course Assessment Specification* about the assessment of added value is mandatory.

In Advanced Higher Courses, added value involves the assessment of higher-order skills such as high-level and more sophisticated investigation and research skills, critical thinking skills and skills of analysis and synthesis. Learners may be required to analyse and reflect on their assessment activity by commenting on it and/or drawing conclusions with commentary/justification. These skills contribute to the uniqueness of Advanced Higher Courses and to the overall higher level of performance expected at this level.

In this Course, added value will be the challenge of greater depth and extension of knowledge and skills, as well as the application of these in appropriate contexts.

This added value consists of:

- ◆ the ability to apply in-depth knowledge and understanding to complex and sophisticated seen and unseen literary texts
- ◆ the ability to plan, research and present the findings of an independent dissertation on an aspect of literature
- ◆ the ability to create and produce complex and sophisticated written texts

For this Advanced Higher Course, the assessment methods for Course assessment are a portfolio of writing, a dissertation and two question papers titled Literary Study and Textual Analysis.

This Advanced Higher Course uses question papers as one of the assessment methods, to assess whether the learner can retain and consolidate the knowledge and skills gained in individual Units. They assess knowledge and understanding and the various different applications of knowledge such as reasoning, analysing, evaluating and solving problems.

This Advanced Higher Course has a portfolio of writing as one of the assessment methods. The learner will carry out a significant part of the work independently with minimal supervision. There is much scope for the learner in the choice of topic and genre.

This Advanced Higher Course has a dissertation on an aspect or aspects of literature. The learner will carry out a significant part of the work independently with minimal supervision. There is much scope for the learner in the choice of focus and text(s).

Approaches to literature

Learners should encounter a wide variety of literature and non-fiction texts and be encouraged to respond individually. Personalisation and choice should involve learners in exploring areas of interest and sharing these with their peers and assessor. Learners may also work independently and collaboratively to create learning materials which involve reading and critical analysis of literary texts and to enable further extended critical response. They should take part in tutorial-type activities to prepare them for further education or employment.

Learners can explore a range of genres through both critical and imaginative exercises that allow them to analyse, evaluate and demonstrate a grasp of relevant literary forms. Such textual analysis activities will prepare them for the close analysis of texts needed for Literary Study, Textual Analysis, and for their dissertation, and also demonstrate the level of complexity and sophistication required in a text(s) to make it (them) appropriate for their dissertation.

Any opportunities for the learners to meet professional writers and undertake theatre visits should be taken.

At Advanced Higher level, texts chosen for study should be complex and sophisticated enough (whether by theme, and/or use of language) to allow a full, mature analysis. Texts can be from any genre and time period, including more modern texts such as graphic novels (if of appropriate complexity).

There are many possibilities, and can be negotiated according to learner preferences. Many writers write in more than one genre.

The following tables offer some suggestions:

Suggested writers		
Drama	Poetry	Prose Non-fiction
Edward Albee	Simon Armitage	Maya Angelou
Alan Ayckbourn	W H Auden	Vera Brittain
Robert Bolt	John Betjeman	Rachel Carson
Samuel Beckett	William Blake	Richard Dawkins
Alan Bennett	G Mackay Brown	Richard Feynman
Bertolt Brecht	Elizabeth Barrett Browning	Antonia Fraser
James Bridie	Robert Browning	Thomas Friedman
John Byrne	Robert Burns	Adam Gopnik
Anton Chekhov	Lord (George G) Byron	Stephen Jay Gould
Caryl Churchill	Geoffrey Chaucer	Seymour Hersh
Brian Friel	John Clare	Christopher Hitchens
Sue Glover	Samuel Taylor Coleridge	Kathleen Jamie
David Greig	Robert Crawford	Owen Jones
David Hare	E E Cummings	Naomi Klein
Henrik Ibsen	Emily Dickinson	Michael Lewis
Ben Jonson	John Donne	Louis Menand
Sarah Kane	William Dunbar	Willa Muir
Sir David Lindsay	Carol Ann Duffy	George Orwell
Liz Lochhead	Douglas Dunn	Jon Ronson

Suggested writers		
Drama	Poetry	Prose Non-fiction
John McGrath David Mamet Christopher Marlowe Arthur Miller Rona Munro Sean O'Casey Eugene O'Neill John Osborne Harold Pinter William Shakespeare George Bernard Shaw R B Sheridan Tom Stoppard J M Synge John Webster Arnold Wesker Oscar Wilde Tennessee Williams	TS Eliot Robert Fergusson Ian Hamilton Finlay Robert Frost Jen Hadfield Tony Harrison Seamus Heaney Robert Henryson George Herbert Robert Herrick Gerard Manley Hopkins Ted Hughes John Keats Rudyard Kipling Philip Larkin Amy Lowell Norman MacCaig Hugh MacDiarmid Louis MacNeice Andrew Marvell John Milton Edwin Morgan Edwin Muir Wilfred Owen Don Paterson Sylvia Plath Isaac Rosenberg Christina Rossetti Siegfried Sassoon Jo Shapcott Percy Bysshe Shelley Edmund Spenser Sir Philip Sidney Iain Crichton Smith Lord Alfred Tennyson Dylan Thomas R S Thomas Henry Vaughan Derek Walcott William Wordsworth William Butler Yeats	Christopher Rush Eric Schlosser Muriel Spark David Foster Wallace Naomi Wolf

Suggested writers

Prose Fiction

Chinua Achebe	F Scott Fitzgerald	Herman Melville
Isabel Allende	Richard Ford	Toni Morrison
Martin Amis	E M Forster	Alice Munro
Maya Angelou	Michael Frayn	Vladimir Nabokov
Margaret Atwood	Janice Galloway	V S Naipaul
Jane Austen	John Galt	Edna O'Brien
Paul Auster	Elizabeth Gaskell	Flannery O'Connor
James Baldwin	Amitav Ghosh	Michael Ondaatje
Pat Barker	Lewis Grassic Gibbon	George Orwell
Julian Barnes	William Golding	Edgar Allan Poe
Saul Bellow	Nadine Gordimer	Thomas Pynchon
John Berger	Alasdair Gray	Jean Rhys
Andre Brink	Graham Greene	Samuel Richardson
Brontë sisters	Andrew Greig	James Robertson
Charles Bukowski	Neil Gunn	Philip Roth
Anthony Burgess	Thomas Hardy	Arundhati Roy
William Burroughs	Nathaniel Hawthorne	Salman Rushdie
A S Byatt	Ernest Hemingway	J D Salinger
Albert Camus	James Hogg	Jean Paul Sartre
Truman Capote	Alan Hollingsworth	Sir Walter Scott
Peter Carey	Aldous Huxley	Will Self
Lewis Carroll	Kazuo Ishiguro	Mary Shelley
Raymond Carver	Henry James	John Steinbeck
Willa Cather	Robert Jenkins	Laurence Sterne
Raymond Chandler	James Joyce	Robert Louis Stevenson
John Cheever	James Kelman	Bram Stoker
Kate Chopin	Thomas Keneally	Jonathan Swift
J M Coetzee	A L Kennedy	Amy Tan
Wilkie Collins	Jack Kerouac	Donna Tartt
Joseph Conrad	Jessie Kesson	William Thackeray
James F Cooper	Jamaica Kincaid	William Trevor
Daniel Defoe	Hanif Kureishi	Anthony Trollope
Kiran Desai	D H Lawrence	Mark Twain
Philip K Dick	Doris Lessing	John Updike
Charles Dickens	C S Lewis	Kurt Vonnegut
E L Doctorow	Sinclair Lewis	Alice Walker
Arthur Conan Doyle	Eric Linklater	Evelyn Waugh
George Eliot	Bernard MacLaverty	H G Wells
Tan Twan Eng	Cormac McCarthy	Irvine Welsh
William Faulkner	Ian McEwan	Edith Wharton
Sebastian Faulks	William McIlvanney	Jeanette Winterson
Henry Fielding	Norman Mailer	Tom Wolfe
	Bernard Malamud	Virginia Woolf
	Hilary Mantel	

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specification*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment*](#)
- ◆ [*Principles and practice papers for curriculum areas*](#)
- ◆ [*SCQF Handbook: User Guide*](#) and [*SCQF level descriptors*](#)
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ [*Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*](#)
- ◆ [*Coursework Authenticity: A Guide for Teachers and Lecturers*](#)

Administrative information

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History of changes to Advanced Higher Course/Unit Support Notes

Version	Description of change	Authorised by	Date
2.0	Changes throughout to reflect finalised version of Course and Unit Specifications, and Course Assessment Specifications.	Qualifications Manager	May 2015
3.0	Minor changes throughout to ensure clarity. Additional guidance provided on Textual Analysis and dissertation in 'Preparation for Course Assessment' section.	Qualifications Manager	May 2016

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