



National
Qualifications
EXEMPLAR PAPER ONLY

EP11/AH/11

**English
Literary Study**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 20

Attempt **ONLY** Part A **OR** Part B **OR** Part C **OR** Part D

PART A — POETRY — 20 marks

Attempt **one** question.

PART B — PROSE FICTION — 20 marks

Attempt **one** question.

PART C — PROSE NON-FICTION — 20 marks

Attempt **one** question.

PART D — DRAMA — 20 marks

Attempt **one** question.

You may not use the texts from your Dissertation for this paper.

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

Use **blue** or **black** ink.

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



* E P 1 1 A H 1 1 *

LITERARY STUDY — 20 marks

Your answer should take the form of a **CRITICAL ESSAY** appropriately structured to meet the demands of your selected question.

Attempt **ONLY** Part A OR Part B OR Part C OR Part D.

PART A — POETRY

Attempt **ONE** question

1. Discuss the effectiveness of the use of dialect in the development of significant themes and ideas. You should refer to at least **three** poems.
2. With reference to at least **three** poems, discuss the poetic presentation of the theme of faith or the loss of faith.
3. Discuss the effectiveness of the use of symbols in at least **three** poems.
4. *“Poetry is the spontaneous overflow of powerful feelings.”*
With close analysis of at least **three** poems, discuss how far you agree with this quotation.
5. With close analysis of at least **three** poems, discuss how the poet(s) reflect on aspects of change.
6. Analyse the use of one or more poetic form(s) such as: the dramatic monologue; the sonnet; the address; the elegy.
In your answer you should refer to at least **three** poems.
7. Discuss how poetic means are used to create individual voices or personas in at least **three** poems.

OR

PART B — PROSE FICTION

Attempt ONE question

8. Discuss the effectiveness of the use of symbols in **two** novels or in **three** short stories.
9. With close analysis of **two** novels, compare how setting is used to develop a significant theme or themes.
10. *“Money and power — it all comes down to that.”*
Discuss this quotation with reference to any **two** novels.
11. *“The short story form is more than a vehicle for stylistic devices (a collection of miniatures, a vignette, a fragment, a twist in the tale . . .) and can achieve the presentation of a significant theme.”*
Discuss how far you agree with this quotation with reference to at least **three** short stories.
12. Discuss the use of key incidents to explore aspects of human resilience and/or endeavour in any **two** novels.
13. *“The novel of education — where experiences teach essential lessons — allows a novelist to expose the follies of society.”*
Discuss this quotation with reference to any **two** novels.
14. Discuss the thematic significance of the presentation of a flawed hero or heroine in any **two** novels.

OR

PART C — PROSE NON-FICTION

Attempt ONE question

15. *“Autobiographies and biographies can be enjoyed for the prose style of their authors as much as for what they reveal about their subjects.”*

Discuss how far you agree with this quotation with reference to at least **two** non-fiction texts.

16. Discuss how at least **two** non-fiction texts present political, social or moral issues in similar or different ways.

17. Analyse the portrayal of Scotland or its people in at least **two** non-fiction texts.

18. *“. . . and suddenly there, in the dark mine of the banal, the mundane, the bright, hard diamond of a significant event is revealed.”*

Discuss some of the ways by which at least **two** non-fiction texts present “a significant event” to the reader.

19. Discuss some of the ways by which writers of non-fiction effectively structure their work to convey their themes. You should refer to at least **two** non-fiction texts in your answer.

20. *“It is in the ability to combine the particular with the universal that a writer displays their craft to the fullest extent.”*

Discuss how successful at least **two** non-fiction texts are in combining “the particular with the universal”.

21. With reference to at least **two** non-fiction texts, compare the portrayal of family life.

OR

PART D — DRAMA

Attempt ONE question

22. *“As well as being a vehicle for humour, some comedies also reveal to us the darker side of life.”*
Discuss the presentation of *“the darker side of life”* in any **two** comedies.
23. *“Effective drama is constructed from more than just dialogue.”*
Discuss this quotation with reference to any **two** plays.
24. Compare the role and function of the minor characters in any **two** plays.
25. With reference to **two** plays, discuss the contribution setting makes to the development of significant theme(s).
26. *“Drama should be the mirror in which a nation sees itself.”*
Discuss with reference to **two** plays.
27. With reference to **two** plays, discuss the effectiveness of the opening scenes in establishing the tone of the action which follows.
28. *“Tragedies are as much about the failings of people in general as they are about the shortcomings of an individual.”*
With reference to **two** plays, discuss this quotation.

[END OF EXEMPLAR QUESTION PAPER]



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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar Question Paper.

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General Marking Principles for Advanced Higher English — Literary Study

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

The Detailed Marking Instructions indicate the essential idea that a candidate should provide for each answer.

- Candidates should gain credit for their knowledge, understanding, analysis and evaluation of the texts selected for the question.
- The Detailed Marking Instructions will allow you to place the work on a scale of marks out of 20.
- The Literary Study should first be read to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If minimum standards are not achieved, the maximum mark which can be awarded is 9. To access the full range of marks the essay should communicate clearly at first reading.
- Assessment should be holistic. There may be strengths and weaknesses in the answers; assessment should focus as far as possible on the strengths, taking account of weaknesses only where they significantly detract from the overall essay.
- Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

Once the appropriate band descriptor has been selected, the assessor should follow this guidance:

- If the evidence fully meets the standard described, award the highest available mark from the range.
- If the candidate's work just meets the standard described, award the lowest mark from the range.
- Otherwise, the mark should be awarded from the middle of the range.

Detailed Marking Instructions for all questions — Advanced Higher English Literary Study

	Marks 20-19	Marks 18-16	Marks 15-13	Marks 12-10	Marks 9-6	Marks 5-0
Knowledge and understanding The Literary Study demonstrates:	<ul style="list-style-type: none"> comprehensive knowledge and understanding of the texts a full and relevant exploration with sustained consideration of the implications of the question extensive use of textual evidence to support an argument which is clearly focused on the demands of the question 	<ul style="list-style-type: none"> secure knowledge and understanding of the texts a relevant exploration which demonstrates secure consideration of the implications of the question extensive use of textual evidence which clearly supports the demands of the question 	<ul style="list-style-type: none"> broad knowledge and understanding of the texts a relevant and thoughtful approach to the question use of textual evidence which is relevant to the demands of the question 	<ul style="list-style-type: none"> knowledge and understanding of the texts a relevant approach to the question use of textual evidence to address the demands of the question 	<ul style="list-style-type: none"> limited knowledge and understanding of the texts a limited approach to the question limited textual evidence to support the demands of the question 	<ul style="list-style-type: none"> very little knowledge of the texts very little attempt to answer the question very little textual evidence
Analysis The Literary Study demonstrates:	<ul style="list-style-type: none"> relevant analysis of a task-appropriate range of literary techniques and/or features of language which skilfully strengthens the line of argument 	<ul style="list-style-type: none"> relevant analysis of a task-appropriate range of literary techniques and/or features of language which strengthens the line of argument 	<ul style="list-style-type: none"> relevant analysis of a range of literary techniques and/or features of language which strengthens the line of argument 	<ul style="list-style-type: none"> analysis of a range of literary techniques and/or features of language 	<ul style="list-style-type: none"> limited analysis of literary techniques and/or features of language 	<ul style="list-style-type: none"> very little analysis of literary techniques and/or features of language
Evaluation The Literary Study demonstrates:	<ul style="list-style-type: none"> a committed, clear evaluative stance with respect to the texts and the question, and skilfully based on precise evidence discussed within the response. 	<ul style="list-style-type: none"> a clearly identifiable evaluative stance with respect to the texts and the question and securely based on evidence discussed within the response 	<ul style="list-style-type: none"> a discernible and relevant evaluative stance with respect to the texts and the question and based on evidence discussed within the response 	<ul style="list-style-type: none"> an evaluative stance with respect to the texts and the question but may be based on previously undiscussed evidence or demonstrate some weakness in relevance 	<ul style="list-style-type: none"> limited evaluation with respect to the texts and/or lacks relevance to the question and/or evidence 	<ul style="list-style-type: none"> very little evidence of evaluation and/or supporting evidence
Technical Accuracy The Literary Study demonstrates:	<ul style="list-style-type: none"> minimum competence for technical accuracy which includes few errors in the use of structure, style, language and/or literary terminology 				<ul style="list-style-type: none"> significant errors in structure, style, language and/or literary terminology 	

[END OF EXEMPLAR MARKING INSTRUCTIONS]