



National
Qualifications
2022

X824/77/11

**English
Literary Study**

THURSDAY, 12 MAY

12:30 PM – 2:00 PM

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 text(s) and/or writer(s) 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.



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LITERARY STUDY — 20 marks

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

PART A — POETRY

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

Attempt **ONE** question.

1. Discuss how ideas of solitude or loneliness or being alone are explored in **three** poems.
2. Discuss how political or social issues are explored in **three** poems.
3. *'Sometimes the poetic voice in a poem is a participant. Sometimes it is a spectator. . .'*
Discuss the function of the poetic voice in **three** poems.
4. Discuss the thematic exploration of aspects of change in **three** poems.
5. *'The patterns of nature — of decay and regrowth — are central to the poetic imagination. . .'*
Discuss with reference to **three** poems.
6. *'Every so often, when reading poetry, we become aware of the writing: the skill, the craft, the beauty.'*
Discuss with reference to **three** poems.
7. Compare and contrast **three** poems, each of which brings a particular human character to life.

OR

PART B — PROSE FICTION

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

Attempt **ONE** question.

8. Discuss the extent to which characters are transformed through their interactions with others in **two** novels or **three** short stories.
9. Compare the presentation and development of aspects of love in **two** novels.
10. Discuss the use of setting in establishing and developing characters in **two** novels.
11. With reference to **two** novels or **three** short stories, discuss some of the principal means by which the writer portrays the attempts made by a central character in each text to overcome powerful forces.
12. Discuss some of the ways in which themes of rejection and/or reconciliation are explored in **two** novels.
13. Compare and contrast the exploration of suffering in **two** novels.
14. *'Great writing deals with the complexities of life.'*
Discuss how effectively the 'complexities of life' are explored in **two** novels or **three** short stories.

[Turn over

OR

PART C — PROSE NON-FICTION

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

Attempt **ONE** question.

15. *'A memoir should be more than an account of events — it must capture the essence, the atmosphere of experience.'*

With reference to at least **two** non-fiction texts, discuss the effectiveness of the presentations of experience.

16. *'Journalism, with its focus on bad news, presents a distorted view of the world.'*

To what extent do you agree? You should base your response on at least **two** non-fiction texts.

17. Discuss the effectiveness of at least **two** non-fiction texts in conveying the experience of others to the reader.

18. Compare the impact of humour, satire or polemic in at least **two** non-fiction texts.

19. *'The journeys most often undertaken in travel writing are journeys of self-discovery.'*

To what extent do you agree? You should base your response on at least **two** non-fiction texts.

20. Discuss the effectiveness of aspects of style (tone, stance, structure . . .) on the presentation of arguments in at least **two** non-fiction texts.

21. Discuss the techniques used to create a distinctive identity of place in at least **two** non-fiction texts.

OR

PART D — DRAMA

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

Attempt **ONE** question.

22. Compare and contrast the dramatic impact of tensions between generations in **two** plays.
23. *'Characters are weighed on the scales of justice: some are redeemed and some are punished.'*
Discuss the exploration of redemption and/or punishment in **two** plays.
24. Compare and contrast the dramatic presentation of characters that challenge conventional expectations in **two** plays.
25. Discuss the significance of changes of setting in place and/or time during the action of **two** plays.
26. *'The dreadful power of the ending which seems inevitable; the thrilling shock of the ending which is unexpected.'*
With reference to **two** plays, discuss the impact of the playwright's use of endings which are either *'inevitable'* or *'unexpected'*.
27. Compare and contrast the exploration of evil or malice in **two** plays.
28. *'A play can be more than just dialogue.'*
Discuss the significance of some of the dramatic techniques used to enhance the action and dialogue in **two** plays.

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