



National  
Qualifications  
2019

**X724/77/11**

**English  
Literary Study**

WEDNESDAY, 8 MAY

1:00 PM – 2:30 PM

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**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. *'Light and dark, pleasure and pain, ugliness and beauty . . .'*  
Discuss the treatment of contrast in **three** poems.
2. Compare and contrast the treatment of the natural world in **three** poems.
3. Discuss the use of humour or wit in **three** poems.
4. Discuss some of the principal means by which human weaknesses or failings are explored in **three** poems.
5. Discuss the presentation of a distinctive voice or voices in **three** poems.
6. Discuss the use of form and structure to explore the central thematic concerns of **three** poems.
7. Compare and contrast the treatment of identity (personal, cultural, political . . . ) in **three** poems.

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. *'Fiction deals with characters' expectations of themselves and others — and the subsequent disappointments.'*

Discuss with reference to **two** novels.

9. Analyse the use of revelations, epiphanies or moments of intensity to highlight major themes in **two** novels or **three** short stories.

10. *'Literature explores love in all its forms.'*

Compare and contrast the exploration of love in **two** novels or **three** short stories.

11. *'The most interesting characters are ambiguous.'*

Discuss with reference to **two** novels.

12. Compare and contrast the presentation of prejudice or discrimination in **two** novels.

13. *'Male characters have often been defined by their actions, but the reality is often far more complex.'*

Discuss with reference to **two** novels.

14. *'Narrative technique (the use of narrative voice, stance, point of view, structure . . . ) lies at the heart of fiction.'*

Analyse the use of narrative technique in the presentation of the central concerns 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. Analyse the principal means by which a writer or writers establish and develop a stance towards an important topic in at least **two** non-fiction texts.
16. Discuss the principal means by which political issues are explored in at least **two** non-fiction texts.
17. *'The most difficult task for any travel writer wandering through a foreign land is to gain insight into the lives and thoughts of strangers.'*  
Discuss how successful at least **two** non-fiction texts are in presenting *'insight into the lives and thoughts of strangers'*.
18. Discuss some of the ways by which a perceptive view of Scotland is presented in at least **two** non-fiction texts.
19. *'A well-written life is almost as rare as a well-spent one.'*  
Discuss some of the features of *'a well-written life'* with reference to at least **two** non-fiction texts.
20. Compare some of the ways in which aspects of childhood are examined in at least **two** non-fiction texts.
21. *'Good journalism without a moral position is impossible.'*  
Discuss with reference to 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 initial presentation and subsequent development of the central characters in **two** plays.
23. *‘Comedy allows the dramatist to ridicule the follies and vices of humanity.’*  
To what extent do you agree? In your response you should refer to **two** plays.
24. Discuss the effectiveness of unconventional dramatic techniques in **two** plays.
25. Discuss the dramatic presentation of the impact of the past upon the present in **two** plays.
26. *‘There invariably does come a moment when a character says something, perhaps, which they have never said before. And when this happens, what they say is irrevocable, and can never be taken back.’*  
Discuss the dramatic significance of such moments in **two** plays.
27. Compare the dramatic presentation of familial or community relationships in **two** plays.
28. *‘The tragic hero asks moral questions of himself; the villain asks moral questions of the audience.’*  
Discuss with reference to **two** plays.

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