



National
Qualifications
2025

X824/77/11

**English
Literary Study**

TUESDAY, 6 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.



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. Compare and contrast the exploration of isolation in **three** poems.
2. *'A poem is often a reaction to an intense emotion: love, joy, outrage, guilt, regret . . .'*
Discuss with reference to **three** poems.
3. Discuss the important role played by contrast in revealing the central thematic concerns of **three** poems.
4. Discuss some of the means by which change and/or transformation are explored in **three** poems.
5. Discuss the effectiveness of specific poetic forms (sonnet, dramatic monologue, lyric, ode, sestina . . .) in presenting love and/or loss in **three** poems.
6. *'Poems often reveal the wounds and scars of the human condition.'*
Discuss with reference to **three** poems.
7. Analyse the use of wit and/or humour to explore powerful human emotions 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. Discuss how significant themes are introduced and developed in **two** novels.
9. Analyse the function and impact of setting in **two** novels.
10. Discuss to what extent central characters of **two** novels are presented as being aware of their own flaws.
11. *'There are writers who go beyond the conventions of realism and who are interested in the grotesque and the fantastic.'*
Discuss the presentation of *'the grotesque and the fantastic'* in **two** novels or **three** short stories.
12. Discuss the ways in which the theme of rejection is explored in **two** novels or **three** short stories.
13. Discuss the impact of distinctive narrative perspectives in **two** novels.
14. Discuss how imbalances of power 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. *'As a travel writer you must keep a tight rein on your subjective self and keep an objective eye on the world around you.'*
Discuss with reference to at least **two** non-fiction texts.
16. With reference to at least **two** non-fiction texts, discuss the vivid evocation of a time, a place, an event, a person . . .
17. Analyse how effectively at least **two** non-fiction texts argue for change in society.
18. *'The best biographical and autobiographical writing goes beyond the merely nostalgic.'*
With reference to at least **two** non-fiction texts, discuss to what extent they go *'beyond the merely nostalgic'*.
19. Analyse some of the means by which at least **two** non-fiction texts make an emotional impact upon their readers.
20. Analyse the effective use of humour and/or satire in at least **two** non-fiction texts.
21. Discuss some of the principal means by which at least **two** non-fiction texts explore topics such as the environment, science or technology.

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. *‘Although a play may be a representation of a moment in time, it is the playwright’s ability to present universal truths about human experience that is crucial.’*

Analyse the presentation of ‘universal truths’ in **two** plays.

23. Compare and contrast the dramatic presentation of social injustice in **two** plays.

24. *‘Tragic characters inhabit an interior world of self-deception.’*

Discuss with reference to **two** plays.

25. Discuss the thematic significance of violence in **two** plays.

26. *‘Parents and children, brothers and sisters, partners and lovers: all caught in a web of relationships, but at heart, each character is isolated.’*

Discuss with reference to **two** plays.

27. Compare and contrast the characterisation of dominant male characters in **two** plays.

28. *‘There are only three possible endings: revenge, tragedy or redemption.’*

Analyse the principal dramatic means by which a playwright creates an appropriate ending in **two** plays.

[END OF QUESTION PAPER]

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE