



National
Qualifications
2023

X824/77/11

English
Literary Study

WEDNESDAY, 10 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. *'Poetry brings comfort.'*

To what extent do you agree? In your answer you should refer to **three** poems.

2. Discuss the connection between form and meaning in **three** poems.

3. *'Poetry allows us insight into someone else's view of the world; a view which may be surprising or unexpected.'*

Discuss with reference to **three** poems.

4. Discuss **three** poems where the mood is evoked through the setting of each poem.

5. *'Poetry takes us on journeys — literal or metaphorical or both.'*

Discuss with reference to **three** poems.

6. *'Poems often deal with the worries or fears of a particular time.'*

Discuss with reference to **three** poems.

7. Compare and contrast **three** poems which explore feelings and attitudes towards death.

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 ways in which themes of belonging and/or alienation are explored in **two** novels or **three** short stories.

9. '*Fiction depends on place as much as it does on character.*'
Discuss with reference to **two** novels or **three** short stories.

10. Discuss the extent to which the principal characters in **two** novels are defined by tensions between their internal world and the external world around them.

11. '*Writers make characters endure traumatic events in order to better illustrate the triumph of the human spirit.*'
Discuss with reference to **two** novels or **three** short stories.

12. '*Many effective novels blend social commentary with an engaging narrative.*'
Discuss with reference to **two** novels.

13. Compare and contrast the thematic significance of difficult relationships in **two** novels.

14. Discuss some of the means by which insights into the principal characters are revealed in the endings of **two** novels.

[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. *'Travel writing in the main is the presentation of difference and otherness, rather than the description of shared human experience.'*

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

16. Compare and contrast the rhetorical techniques used to present important arguments in at least two non-fiction texts.

17. Compare the means by which difficult, even traumatic, experiences in the lives of the authors have been presented in at least two non-fiction texts.

18. *'Children are not themselves sentimental, but writing about them often is . . .'*

To what extent do you agree? Analyse the presentation of childhood and children in at least two non-fiction texts.

19. *'As well as an account of personal experience, a memoir can be many things: a celebration; a judgement; an accusation; nostalgia for a way of life . . .'*

Discuss with reference to at least two non-fiction texts.

20. *'Good journalism captures the moment, a fleeting glimpse of a culture and a time and fixes it forever.'*

Discuss with reference to at least two non-fiction texts.

21. Discuss the treatment of an aspect of recreation, sport or leisure 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. Discuss the exploration of friendship or its absence in **two** plays.

23. '*Pushed to the side of the action, their part in the drama diminished or overlooked.*'
Discuss the deliberate or apparent marginalisation of important characters in **two** plays.

24. Discuss the exploration of regeneration and/or the failure to renew in **two** plays.

25. Compare and contrast the dramatic function of particular family relationships in **two** plays.

26. '*Often power and influence are wielded by unexpected or unlikely characters.*'
Discuss with reference to **two** plays.

27. Discuss how the significant interactions between characters contribute to the development of the central thematic concerns of **two** plays.

28. '*Exposition, rising action, climax, falling action, and resolution.*'
Compare and contrast some of the ways the conventional dramatic structure is either utilised or deliberately ignored to achieve particular effects in **two** plays.

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