



National
Qualifications
2016

X724/77/11

**English
Literary Study**

THURSDAY, 5 MAY
9:00 AM – 10:30 AM

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) 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 allows readers to enter into the experience of others, unrestricted by time or gender or national boundaries . . .”*
By referring to any **three** poems, evaluate poetry’s ability to present *“the experience of others”*.
2. With reference to at least **three** poems, discuss the effectiveness of their presentation of war — its costs or triumphs.
3. *“Poetry allows the female voice to be heard and women’s experiences to be valued.”*
With reference to at least **three** poems by a female poet, discuss the effectiveness of their presentation of women’s experiences.
4. Discuss the use of satire and mockery to expose the weakness of humanity in any **three** poems.
5. *“The shape, structure or form in which a poet chooses to express ideas should always support meaning.”*
With reference to at least **three** poems, discuss to what extent you agree with this assertion.
6. Compare and contrast **three** poetic treatments of the theme of loss.
7. Analyse the effectiveness of the treatment of love in any of its forms (romantic, erotic, maternal, paternal . . .) 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. *“Great is the art of beginning, but greater is the art of ending.”*

Discuss *“the art of ending”* with reference to at least **three** short stories.

9. Discuss the role and function of complex central characters in any **two** novels.

10. Discuss the extent to which any **two** novels **or** any **three** short stories set in a particular time and place offer the reader universal insights.

11. Discuss the thematic significance of social status in any **two** novels.

12. Discuss some of the principal means by which tension is created and sustained in any **two** novels.

13. Discuss the thematic significance of symbolism in any **two** novels **or** any **three** short stories.

14. Compare and contrast the treatment of love in any **two** novels.

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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. *“The aim for the writer — journalist, travel writer, diarist, commentator, biographer — is to encourage the reader to reflect, inquire and to be inspired.”*

Discuss to what extent at least **two** non-fiction texts have succeeded in achieving one or more of these responses from the reader.

16. *“While the word ‘home’ often brings thoughts of security and belonging it can also arouse feelings of alienation and loss.”*

In the light of this quotation, discuss the ways in which the concept of “home” is explored in at least **two** non-fiction texts.

17. *“Some writers make us see human lives through the lens of nostalgia.”*

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

18. Discuss some of the ways by which a vivid picture of society is created in at least **two** non-fiction texts.

19. *“Defiance becomes our duty in the face of injustice.”*

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

20. *“I had given up some youth for knowledge, but my gain was more valuable than the loss.”*

Discuss some of the ways by which the writer’s own youth has influenced their work in at least **two** non-fiction texts.

21. Compare the ways in which interactions between the writer and a community are presented 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 the roles and functions of the principal female characters in any **two** tragedies.
23. Discuss some of the principal means by which dramatic conventions are challenged in any **two** plays.
24. Discuss the effectiveness of mixing the serious and the comic to present the central concerns of **two** plays.
25. *“Judge not the play before the play is done:
Her plot hath many changes; every day
Speaks a new scene; the last act crowns the play.”*

With reference to any **two** plays, discuss how effectively the ending *“crowns the play”*.
26. Discuss how the dramatic significance of time and place is developed in any **two** plays.
27. Discuss some of the principal dramatic means by which the main characters in **two** plays are presented as being alienated from the world around them.
28. Discuss how internal and external conflict is central to the dramatic impact of any **two** plays.

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