



National  
Qualifications  
2018

**X724/77/11**

**English  
Literary Study**

FRIDAY, 11 MAY

1:00 PM – 2:30 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 has always had the ability to respond to significant events, public or private.'*  
Discuss the effectiveness of the poetic response to "significant events" in **three** poems.
  
2. *'When we listen to the voice of a poet it does not matter whether they are male or female, it is their expression of the human condition that matters.'*  
To what extent do you agree? In your answer you should refer to **three** poems.
  
3. Discuss the effect of features such as Scots, dialect, register, slang or jargon in **three** poems.
  
4. Discuss the poetic exploration of the complexities of love in **three** poems.
  
5. Analyse the poetic techniques used to explore faith or belief in **three** poems.
  
6. Discuss the effectiveness of the dramatic monologue form to present a critique of human behaviour.  
In your answer you should refer to **three** poems.
  
7. *'Poetry emerges when a poet transforms the experience of the natural world into a reflection on our place in that world.'*  
To what extent do you agree? In your answer you should refer to **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 the impact of multiple narrative voices and/or points of view in **two** novels.
9. Discuss the thematic significance of imagery and/or symbolism in **two** novels or **three** short stories.
10. Discuss how effectively the openings of **two** novels present central concerns explored in the remainder of the texts.
11. Discuss to what extent the main characters in **two** novels are shaped by their acceptance or rejection of society and its conventions.
12. *'All writers repeat themselves and leave stylistic and thematic patterns in their work.'*  
Discuss the extent to which stylistic and/or thematic patterns are evident within **two** novels, or **three** short stories, by the same author.
13. Discuss the impact of setting on the exploration of theme in **three** short stories.
14. Discuss the presentation of the destructive power of love in **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. *'Non-fiction writing is often the stylised recollection of experience.'*  
Discuss with reference to at least **two** non-fiction texts.
  
16. Discuss the exploration of identity and/or culture in at least **two** non-fiction texts.
  
17. *'The best journalism holds authority to account.'*  
Discuss with reference to at least **two** non-fiction texts.
  
18. *'Good travel writing is more than just an account of places seen and journeys undertaken.'*  
To what extent do you agree? Discuss with reference to at least **two** non-fiction texts.
  
19. *'There's nothing quite as exciting or moving as the very finest non-fiction.'*  
Discuss some of the ways by which such responses are achieved in at least **two** non-fiction texts.
  
20. *'Good satire or polemic comes from anger. It comes from a sense of injustice that there are wrongs in the world that need to be fixed.'*  
Discuss with reference to at least **two** non-fiction texts.
  
21. Discuss the extent to which at least **two** non-fiction texts challenge preconceptions of our world (societies, cultures, events . . .).

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 dramatic function of minor characters in **two** plays.
23. Discuss some of the ways in which structure and/or significant events contribute to the presentation of theme in **two** comedies.
24. *'The role of the outsider is a particularly powerful tool for a dramatist; such a character can provide conflicts, confrontations or an alternative perspective on the actions within the play.'*  
Discuss with reference to **two** plays.
25. *'Tragic characters are those who recognise the conflicts within themselves, but are powerless to resolve them.'*  
To what extent do you agree? In your response you should refer to **two** plays.
26. *'Powerful drama is the combination of the playwright's language and stagecraft.'*  
Discuss with reference to **two** plays.
27. Compare the dramatic presentation of a socially significant theme or themes (status of women; social responsibility; the impact of political or religious beliefs; racial tension . . .) in **two** plays.
28. Compare the function of setting in time and/or place in the presentation of themes in **two** plays.

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