



National  
Qualifications  
2021 ASSESSMENT RESOURCE

**X824/77/11**

**English  
Literary Study**

Duration — 1 hour 30 minutes

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**Total marks — 20**

Attempt **ONE** part only.

**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 ONE part only.

### 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 transforms the ordinary into the extraordinary.'*  
Analyse some of the principal means by which the 'ordinary' is transformed in **three** poems.
2. With reference to **three** poems, discuss the extent to which they deal with the apparent beauty of the natural world.
3. Analyse the effectiveness of the treatment of violence or conflict in **three** poems.
4. *'Poetry is language which expresses the truth of human experience, from the harsh and bleak to the celebratory and joyous.'*  
By referring to **three** poems, evaluate poetry's ability to express 'the truth of human experience'.
5. *'Poetry is a way of making sense of memories.'*  
Discuss with reference to **three** poems.
6. With reference to **three** poems, discuss to what extent patterning enhances meaning. You should consider features such as sound, rhythm, rhyme, metre, structure and imagery.
7. Discuss the treatment of powerful love 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. *'Novels often describe a journey — physical or metaphorical — to explore the world, the self or both.'*

Discuss with reference to **two** novels.

9. Discuss some of the ways in which the theme of oppression is explored in **two** novels or **three** short stories.

10. *'The human desire for love or acceptance is our driving force.'*

Discuss the treatment of this '*driving force*' in **two** novels or **three** short stories.

11. Discuss the healing or destructive power of the passage of time in **two** novels.

12. Compare the roles and functions of a selection of minor characters in **two** novels.

13. Discuss some of the ways the use of setting in time and place contributes to characterisation in **two** novels.

14. Compare and contrast the thematic significance of the ending 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. *'The skill of the writer is in making complex ideas and information interesting and engaging.'*  
Discuss with reference to at least **two** non-fiction texts.
16. Discuss the ways in which the attitudes of the writer emerge through their account of a place, time, or culture in at least **two** non-fiction texts.
17. *'There may be times when we are powerless to prevent injustice, but there must never be a time when we fail to protest.'*  
Discuss the ways in which at least **two** non-fiction texts offer a protest against injustice.
18. With reference to at least **two** non-fiction texts, discuss to what extent writing about Scotland can be regarded as overly sentimental.
19. *'I claim not to have controlled events, but confess plainly that events have controlled me.'*  
Discuss some of the ways events have '*controlled*' the writer in at least **two** non-fiction texts.
20. Discuss the means by which at least **two** non-fiction texts offer the reader a perceptive insight into the natural world.
21. *'Almost any biography or autobiography gives us more than just a collection of facts about a person's life.'*  
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. *'Happy families are all alike; every unhappy family is unhappy in its own way.'*  
Discuss the presentation of tensions within family relationships in **two** plays.
23. *'The character of the antagonist is fixed and unchanging: the opposing force that the central character struggles to overcome.'*  
To what extent do you agree? Discuss with reference to **two** plays.
24. Discuss the significance of truth and lies to the plots and themes of **two** plays.
25. Compare and contrast the use of dramatic techniques (structure, dialogue, stagecraft, characterisation . . . ) to highlight significant themes in **two** plays.
26. Compare and contrast the characterisation of powerful individuals in **two** plays.
27. *'Most worthwhile drama rejects the simplistic notions of justice, where vice is punished and virtue rewarded.'*  
To what extent do you agree? Discuss with reference to **two** plays.
28. *'Comedy celebrates the interactions between individuals in society.'*  
To what extent do you agree? Discuss with reference to **two** plays.

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