

X824/77/11

English Literary Study

THURSDAY, 12 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. Discuss how ideas of solitude or loneliness or being alone are explored in three poems.
- 2. Discuss how political or social issues are explored in three poems.
- **3.** 'Sometimes the poetic voice in a poem is a participant. Sometimes it is a spectator. . .' Discuss the function of the poetic voice in **three** poems.
- 4. Discuss the thematic exploration of aspects of change in three poems.
- **5.** 'The patterns of nature of decay and regrowth are central to the poetic imagination. . .' Discuss with reference to **three** poems.
- **6.** 'Every so often, when reading poetry, we become aware of the writing: the skill, the craft, the beauty.'
 - Discuss with reference to three poems.
- 7. Compare and contrast **three** poems, each of which brings a particular human character to life.

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 extent to which characters are transformed through their interactions with others in **two** novels or **three** short stories.
- 9. Compare the presentation and development of aspects of love in two novels.
- 10. Discuss the use of setting in establishing and developing characters in two novels.
- 11. With reference to **two** novels or **three** short stories, discuss some of the principal means by which the writer portrays the attempts made by a central character in each text to overcome powerful forces.
- **12.** Discuss some of the ways in which themes of rejection and/or reconciliation are explored in **two** novels.
- 13. Compare and contrast the exploration of suffering in two novels.
- **14.** 'Great writing deals with the complexities of life.'

Discuss how effectively the 'complexities of life' are explored in **two** novels or **three** short stories.

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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.** 'A memoir should be more than an account of events it must capture the essence, the atmosphere of experience.'
 - With reference to at least **two** non-fiction texts, discuss the effectiveness of the presentations of experience.
- 16. 'Journalism, with its focus on bad news, presents a distorted view of the world.'
 To what extent do you agree? You should base your response on at least two non-fiction texts.
- **17.** Discuss the effectiveness of at least **two** non-fiction texts in conveying the experience of others to the reader.
- 18. Compare the impact of humour, satire or polemic in at least two non-fiction texts.
- 19. 'The journeys most often undertaken in travel writing are journeys of self-discovery.'

 To what extent do you agree? You should base your response on at least two non-fiction texts.
- **20.** Discuss the effectiveness of aspects of style (tone, stance, structure . . .) on the presentation of arguments in at least **two** non-fiction texts.
- **21.** Discuss the techniques used to create a distinctive identity of place in at least **two** non-fiction texts.

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 and contrast the dramatic impact of tensions between generations in two plays.
- 23. 'Characters are weighed on the scales of justice: some are redeemed and some are punished.'

 Discuss the exploration of redemption and/or punishment in two plays.
- **24.** Compare and contrast the dramatic presentation of characters that challenge conventional expectations in **two** plays.
- **25.** Discuss the significance of changes of setting in place and/or time during the action of **two** plays.
- **26.** 'The dreadful power of the ending which seems inevitable; the thrilling shock of the ending which is unexpected.'
 - With reference to **two** plays, discuss the impact of the playwright's use of endings which are either 'inevitable' or 'unexpected'.
- 27. Compare and contrast the exploration of evil or malice in two plays.
- **28.** 'A play can be more than just dialogue.'

Discuss the significance of some of the dramatic techniques used to enhance the action and dialogue in **two** plays.

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