

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.

stories.

- **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

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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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