



National
Qualifications
2019

X724/77/11

**English
Literary Study**

WEDNESDAY, 8 MAY

INSTRUCTIONS TO CANDIDATES

Candidates should enter their surname, forename(s), date of birth, Scottish candidate number and the name and Level of the subject at the top of their first answer sheet.

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.

Write your answers clearly on your answer sheet. You must clearly identify the section number you are attempting.

You may not use the text(s) and/or writer(s) from your dissertation for this paper.

An OW in the margin indicates a new question.



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. *'Light and dark, pleasure and pain, ugliness and beauty . . .'*
Discuss the treatment of contrast in **three** poems.
2. Compare and contrast the treatment of the natural world in **three** poems.
3. Discuss the use of humour or wit in **three** poems.
4. Discuss some of the principal means by which human weaknesses or failings are explored in **three** poems.
5. Discuss the presentation of a distinctive voice or voices in **three** poems.
6. Discuss the use of form and structure to explore the central thematic concerns of **three** poems.
7. Compare and contrast the treatment of identity (personal, cultural, political . . .) in **three** poems.

[END OF PART A]

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. *'Fiction deals with characters' expectations of themselves and others — and the subsequent disappointments.'*

Discuss with reference to **two** novels.

9. Analyse the use of revelations, epiphanies or moments of intensity to highlight major themes in **two** novels or **three** short stories.

10. *'Literature explores love in all its forms.'*

Compare and contrast the exploration of love in **two** novels or **three** short stories.

11. *'The most interesting characters are ambiguous.'*

Discuss with reference to **two** novels.

12. Compare and contrast the presentation of prejudice or discrimination in **two** novels.

13. *'Male characters have often been defined by their actions, but the reality is often far more complex.'*

Discuss with reference to **two** novels.

14. *'Narrative technique (the use of narrative voice, stance, point of view, structure . . .) lies at the heart of fiction.'*

Analyse the use of narrative technique in the presentation of the central concerns in **two** novels or **three** short stories.

[END OF PART B]

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. Analyse the principal means by which a writer or writers establish and develop a stance towards an important topic in at least **two** non-fiction texts.
16. Discuss the principal means by which political issues are explored in at least **two** non-fiction texts.
17. *'The most difficult task for any travel writer wandering through a foreign land is to gain insight into the lives and thoughts of strangers.'*
Discuss how successful at least **two** non-fiction texts are in presenting *'insight into the lives and thoughts of strangers'*.
18. Discuss some of the ways by which a perceptive view of Scotland is presented in at least **two** non-fiction texts.
19. *'A well-written life is almost as rare as a well-spent one.'*
Discuss some of the features of *'a well-written life'* with reference to at least **two** non-fiction texts.
20. Compare some of the ways in which aspects of childhood are examined in at least **two** non-fiction texts.
21. *'Good journalism without a moral position is impossible.'*
Discuss with reference to at least **two** non-fiction texts.

[END OF PART C]

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 and contrast the initial presentation and subsequent development of the central characters in **two** plays.
23. *'Comedy allows the dramatist to ridicule the follies and vices of humanity.'*
To what extent do you agree? In your response you should refer to **two** plays.
24. Discuss the effectiveness of unconventional dramatic techniques in **two** plays.
25. Discuss the dramatic presentation of the impact of the past upon the present in **two** plays.
26. *'There invariably does come a moment when a character says something, perhaps, which they have never said before. And when this happens, what they say is irrevocable, and can never be taken back.'*
Discuss the dramatic significance of such moments in **two** plays.
27. Compare the dramatic presentation of familial or community relationships in **two** plays.
28. *'The tragic hero asks moral questions of himself; the villain asks moral questions of the audience.'*
Discuss with reference to **two** plays.

[END OF PART D]

[END OF QUESTION PAPER]