

External Assessment 2022

ENGLISH

ENG315117

Pages	12
Questions	5
Answer Booklets	3

Preparation time for this exam: 15 minutes

Suggested working time: 3 hours

Instructions:

- There are **three (3)** sections to this exam paper.
- Answer **one (1)** question from each section that relates to the module studied:
 - **Section A – Genre Study:** in the form of an **analytical essay** written in the **third person**
 - **Section B – Adaptation Study:** in the form of an **analytical essay** written in the **third person**
 - **Section C – Close Text Study:** in the form of an **analytical essay** written in the **first or third person**.
- Answer each section in a **separate answer booklet**. Write the question number and title you are answering on the front cover of each answer booklet.
- You are reminded that English expression, spelling, and clarity of handwriting may be taken into account when marking this paper.
- The 2020-2024 Prescribed Text List has been provided at the end of the exam for your reference.
- The exam is **three (3)** hours in length. It is suggested that you spend **approximately 60 minutes** on each section.
- All answers must be written in **English**.
- Write in a black or blue pen.
- You **must** make sure your answers address:
 - Criterion 1 analyse how relationships between texts, genres and contexts shape meaning and response
 - Criterion 2 analyse representations of themes, ideas and concepts in texts
 - Criterion 3 analyse how texts convey perspectives
 - Criterion 4 compose and craft responses to texts
 - Criterion 6 use accurate and effective language.

Guide to Exam Structure

		Questions available	How many questions to answer	Suggested working time	Marks available
Section	A	3	1	60 minutes	All criteria are assessed using extended ratings of A+ to z
Section	B	1	1	60 minutes	
Section	C	1	1	60 minutes	
Total		5	3	180 minutes (3 hours)	

Section A – Genre Study

- Answer **one (1)** question in the form of an **analytical essay** written in the **third person**.
 - Use a **separate answer booklet** for this section and write the title and question number you are answering on the front cover of the answer booklet.
 - Refer to **at least two (2) texts** from **Module 1**; refer to the prescribed text list on pages 6-7 to support your answer.
 - This section assesses **Criteria 1, 4 and 6**.
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Question 1 – Dystopian Fiction

‘In Dystopias, characters battle environmental ruin, technological control, and government oppression.’

Adapted from Margaret Atwood

Respond to Atwood's assertion, concentrating on at least **two (2)** of the three codes identified by her, analysing how they are used by a composer to shape meaning in **two (2)** prescribed texts from this module.

OR

Question 2 – Thriller

‘In Thrillers, characters find themselves in believable worlds, confront a disruption to the social order, and battle for the restoration of justice.’

Adapted from Dan Brown

Respond to Brown's assertion, concentrating on at least **two (2)** of the three codes identified by him, analysing how they are used by a composer to shape meaning in **two (2)** prescribed texts from this module.

OR

Question 3 – Life Writing

‘The composers of Life Writing deliberate on identity, battle with truthfulness, and create an emotional perspective for their readers.’

Adapted from Amy Tan

Respond to Tan's assertion, concentrating on **two (2)** of the three codes identified by her, analysing how they are used by a composer to shape meaning in **two (2)** prescribed texts from this module.

Section B – Adaptation Study

- Answer the question in the form of an **analytical essay** written in the **third person**.
 - Use a **separate answer booklet** for this section.
 - Refer to **two (2) texts** from **Module 2**; refer to the prescribed text list on page 8 to support your answer.
 - This section assesses **Criteria 2, 4 and 6**.
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Question 4

The process of adapting one text into a newer one may be rewarding but it is also fraught with problems.

Analyse how the adaptation of a prose text into a film can be both rewarding and problematic for the responder.

In your response, make reference to the ways that language, stylistic devices, and text conventions have been used to explore particular themes or ideas in different ways.

Section C – Close Text Study

- Answer the question in the form of an **analytical essay** written in the **first** or **third person**.
 - Use a **separate answer booklet** for this section.
 - Refer to **one (1) text** from **Module 3**; refer to the prescribed text list on page 9 to support your answer.
 - This section assesses **Criteria 3, 4 and 6**.
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Question 5

How can the social-cultural context of the text you have studied in Module 3 account for the actions and interactions of **two (2)** contrasting characters from this work?

In an analytical response explain how these **two (2)** characters help the reader to appreciate the perspectives, attitudes, and values represented in the text.

Prescribed Text List 2020–2024

Module 1 – Genre Study: Dystopia

1. Atwood, Margaret. *The Handmaid's Tale* (1985 novel) Vintage Classics
2. Blair, Wayne & Purcell, Leah. *Cleverman* – Season 1, Episodes 1 & 2 (2016 TV series) Universal Sony Pictures P/I (MA15+)
3. Cuarón, Alfonso. *Children of Men* (2006 film) Universal Sony Pictures P/I (MA15+)
4. Eggers, David. *The Circle* (2013 novel) Penguin Books Ltd
5. Miller, George. *Mad Max: Fury Road* (2015 film) Roadshow (MA15+)
6. Moore, Alan & Lloyd, David. *V for Vendetta* (2010 graphic novel) DC Comics
7. Nicol, Andrew. *Gattaca* (1997 film) Sony Pictures Entertainment (M)
8. Oliver, Lauren. *Delirium* (2011 YA novel) HarperCollins Publishers Inc
9. Orwell, George. *1984* (1949 novel) Penguin Essentials
10. Wood, Charlotte. *The Natural Way of Things* (2015 novel) Allen & Unwin

Module 1 – Genre Study: Thriller

1. Coppola, Sofia. *The Beguiled* (2017 film) Universal Sony Pictures P/I (M)
2. Harper, Jane. *The Dry* (2016 novel) Abacus
3. Highsmith, Patricia. *Strangers on a Train* (1950 novel) Vintage Publishing
4. Hitchcock, Alfred. *North by Northwest* (1959 film) Warner Bros (PG)
5. Liman, Doug. *The Bourne Identity* (2002 film) USPHE (M)
6. Mangan, Christine. *Tangerine* (2018 novel) Little, Brown Book Group
7. Minghella, Anthony. *The Talented Mr. Ripley* [1999 film] Roadshow Entertainment (M)
8. Purcell, Leah. *The Drover's Wife* (2017 play) Currency Press
9. Sen, Ivan. *Mystery Road* (2013 film) Paramount Pictures (M)
10. Temple, Peter. *The Broken Shore* (2010 novel) St Martin's Press

Prescribed text list continues

Prescribed Text List 2020–2024

Module 1 – Genre Study: Life Writing

1. Barnes, Jimmy. *Working Class Boy* (2017 memoir) HarperCollins Publishers (Australia) Pty Ltd
2. Boochani, Behrouz. *No Friend but The Mountains* (2018 memoir) PICADOR
3. Frame, Janet. *An Angel at My Table*, Volume 1, To the Is-land (1984 memoir) Virago Press Ltd
4. Hill, Alannah. *Butterfly on a Pin* (2018 memoir)
5. Kaufman, Moisés. *The Laramie Project* (2000 play) Vintage Books
6. Miller, Bennett. *Capote* (2005 film) Sony Pictures Home Entertainment (M)
7. Morris, Heather. *The Tattooist of Auschwitz* (2018 novel) Zaffre Publishing
8. Singer, Brien. *Bohemian Rhapsody* (2018 film) 20th Century Fox (M)
9. Spiegelman, Art. *Maus*, Volumes 1 or 2 or both (1980 graphic novel)
10. Szubanski, Magda. *Reckoning: A Memoir* (2015 memoir) The Text Publishing Company

Prescribed text list continues

Prescribed Text List 2020–2024

Module 2 – Adaptation Study

1. Brierley, Saroo & Buttrose, Larry. *A Long Way Home* (2013 memoir) **AND** Davis, Garth. *Lion* (2016 film) (PG)
2. Carver, Raymond. “So Much Water So Close to Home” in *Short Cuts: Selected Stories*, (1993 short story) Vintage **AND** Lawrence, Ray. *Jindabyne* (2006 film) Roadshow Entertainment (M)
3. Capote, Truman. *Breakfast at Tiffany’s* (1958 novella) Penguin Modern Classics **AND** Edwards, Blake. *Breakfast at Tiffany’s* (1961 film) Paramount Pictures (PG)
4. du Maurier, Daphne. “The Birds” in *The Birds and Other Stories*, Little, Brown Book Group (1952 short story) **AND** Hitchcock, Alfred. *The Birds* (1963 film) Universal Studios (PG)
5. Ham, Rosalie. *The Dressmaker* (2007 novel) Serpent’s Tail **AND** Moorehouse, Jocelyn. *The Dressmaker* (2015 film) USPHE (M)
6. King, Stephen. *Rita Hayward and the Shawshank Redemption* (1982 novella) in *Different Seasons*, Hodder Paperback **AND** Darabont, Frank. *The Shawshank Redemption* (1995 film) Warner Bros (MA15+)
7. Leigh, Julia. *The Hunter* (2006 novel) FABER & FABER **AND** Nettheim, Daniel. *The Hunter* (2001 film) (MA15+) Madman Entertainment
8. Orlean, Susan. “The Orchid Fever” [article, *New Yorker* Jan. 15, 1995] **AND** Jonze, Spike. *Adaptation* (2002 film) Sony Pictures Home Entertainment (MA15+)
9. Pilkington, Doris. *Follow the Rabbit Proof Fence* (1996 memoir) University of Queensland Press **AND** Noyce, Phillip & Christine Olsen. *Rabbit Proof Fence* (2002 film) Icon (PG)
10. Swarup, Vikas. *Q&A* (2005 novel) Black Swan **AND** Boyle, Danny. *Slumdog Millionaire* (2008 film) Icon (MA15+)

Prescribed text list continues

Module 3 – Close Text Study

1. Atwood, Margaret. *Alias Grace* (1996 novel) Virago Press Ltd
2. Bovell, Andrew & Grenville, Kate. *The Secret River* (2012 play) Currency Press
3. Doerr, Anthony. *All the Light We Cannot See* (2015 novel) HarperCollins Publishers
4. Honeyman, Gail. *Eleanor Oliphant is Completely Fine* (2018 novel) HarperCollins Publishers
5. Laguna, Sofie. *The Eye of the Sheep* (2014 novel) Allen & Unwin
6. Lai, Tahnha. *Inside Out and Back Again* (2013 verse novel) HarperCollins Publishers
7. Mulvany, Kate & Silvey, Craig. *Jasper Jones* (2017 play) Currency Press
8. Shamsie, Kamila. *Home Fire* (2018 novel) Bloomsbury Publishing PLC
9. Stedman, M.L. *The Light Between Oceans* (2014 novel) Black Swan
10. Wright, Tom. *Black Diggers* (2014 play) Playlab Press

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