

External Assessment 2023

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:
 - **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 title and question number you are answering on the front cover of each answer booklet.
- The 2020 – 2024 English 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 the listed criteria.

Guide to Exam Structure

		Questions available	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 rating
Section	B	1	1	60 minutes	
Section	C	1	1	60 minutes	
Totals		5	3	180 minutes (3 hours)	

Criteria

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.

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 **two (2) texts** from **Module 1** from the English Prescribed Text List on pages 6 – 7.
 - This section assesses **Criteria 1, 4 and 6**.
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Question 1 – Dystopian Fiction

“Dystopian fiction is a way of exploring our own society in an extreme form, trying to draw out the implications of our actions and our values.” Philip K. Dick

How far do you agree with Phillip K. Dick’s view of dystopian fiction?

In your answer, refer in detail to genre codes and conventions used by **two (2)** composers from the prescribed Module 1 Dystopian Fiction elective list.

OR

Question 2 – Thriller

“Thrillers are a great way to explore the complexities of human nature and to create suspense that keeps the reader guessing.” John Grisham

How far do you agree with John Grisham’s view of thrillers?

In your answer, refer in detail to genre codes and conventions used by **two (2)** composers from the prescribed Module 1 Thriller elective list.

OR

Question 3 – Life Writing

“[Life Writing] is an act of courage, an act of faith that our words matter, that our stories matter.” Martha Beck

How far do you agree with Martha Beck’s view of life writing?

In your answer, refer in detail to genre codes and conventions used by **two (2)** composers from the prescribed Module 1 Life Writing elective list.

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** from the English Prescribed Text List on page 8.
 - This section assesses **Criteria 2, 4 and 6**.
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Question 4

“Adapting a book to the screen is a great challenge. You must stay true to the spirit of the story while also making it your own.” Alfonso Cuarón

Has the director of the film you have studied in this module achieved this in adapting the original print source?

In your response, reference how 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** from the English Prescribed Text List on page 9.
 - This section assesses **Criteria 3, 4** and **6**.
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Question 5

How has the author of the prescribed text you studied in Module 3 used **setting** and **characterisation** to enable you to examine different perspectives and develop your own reasoned interpretation of this text?

English 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
3. Cuarón, Alfonso. *Children of Men* (2006 film) Universal Sony Pictures
4. Eggers, David. *The Circle* (2013 novel) Penguin Books
5. Miller, George. *Mad Max: Fury Road* (2015 film) Roadshow
6. Moore, Alan & Lloyd, David. *V for Vendetta* (2010 graphic novel) DC Comics
7. Niccol, Andrew. *Gattaca* (1997 film) Sony Pictures Entertainment
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
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.
5. Liman, Doug. *The Bourne Identity* (2002 film) USPHE
6. Mangan, Christine. *Tangerine* (2018 novel) Little, Brown Book Group
7. Minghella, Anthony. *The Talented Mr. Ripley* (1999 film) Roadshow Entertainment
8. Purcell, Leah. *The Drover's Wife* (2017 play) Currency Press
9. Sen, Ivan. *Mystery Road* (2013 film) Paramount Pictures
10. Temple, Peter. *The Broken Shore* (2010 novel) St Martin's Press

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Module 1 – Genre Study: Life Writing

1. Barnes, Jimmy. *Working Class Boy* (2017 memoir) HarperCollins Publishers (Australia)
2. Boochani, Behrouz. *No Friend but The Mountains* (2018 memoir) PICADOR
3. Frame, Janet. *An Angel at My Table* (1974 memoir) Virago Press
4. Hill, Alannah. *Butterfly on a Pin* (2018 memoir) Hardie Grand Books
5. Kaufman, Moisés. *The Laramie Project* (2000 play) Vintage Books
6. Miller, Bennett. *Capote* (2005 film) Sony Pictures Home Entertainment
7. Morris, Heather. *The Tattooist of Auschwitz* (2018 novel) Zaffre Publishing
8. Singer, Bryan. *Bohemian Rhapsody* (2018 film) 20th Century Fox
9. Spiegleman, Art. *Maus*, Volumes 1 or 2 or both (1980 graphic novel) Penguin
10. Szubanski, Magda. *Reckoning: A Memoir* (2015 memoir) The Text Publishing Company

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Module 2 – Adaptation Study

1. Brierley, Saroo & Buttrose, Larry. *A Long Way Home* (2013 memoir) **AND** Davis, Garth. *Lion* (2016 film)
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
3. Capote, Truman. *Breakfast at Tiffany’s* (1958 novella) Penguin Modern Classics **AND** Edwards, Blake. *Breakfast at Tiffany’s* (1961 film) Paramount Pictures
4. du Maurier, Daphne. “The Birds” in *The Birds and Other Stories* (1952 short story) Little Brown Book Group **AND** Hitchcock, Alfred. *The Birds* (1963 film) Universal Studios
5. Ham, Rosalie. *The Dressmaker* (2007 novel) Serpent’s Tail **AND** Moorehouse, Jocelyn. *The Dressmaker* (2015 film) USPHE
6. King, Stephen. *Rita Hayworth and the Shawshank Redemption* (1982 novella) in *Different Seasons*, Hodder Paperback **AND** Darabont, Frank. *The Shawshank Redemption* (1995 film) Warner Bros
7. Leigh, Julia. *The Hunter* (2006 novel) FABER & FABER **AND** Nettheim, Daniel. *The Hunter* (2001 film) Madman Entertainment
8. Orlean, Susan. “Orchid Fever” (article, *New Yorker* Jan. 15, 1995) **AND** Jonze, Spike. *Adaptation* (2002 film) Sony Pictures Home Entertainment
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
10. Swarup, Vikas. *Q&A* (2005 novel) Black Swan **AND** Boyle, Danny. *Slumdog Millionaire* (2008 film) Icon

English Prescribed Text List 2020 – 2024

Module 3 – Close Text Study

1. Atwood, Margaret. *Alias Grace* (1996 novel) Virago Press
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, Thanhha. *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

End of Exam

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