

External Assessment 2021

ENGLISH LITERATURE

ENL315114

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| Pages | 12 |
| Questions | 7 |
| Answer Booklets | 2 |

Reading time: 15 minutes – you may begin writing during this time

Suggested working time: 2 hours

Instructions

- There are **two (2)** sections to this exam paper:
 - **Section A** – answer **one (1)** question in the form of an **analytical essay**.
 - **Section B** – answer **one (1)** question in the form of an **analytical essay**.
 - **Do not** answer on the same **module** in both sections.
 - **Do not** use your **Independent Study text(s)** as the basis for any answers.
 - Answer each section in a **separate answer booklet**.
 - Write the question number you are answering on the front cover of each answer booklet.
- You are reminded that handwriting, spelling and expression that make it difficult to understand what you mean may adversely affect your assessment.
- All answers must be written in **English**.
- You **must** make sure your answers address:
 - Criterion 1 demonstrate understanding and appreciation of ideas in texts.
 - Criterion 2 demonstrate understanding of how historical and cultural contexts influence texts.
 - Criterion 4 compose and craft analytical responses to texts.

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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 | 4 | 1 | 60 minutes | |
| Total | | 7 | 2 | 120 minutes (2 hours) | |

Prescribed Substantial Literary Text List 2020 – 23

Module 2 – Single Text Study

1. Austen, Jane. *Emma* (1816 novel) Penguin Classics
2. Benn, Aphra. *The Rover* (1667 play) in *The Rover and Other Plays* Oxford World's Classics
3. Clarke, Marcus. *For the Term of His Natural Life* (1870 novel) Text Classics
4. Dickens, Charles. *Little Dorrit* (1855 novel) Penguin Classics
5. Eliot, George. *Silas Marner* (1861 novel) Penguin Classics
6. Euripides. *The Trojan Women* (415 BC play/2009 Alan Shapiro translation) Oxford University Press Inc
7. Gaskell, Elizabeth. *North and South* (1855 novel) Penguin Classics
8. Ibsen, Henrik. *A Doll's House* (1879 play) Oxford World's Classics
9. Shakespeare, William. *The Tempest* (1610 play) Cambridge School Shakespeare
10. Stoker, Bram. *Dracula* (1897 novel) Penguin Classics

Prescribed Substantial Literary Text List 2020 – 23

Module 3 – Comparative Text Study

1. Ali, Monica. *Brick Lane* (2003 novel) Black Swan imprint AND Thornton, Warwick. *Sweet Country* (2017 film) Universal Sony Pictures P/I – (MA)
2. Bartlett, Mike. *King Charles III* (2014 play] Theatre Communications Group 2016 AND Hooper, Tom. *The King's Speech* (2010 film) Paramount (M)
3. Dalton, Trent. *Boy Swallows Universe* (2018 novel) 4th Estate AND Daldry, Stephen. *Billy Elliot* (2000 film) Universal Sony Pictures (M)
4. Forster, E. M. *A Room with a View* (1908 novel) Penguin Classics AND Campion, Jane. *The Piano* (1993 film) 20th Century Fox (M)
5. Fountain, Ben. *Billy Lynn's Long Halftime Walk* (2012 novel) Canongate Books Ltd AND Weir, Peter. *Gallipoli* (1981 film) 20th Century Fox – Commemorative Edition (M)
6. Grenville, Kate. *The Lieutenant* (2008 novel) Canongate Books Ltd AND Villeneuve, Denis. *Arrival* (2016 film) Roadshow (M)
7. Shakespeare, William. *Othello* (1603 play) Cambridge School Shakespeare 2014 AND Chevalier, Tracy. *New Boy* (2017 novella) Vintage Publishing
8. Shaw, Bernard. *Pygmalion* (1913 play) Penguin Classics AND Hogan. P. J. *Muriel's Wedding* (1994 film) Reel DVD (M)
9. Tóibín, Colm. *Brooklyn* (2009 novel) Penguin Books Ltd AND Armstrong, Gillian. *My Brilliant Career* (1979 film – Aus text) The AV Channel (G)
10. Walker, Alice. *The Color Purple* (1982 novel) Orion Publishing Co AND Asante, Amma. *Belle* (2013 film) Icon Film Distribution Pty Ltd (PG)

Section A

- Answer **one (1)** question in the form of an **analytical essay** from the following: 1a), 1 b), 2 **or** 3.
 - **Do not** answer on the same **module** in both sections.
 - **Do not** use your **Independent Study text(s)** as the basis for any answers.
 - Use a **separate answer booklet** for each section and on the cover record the question number and text title you use in your answer.
 - This section assesses **Criteria 2** and **4**.
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Question 1 – Texts in Context [Module 1]

To answer Question 1, you must choose either a) or b).

a) Loss

| | |
|-----------------|--|
| Donne, John | <i>'Holy Sonnet XVII'</i> (1617) |
| P. B. Shelley | <i>'Ozymandias'</i> (1818] |
| Keats, John | <i>'Ode to Autumn'</i> (1820) |
| Plath, Sylvia | <i>'Daddy'</i> (1962] |
| Gwen, Harwood | <i>'Father and Child: Barn Owl'</i> (1969) |
| Harkin, Natalie | <i>'These Days I think of Aunty Doreen'</i> (2015) |

The historical and cultural contexts of poems can influence the reader's understanding of loss. How is the cruelty of loss represented in **two (2)** poems you have studied this year?

In your response, you should explore the influence of the poets' historical and cultural contexts and refer to the literary language and conventions, structures and stylistic features used.

OR

b) Love

| | |
|-----------------------------|---|
| Shakespeare, William | <i>'Sonnet 147' 'My love is as a fever, longing still'</i> (1609) |
| Marvell, Andrew | <i>'To His Coy Mistress'</i> (1681) |
| Byron, George Gordon | <i>'She Walks in Beauty'</i> (1813) |
| Barrett Browning, Elizabeth | <i>'How Do I Love Thee', Sonnet 43</i> (1850) |
| Wright, Judith | <i>'Woman to Man'</i> (1949) |
| Duffy, Carole Ann | <i>'Rings'</i> (2011) |

How do the social and historical contexts of **two (2)** poems you have studied this year influence the reader's understanding of the complexity of love?

In your response, you should refer to the literary language and conventions, structures and stylistic features used.

OR

Section A continues

Section A continued

OR

Question 2 – Single Text Study [Module 2]

*To answer Question 2 you must use a substantial text from the prescribed text list printed on page 4 of this exam paper. A substantial text is **not** one or more poems.*

How does the author of **one (1) substantial text** you have studied in **Module 2** show that disruption can have positive and negative impacts?

In your response, you should explore the influence of the author's historical and cultural context on the ideas in the text and refer to the compositional features* used.

OR

Question 3 – Comparative Text Study [Module 3]

*To answer Question 3 you must use a substantial text from the prescribed text list printed on page 5 of this exam paper. A substantial text is **not** one or more poems.*

Compare the way a character in each of the **two (2) substantial texts** you have studied from **Module 3** are transformed and/or how they transcend their original circumstances to become something new?

In your response you should explore the influence of each author's historical and cultural context on the ideas in the text and refer to the compositional features* used.

***Compositional features** could include conventions of a genre or text type, narrative features such as characterisation, structure, stylistic features, and literary language and conventions.

Section B

- Answer **one (1)** question in the form of an **analytical essay** from the following: 4, 5, 6 or 7.
 - **Do not** answer on the same **module** in both sections.
 - **Do not** use your **Independent Study text(s)** or **Section A** responses as the basis for any answers.
 - Use a **separate answer booklet** for each section and on the cover record the question number and text title you use in your answer.
 - This section assesses **Criteria 1** and **4**.
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Question 4 – Single Text Study [Module 2]

How does setting and one other narrative feature of the single text you have studied this year enable the reader to construct a critical understanding of the core ideas of the text?

In your response, make specific reference to the compositional features of the text and refer to the critical interpretations of others to support your ideas.

OR

Question 5 – Single Text Study [Module 2]

Examine how the single text you have studied in Module 2 explores the impact of personal choice and the wider implications of such choices.

In your response, make specific reference to the compositional features of the text and refer to the critical interpretations of others to support your ideas.

OR

Question 6 – Comparative Text Study [Module 3]

How do **two (2)** texts that you have studied this year explore the notion/s of trust and/or betrayal?

With specific reference to the compositional features of **two (2)** texts you have studied in **Module 3** discuss how the creators of the texts have explored the aforementioned idea/s. Include others' critical interpretations in your response.

OR

Question 7 – Comparative Text Study [Module 3]

The pleasure of consuming texts lies in watching/reading about characters whose deepest desires and longings are at odds with the world around them. Discuss how **at least one (1)** character in each of the texts you have studied in **Module 3** struggles with the desires that make them different from their societies.

Include others' critical interpretations and make specific reference to the compositional features* of the text to support your response.

***Compositional features** could include conventions of a genre or text type, narrative features such as characterisation, structure, stylistic features, and literary language and conventions.

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