



External Assessment 2022

# ENGLISH LITERATURE

ENL315114

Pages	12
Questions	7
Answer Booklets	2

**Preparation time for this exam:** 15 minutes

**Suggested working time:** 2 hours

**Instructions:**

- There are **two (2)** sections to this exam paper.
- You must answer **one (1)** question from **each section** in **analytical essay form**:
  - **Section A** – answer **one (1)** question
  - **Section B** – answer **one (1)** question.
- **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 and the text title you are using 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.
- The exam is **two (2)** hours in length. It is suggested that you spend **approximately 60 minutes** on each section.
- 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

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		Questions available	Questions to answer	Suggested working time	Marks available
Section	<b>A</b>	3	1	60 minutes	All criteria are assessed using extended ratings of A+ to z
Section	<b>B</b>	4	1	60 minutes	
<b>Total</b>		<b>7</b>	<b>2</b>	<b>120 minutes (2 hours)</b>	

# Prescribed Substantial Literary Text List 2020 – 23

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## 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

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## 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

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

Natalie Harkin's 'These Days I think of Aunty Doreen', reflects a 21st-century experience of loss. Compare and contrast Harkin's representation of loss with **one (1) other** poem you have studied this year written in an earlier time period.

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

Carol Ann Duffy's 'Rings', reflects a 21st-century experience of love. Compare and contrast Duffy's representation of love with **one (1) other** poem you have studied this year written in an earlier time period.

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**

**Section A continues**

## Section A continued

### 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 the ways an individual's gender may hinder or enhance their experiences? Consider the experiences of **two (2)** characters in your chosen text.

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 pair of substantial texts from the prescribed text list printed on page 5 of this exam paper. A substantial text is **not** one or more poems.*

Compare and contrast the way a character in each of the **two (2)** substantial texts from your **Module 3** comparative text study, challenges societal values and norms.

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

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- 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]

Texts are a product of their time. Analyse how core ideas and beliefs pertaining to the time in which the text was composed, are reflected through the interactions between major and minor characters in **one (1)** substantial text you have studied in Module 2.

In your response you should make specific reference to the compositional features\* of the text and refer to the critical interpretations of others to support your own understanding of the text.

OR

## Question 5 – Single Text Study [Module 2]

Examine how the author of **one (1)** substantial text you have studied in Module 2 employs symbolism and **one (1)** other compositional feature\* to explore the notion that an individual can undergo growth as a consequence of both positive and negative experiences.

In your response you should make specific reference to the compositional features\* of the text and refer to the critical interpretations of others to support your own understanding of the text.

OR

\***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 continues**

## Section B continued

### Question 6 – Comparative Text Study [Module 3]

Examine how the authors of **two (2)** substantial texts you have studied in Module 3 construct their protagonists to explore humanity's weaknesses and strengths.

In your response you should make specific reference to the compositional features\* of both texts and refer to the critical interpretations of others to support your own understanding of the text.

**OR**

### Question 7 – Comparative Text Study [Module 3]

Analyse how the central ideas of **two (2)** substantial texts you have studied in Module 3 are developed through the use of repeated and/or contrasting elements.

In your response you should make specific reference to the compositional features\* of both texts and refer to the critical interpretations of others to support your own understanding of the text.

\***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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