

External Assessment 2023

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 titles 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 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
Section	B	4	1	60 minutes	
Totals		7	2	120 minutes (2 hours)	Extended ratings of A+ to z

Criteria

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.

Blank Page

Prescribed Substantial Literary Text List 2020 – 24

Module 2 – Single Text Study

1. Austen, Jane. *Emma* (1816 novel) Penguin Classics
2. Behn, Aphra. *The Rover* (1677 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 – 24

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, George 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(s) you use in your answer.
 - This section assesses **Criterion 2 and Criterion 4**.
-

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

Loss involves negotiating a sense of absence, whether it be the absence of a beloved person, a cultural identity, or a coherent state of mind.

How do **two (2)** poems you have studied this year represent a sense of absence and its effects?

In your response, make sure you consider the influence of the poets' contexts as well as the literary and stylistic features used in each poem.

OR

Section A continued

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, Carol Ann	'Rings' (2011)

Love is represented in literature as a powerful force that merges and/or unites two (2) individuals in some way.

To what extent do **two (2)** poems that you have studied this year represent a sense of merged selves or identities?

In your response, make sure you consider the influence of the poets' contexts as well as the literary and stylistic features used in each poem.

OR

Question 2 – Single Text Study [Module 2]

To answer Question 2 you must use a substantial text from Module 2, listed on page 4 of this exam paper. A substantial text is not one or more poems.

Literary texts allow authors and readers to explore powerful ideas through the construction of characters whose identity places them in conflict with society. Discuss how aspects of a character's identity have brought them into conflict with their society, and explain how the character resolves this conflict.

You must make specific reference to contextual and compositional features* in your response.

OR

Question 3 – Comparative Text Study [Module 3]

To answer Question 3 you must use substantial texts from Module 3, listed on page 5 of this exam paper. A substantial text is not one or more poems.

Literature often sets its characters in difficult or unpleasant situations, and it does this for particular purposes. Compare how the representation of adversity has been used in **two (2)** texts from Module 3 to reflect issues present in society at the time of composition.

You must make specific reference to contextual and compositional features* in your response.

***Compositional features** could include conventions of a genre or text type, narrative features such as characterisation, plot, structure, literary techniques 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(s) you use in your answer.
 - This section assesses **Criterion 1 and Criterion 4**.
-

Question 4 – Single Text Study [Module 2]

To what extent does the ending of **one (1)** prescribed text you have studied this year reflect the beliefs and ideas explored in the text?

In your response, make sure you refer to the critical interpretations of others to support your own understanding of the text.

OR

Question 5 – Single Text Study [Module 2]

How have the notions of courage and resilience been represented in **one (1)** prescribed text you have studied this year?

In your response, make sure you consider the compositional features* used by the composer of the text and refer to the critical interpretations of others to support your own understanding of the text.

OR

Section B continued

Question 6 – Comparative Text Study [Module 3]

How do the composers of **two (2)** prescribed texts you have studied this year represent the experiences of shame and/or exclusion? Do they propose a way to overcome them?

In your response, make sure you consider the compositional features* used by the composers of each text and refer to the critical interpretations of others to support your own understanding of the texts.

OR

Question 7 – Comparative Text Study [Module 3]

For **two (2)** prescribed texts you have studied this year, discuss how the composers use the relationship between character and setting to explore relevant ideas.

In your response, make sure you refer to the critical interpretations of others to support your own understanding of the texts.

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

End of Exam

Blank Page

Blank Page



TASMANIAN
ASSESSMENT, STANDARDS
& CERTIFICATION

This exam paper and any materials associated with this exam
(including answer booklets, cover sheets, rough note paper, or information sheets)
remain the property of Tasmanian Assessment, Standards and Certification.