

External Assessment 2024

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** 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. The suggested working time for each section is **approximately 60 minutes**.
- All answers must be written in **English**.
- You **must** make sure your answers address the listed criteria.

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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)	

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.

Section A

- Answer **one (1)** question in the form of an analytical essay from the following:
1a), 1b), 2 or 3.
 - **Do not** answer on the same **module** in both sections.
 - **Do not** use your **Independent Study text** 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 **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)
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)

How do Sylvia Plath in 'Daddy' and **one (1)** other poem from the prescribed list utilise imagery and elements of poetic form to convey a profound sense of loss? Compare and contrast the effectiveness of their techniques in articulating this sense of loss.

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 1 continues

Question 1 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)

How do George Gordon Byron in 'She Walks in Beauty' and **one (1)** other poem from the prescribed list utilise imagery and elements of poetic form to convey a profound sense of love? Compare and contrast the effectiveness of their techniques in articulating this sense of love.

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 8 of this exam paper. A substantial text is not one or more poems.

Examine how the socio-cultural and historical context of the era depicted in the prescribed text you have studied in Module 2 influences the decisions and actions of **two (2)** minor characters. How does this context empower or limit these characters?

Provide appropriate textual evidence to substantiate your claims.

OR

Question 3 – Comparative Text Study [Module 3]

To answer Question 3 you must use substantial texts from Module 3, listed on page 9 of this exam paper. A substantial text is not one or more poems.

"Societal norms and cultural expectations can impact characters in fiction."

Referring to the quote above compare and contrast the behaviour and choices of the protagonist in each of the **two (2)** texts from Module 3.

Provide appropriate textual evidence to substantiate your claims.

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 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 **Criteria 1** and **4**.
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Question 4 – Single Text Study [Module 2]

To what extent does the structure and genre of **one (1)** prescribed text you have studied this year communicate powerful and relevant ideas?

Provide appropriate textual evidence to substantiate your claims.

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

OR

Question 5 – Single Text Study [Module 2]

How are the ideas of regret and reconciliation communicated in **one (1)** prescribed text you have studied this year?

Provide appropriate textual evidence to substantiate your claims and consider the compositional features* used by the composer of the text.

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

OR

Question 6 – Comparative Text Study [Module 3]

How do the composers of **two (2)** prescribed texts you have studied this year represent the consequences of miscommunication?

Provide appropriate textual evidence to substantiate your claims and consider the compositional features* used by the composers of these texts.

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

OR

Question 7 – Comparative Text Study [Module 3]

How do **two (2)** contrasting characters from each text you have studied this year in Module 3 explore relevant ideas about power?

Provide appropriate textual evidence to substantiate your claims.

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

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

Prescribed Text List 2020–25

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
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 Text List 2020–25

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 (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 AND Weir, Peter. *Gallipoli* (1981 film) 20th Century Fox – Commemorative Edition (M)
6. Grenville, Kate. *The Lieutenant* (2008 novel) Canongate Books 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 (PG)

End of Exam

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