



OFFICE OF TASMANIAN
ASSESSMENT, STANDARDS
& CERTIFICATION

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ENGLISH LITERATURE

(ENL315114)

Time Allowed: Working time: 2 hours
Plus 15 minutes recommended reading time

Pages:	8
Questions:	7

Candidate Instructions

1. You **MUST** make sure that your responses to the questions in this examination paper will show your achievement in the criteria being assessed.
2. There are **TWO** sections to this paper.
3. You must answer: **ONE** question from **Section A**
ONE question from **Section B**
4. You must **NOT** answer on the same **MODULE** in both sections.
5. You must **NOT** use your Independent Study text(s) as the basis for **any** answer.
6. Answer each section in a separate answer booklet.
7. Clearly indicate the question answered and the title(s) of the text(s) used to answer the question on the front of the booklet.
8. You are reminded that handwriting, spelling and expression that make it difficult to understand what you mean may adversely affect your assessment.
9. All written responses must be in English.

On the basis of your performance in this examination, the examiners will provide results on each of the following criteria taken from the course document:

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.

2019 Prescribed Substantial Literary Text List

Novels and nonfiction:

Persuasion – Jane Austen

Regeneration – Pat Barker

Behind the Beautiful Forevers – Katherine Boo

Heart of Darkness – Joseph Conrad

The Mill on the Floss – George Eliot

The Narrow Road to the Deep North – Richard Flanagan

Burial Rites – Hannah Kent

The Namesake – Jhumpa Lahiri

Beloved – Toni Morrison

That Deadman Dance – Kim Scott

Frankenstein – Mary Shelley

The Age of Innocence – Edith Wharton

Plays:

Disgraced – Ayad Akhtar

King Charles III – Mike Bartlett

The Wild Duck – Henrik Ibsen

Medea – Euripides

The Seed – Kate Mulvany

King Lear – William Shakespeare

Hamlet – William Shakespeare

Richard III – William Shakespeare

Arms and the Man – George Bernard Shaw

A Streetcar Named Desire – Tennessee Williams

Films:

Blue Jasmine – Woody Allen

The Hours – Stephen Daldry

Babel – Alejandro González Iñárritu

Elizabeth – Shekhar Kapur

Her – Spike Jones

Last Cab to Darwin – Jeremy Sims

Orlando – Sally Potter

The Railway Man – Jonathan Teplitzky

Far From the Madding Crowd – Thomas Vinterberg

The Lives of Others – Florian Henckel Von Donnersmarck

SECTION A

Answer **ONE** question from Section A.

You must **NOT** write on the text(s) used for the Independent Study.

You must **NOT** answer on the same **Module** as selected for your Section B response.

You must **NOT** write on the same text(s) as the text(s) selected for your Section B response.

Your answer **MUST** be in the form of a structured analytical essay.

Use a separate answer booklet for Section A.

Clearly indicate the question answered and the title(s) of the text(s) used to answer the question on the front of the booklet.

This section assesses **Criterion 2** and **Criterion 4**.

In Section A answer ONE question from the following: 1(a), 1(b), 2 or 3.

Instruction for Question 1:

To answer Question 1, you **MUST** choose either (a) or (b).

Instruction for Questions 2 and 3:

To answer Questions 2 or 3, you **MUST** use a *substantial text(s)* from the prescribed text list printed on page 3 of this exam paper.

A *substantial text* is **NOT** one or more poems or short stories.

Section A continues

Section A (continued)

Question 1 – Texts in Context (Module 1)

(a) Loss

John Donne	'The Flea'
Natalie Harkin	'These days I think of Aunty Doreen'
Gwen Harwood	'The Violets'
Ted Hughes	'The Table'
John Keats	'Ode to Autumn'
Wisława Szymborska	'Still'

Analyse how 'loss' has been depicted in **TWO** poems composed in different structural and stylistic forms.

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

George Gordon Byron	'She Walks in Beauty'
Carol Anne Duffy	'Valentine'
Pablo Neruda	'I do not love you'
Christina Rossetti	'I loved you first: but afterwards your love'
Anne Sexton	'For My Lover Returning to His Wife'
Thomas Wyatt	'Whoso list to hunt'

Analyse how 'love' has been depicted in **TWO** poems composed in different structural and stylistic forms.

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.

Question 2 – Single Text Study (Module 2)

Examine the way the composer has used one or more characters to explore a personal, social, cultural or political concern in **ONE substantial text** you have studied from **Module 2**.

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

Question 3 – Comparative Text Study (Module 3)

'Literary texts explore the idea of internal and/or external conflict.'

Discuss this statement in relation to **TWO substantial texts** you have studied from **Module 3**.

In your response, you should explore the influence of each author's historical and cultural context on the ideas of 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** question from Section B.

You must **NOT** write on the text(s) used for the Independent Study.

You must **NOT** answer on the same **Module** as selected for your Section A response.

You must **NOT** write on the same text(s) as the text(s) selected for your Section A response.

You **MUST** use a *substantial text(s)* from the prescribed text listed printed on page 3 of this examination paper. A *substantial text* is **NOT** one or more poems or short stories.

Your answer **MUST** be in the form of a structured analytical essay.

Use a separate answer booklet for Section B.

Clearly indicate the question answered and the title(s) of the text(s) used to answer the question on the front of the booklet.

This section assesses **Criterion 1** and **Criterion 4**.

Section B continues

Section B (continued)

Question 4 – Single Text Study (Module 2)

Analyse how recurring motifs and/or symbols have been used by the composer to reinforce the main ideas in **ONE** *substantial text* you have studied from **Module 2**.

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

Question 5 – Single Text Study (Module 2)

Discuss to what extent the idea of change is explored in **ONE** *substantial text* you have studied from **Module 2**.

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

Ensure that you examine how compositional features* are used to reinforce ideas.

Question 6 – Comparative Text Study (Module 3)

Examine the ways texts are structured by composers to shape meaning in **TWO** *substantial texts* you have studied from **Module 3**.

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

Question 7 – Comparative Text Study (Module 3)

Discuss the extent to which the composers of **TWO** *substantial texts* you have studied from **Module 3** have created characters who are questioning their identity and/or their place in the world.

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

Ensure that you examine how compositional features* are used to reinforce ideas.

**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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