



OFFICE OF TASMANIAN
ASSESSMENT, STANDARDS
& CERTIFICATION

Tasmanian Certificate of Education
External Assessment 2020

PLACE YOUR CANDIDATE
LABEL HERE

English Literature

(ENL315114)

Time recommended:

- Recommended working time: 2 hours
- Plus 15 minutes recommended reading time.

Pages:	12
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.

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2020 Prescribed Substantial Literary Text List

Single Text Study (Module 2)

Austen, Jane. *Emma* [1816 novel] Penguin Classics

Benn, Aphra. *The Rover* [1667 play] in *The Rover and Other Plays* Oxford World's Classics

Clarke, Marcus, *For the Term of His Natural Life* [1870 novel] Text Classics

Dickens, Charles. *Little Dorrit* [1855 novel] Penguin Classics

Eliot, George. *Silas Marner* [1861 novel] Penguin Classics

Euripides. *The Trojan Women* [415 BC play/2009 Alan Shapiro translation] Oxford University Press Inc

Gaskell Elizabeth. *North and South* [1855 novel] Penguin Classics

Ibsen, Henrik. *A Doll's House* [1879 play] Oxford World's Classics

Shakespeare, William. *The Tempest* [1610 play] Cambridge School Shakespeare

Stoker, Bram. *Dracula* [1897 novel] Penguin Classics

2020 Prescribed Substantial Literary Text List

Comparative Text Study (Module 3)

Ali, Monica. *Brick Lane* [2003 novel] Black Swan imprint AND

Thornton, Warwick. *Sweet Country* [2017 film] Universal Sony Pictures P/I – (MA)

Bartlett, Mike. *King Charles III* [2014 play] Theatre Communications Group 2016 AND

Hooper, Tom. *The King's Speech* [2010 film] Paramount (M)

Dalton, Trent. *Boy Swallows Universe* [2018 novel] 4th Estate AND

Daldry, Stephen. *Billy Elliot* [2000 film] Universal Sony Pictures (M)

Forster, E. M. *A Room with a View* [1908 novel] Penguin Classics AND

Campion, Jane. *The Piano* [1993 film] 20th Century Fox (M)

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)

Grenville, Kate. *The Lieutenant* [2008 novel] Canongate Books Ltd AND

Villeneuve, Denis. *Arrival* [2016 film] Roadshow (M)

Shakespeare, William. *Othello* [1603 play] Cambridge School Shakespeare 2014 AND

Chevalier, Tracy. *New Boy* [2017 novella] Vintage Publishing

Shaw, Bernard. *Pygmalion* [1913 play] Penguin Classics AND

Hogan. P. J. *Muriel's Wedding* [1994 film] Reel DVD (M)

Tóibín, Colm. *Brooklyn* [2009 novel] Penguin Books Ltd AND

Armstrong, Gillian. *My Brilliant Career* [1979 film – Aus text] The AV Channel (G)

Walker, Alice. *The Color Purple* [1982 novel] Orion Publishing Co AND

Asante, Amma. *Belle* [2013 film] Icon Film Distribution Pty Ltd (PG)

SECTION A

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 *substantial text(s)* from the prescribed text list printed on pages 3 and 4 of this exam paper.

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

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

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

Question 1 – Texts in Context (Module 1)

(a) Loss

John Donne	-----	‘Holy Sonnet XVII’
Natalie Harkin	---	‘These days I think of Aunty Doreen’
Gwen Harwood	—	‘Father and Child: Barn Owl’
John Keats	-----	‘Ode to Autumn’
Sylvia Plath	-----	‘Daddy’
P.B. Shelley	-----	‘Ozymandias’

‘Rage, rage against the dying of the light.’ (Dylan Thomas)

How do **TWO** poems you have studied represent acceptance of, or rage against loss, especially insofar as these responses reflect the social context in which they exist?

In your response you should refer to the literary conventions, structures and stylistic features of the poems and their historical and cultural contexts.

OR

(b) Love

Elizabeth Barrett Browning	-----	‘How Do I Love Thee’ Sonnet 43
George Gordon Byron	-----	‘She Walks in Beauty’
Carol Anne Duffy	-----	‘Rings’
Andrew Marvel	-----	‘To His Coy Mistress’
William Shakespeare	-----	‘My Love is as a Fever, Longing Still’ Sonnet 147
Judith Wright	-----	‘Woman to Man’

‘Most ... poetry is about love, whether yearned after, fulfilled, or wistfully regretted.’

(Michael Dirda)

How do **TWO** poems you have studied, represent one or more of the above experiences of love within the poems’ social context?

In your response you should refer to the literary conventions, structures and stylistic features of the poems and their historical and cultural contexts.

Question 2 – Single Text Study (Module 2)

How does the author of the single text you have studied in Module 2 explore the values underpinning institutions* through two conflicting characters?

Refer to the influence of historical and cultural context in your response and provide textual references to support your observations.

**Institutions may include education, the law, religion, government (the State), the military, clubs, family, marriage and corporations.*

OR

Question 3 – Comparative Text Study (Module 3)

'Speaking truth to power'* is a futile exercise since 'power knows the truth already, and is busy concealing it.' (Noam Chomsky)

Compare the way a character in each of the **TWO** texts you have studied in Module 3 'speak[s] truth to power' and/or conceals truth from power.

Acknowledge the influence of historical and cultural contexts upon the features of the texts, providing evidence to support your assertions.

**Speaking truth to power: the courage to reveal the truth and fight against an established authority where necessary.*

SECTION B

In Section B answer **ONE** question from the following: 4, 5, 6 or 7.

Section B contains questions on **Module 2** (Single Text Study) and **Module 3** (Comparative Text Study).

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

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

Question 4 – Single Text Study (Module 2)

How does characterisation and at least one other compositional feature in a substantial text from Module 2 examine the affirmation or repression of personal identity?

In your response, refer to the critical interpretations of others to support your own reading of the text.

OR

Question 5 – Single Text Study (Module 2)

In a single text you have studied in Module 2, how are values around relationships (personal, social or cultural) conveyed through characterisation and one other compositional device?

In your response, refer to the critical interpretations of others to support your own reading of the text.

OR

Question 6 – Comparative Text Study (Module 3)

'A literature of despair is a contradiction in terms.' (Albert Camus)

To what extent does the representation of hope, or lack thereof, within your **TWO** Module 3 texts confirm or challenge Camus' observation?

In your response, refer to the critical interpretations of others to support your own reading of the texts.

Ensure that you examine the way compositional features* are used to convey ideas.

OR

Question 7 – Comparative Text Study (Module 3)

Analyse the manner in which creators of the **TWO** texts you studied in Module 3 use compositional features* to convey an invited reading about moral behaviour.

In your response, refer to the critical interpretations of others to support your own reading of the texts.

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

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