Tasmanian Certificate of Education

ENGLISH LITERATURE

Senior Secondary
Subject Code: ENL315114

External Assessment

2015

Time: Two Hours

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

**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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Pages: 8
Questions: 7
Attachment: Text notification sheet

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2015 PRESCRIBED SUBSTANTIAL LITERARY TEXT LIST

NOVELS:
Persuasion – Jane Austen
Regeneration (the first title in the trilogy) – Pat Barker
Behind the Beautiful Forevers (non-fiction) – Katherine Boo
Wuthering Heights – Emily Brontë
Amnesia – Peter Carey
The Black War: Sex and Resistance in Tasmania – Nicholas Clements
The Great Gatsby – F. Scott Fitzgerald
The Narrow Road to the Deep North – Richard Flanagan
All That I Am – Anna Funder
The House of Grief – Helen Garner
The Secret River – Kate Grenville
Tess of the D’Urbervilles – Thomas Hardy
The Kite Runner – Khaled Hosseini
Never Let Me Go – Kazuo Ishiguro
Burial Rites – Hannah Kent
The Children Act – Ian McEwan
The Buddha in the Attic – Julie Otsuk
The God of Small Things – Arundhati Roy
Frankenstein – Mary Shelley
The Roving Party – Rohan Wilson

PLAYS:
The Heretic – Richard Bean
The Good Person of Szechuan – Bertolt Brecht
Love and Information – Caryl Churchill
The Call – Patricia Cornelius
Kullark OR No Sugar – Jack Davis
Death of a Salesman – Arthur Miller
Medea after Euripides – Kate Mulvany and Anne-Louise Sparks
Antigone – Sophocles
Othello OR The Tempest – William Shakespeare
A Streetcar Named Desire – Tennessee Williams

FILMS:
Blue Jasmine – Woody Allen
Babel – Alejandro González Iñárritu
Skin – Anthony Fabian
The Lives of Others – Florian Henckel von Donnersmarck
Muriel’s Wedding – P. J. Hogan
Her – Spike Jonze
On the Waterfront (1954 B & W) – Elia Kazan
One Night the Moon – Rachel Perkins
Blade Runner (Director’s Cut) – Ridley Scott
The Railway Man – Jonathan Teplitzky
CANDIDATE INSTRUCTIONS

You MUST make sure that your responses to the questions in this examination paper will show your achievement in the criteria being assessed.

There are TWO sections to this paper.

Answer TWO questions — ONE question from each section.

Use a separate answer booklet for each section. Clearly indicate the question answered and the title(s) of the text(s) used to answer the question on the front of the booklet.

You must not use your Independent Study text(s) as the basis for any answer.

You are reminded that handwriting, spelling and expression that make it difficult to read what you mean may adversely affect your assessment.

All written responses must be in English.
SECTION A

Answer ONE question from Section A.

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

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 this section. 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 Criteria 2 and 4.

Question 1

EITHER

(a) Loss

Understanding the context of poetry about loss adds to the moving experience of reading it.

How is this statement true of two or more poems about loss that you have studied this year?

Refer to the literary conventions, structures and stylistic features of the poems and to their historical and cultural contexts to support your response.

OR

(b) Journey

Understanding the context of poetry about journeys adds to the profound experience of reading it.

How is this statement true of two or more poems about journeys that you have studied this year?

Refer to the literary conventions, structures and stylistic features of the poems and to their historical and cultural contexts to support your response.

Section A continues.
Section A (continued)

**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 2 of this exam paper.

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

**Question 2**

Authors create characters who reflect or challenge the ideas about gender that are representative of a particular cultural and historical context.

Examine this statement with reference to the characters of **ONE** substantial text you have studied this year.

Refer to the compositional features* of the text and your knowledge of the cultural and historical context to support your response.

**Question 3**

It is the role of literature to challenge the conventional values of a society.

Examine this statement with reference to **TWO** substantial texts you have studied this year.

Refer to the compositional features* of the texts and your knowledge of the cultural and historical contexts to support your response.

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*Compositional features could include the conventions of a genre or text type, narrative features such as characterisation, structure, stylistic features or language features.
Answer ONE question from Section B.

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

You MUST use a substantial text(s) from the prescribed text list printed on page 2 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 A response.

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

Use a separate answer booklet for this section. 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 Criteria 1 and 4.
**Section B (continued)**

**Question 4**

Place comes first in some texts; characters and ideas grow out of it. How is place (setting) integral to the main ideas of ONE substantial text you have studied this year?

You may refer to the critical interpretations of others in your response.

**Question 5**

In what ways has the author of ONE substantial text you have studied this year effectively confronted issues of injustice?

Ensure that you examine compositional features* of the text. You may refer to the critical interpretations of others in your response.

**Question 6**

How a story is told is crucial in shaping the central ideas of that story.

Examine how the authors’ choices of point of view and/or structure shape the central ideas of TWO substantial texts you have studied this year.

You may refer to the critical interpretations of others in your response.

**Question 7**

Select TWO substantial texts you have studied this year. Examine the ways in which these texts explore ideas about memory and/or the past.

Ensure that you examine compositional features* of the texts. You may refer to the critical interpretations of others in your response.

*Compositional features could include the conventions of a genre or text type, narrative features such as characterisation, structure, stylistic features or language features.
NOTIFICATION of TEXTS USED

You are to tick the substantial texts used in each section of the exam paper from the list below.

<table>
<thead>
<tr>
<th>2015 PRESCRIBED SUBSTANTIAL LITERARY TEXT LIST</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>POETRY:</td>
<td></td>
<td></td>
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<tr>
<td>Loss</td>
<td></td>
<td></td>
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<tr>
<td>Journey</td>
<td></td>
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</tbody>
</table>

| NOVEL:                                        |           |           |
| Persuasion – Jane Austen                     |           |           |
| Tess of the D’Urbervilles – Thomas Hardy     |           |           |
| The Great Gatsby – F. Scott Fitzgerald       |           |           |
| Never Let Me Go – Kazuo Ishiguro             |           |           |
| Regeneration (the first title in the trilogy) – Pat Barker | | |
| Wuthering Heights – Emily Brontë             |           |           |
| The Kite Runner – Khaled Hosseini             |           |           |
| The Narrow Road to the Deep North – Richard Flanagan | | |
| Amnesia – Peter Carey                        |           |           |
| The Black War: Fear, Sex and Resistance in Tasmania – Nicholas Climents | | |
| The Secret River – Kate Grenville            |           |           |
| The House of Grief – Helen Garner            |           |           |
| Burial Rites – Hannah Kent                   |           |           |
| All That I Am – Anna Funder                  |           |           |
| The Buddha in the Attic – Julie Otsuk        |           |           |
| The Roving Party – Rohan Wilson              |           |           |
| Frankenstein – Mary Shelley                  |           |           |
| The God of Small Things – Arundhati Roy      |           |           |
| Behind the Beautiful Forevers (non-fiction) – Katherine Boo | | |

| PLAYS:                                        |           |           |
| Antigone – Sophocles                          |           |           |
| The Tempest OR Othello – William Shakespeare  |           |           |
| Love and Information – Caryl Churchill       |           |           |
| Death of a Salesman – Arthur Miller          |           |           |
| The Call – Patricia Cornelius                |           |           |
| A Streetcar Named Desire – Tennessee Williams |           |           |
| The Heretic – Richard Bean                   |           |           |
| Medea after Euripides – Kate Mulvany and Anne-Louise Sparks | | |
| Kullark OR No Sugar – Jack Davis             |           |           |
| The Good Person of Szechuan – Bertolt Brecht |           |           |

| FILM:                                         |           |           |
| On the Waterfront (1954 B & W) – Elia Kazan   |           |           |
| Blue Jasmine – Woody Allen                   |           |           |
| Babel – Alejandro González Iñárritu           |           |           |
| Blade Runner (Director’s Cut) – Ridley Scott |           |           |
| The Lives of Others – Florian Henckel von Donnersmarck | | |
| Muriel’s Wedding – P. J. Hogan                |           |           |
| Her – Spike Jonze                             |           |           |
| Skin – Anthony Fabian                         |           |           |
| One Night the Moon – Rachel Perkins          |           |           |
| The Railway Man – Jonathan Teplitzky          |           |           |

Clearly print the title of the text you used for your Independent Study this year in the box below.