



OFFICE OF TASMANIAN  
ASSESSMENT, STANDARDS  
& CERTIFICATION

Tasmanian Certificate of Education  
External Assessment 2017

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# ENGLISH LITERATURE

## (ENL315114)

### Time allowed for this paper

- 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. Clearly indicate the **question answered** and the **title(s) of the text(s)** used to answer the question on the front of the booklet.
7. You are reminded that handwriting, spelling and expression that make it difficult to understand what you mean may adversely affect your assessment.
8. 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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## 2017 PRESCRIBED SUBSTANTIAL LITERARY TEXT LIST

### NOVELS:

*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* – 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 **Criteria 2 and 4**.

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**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).

**Instructions 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 (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'

Compare the portrayal of loss in John Keats' 'Ode to Autumn' with the portrayal of loss in one other poem from the list above.

In your response, you should refer to the literary language and conventions, structures and stylistic features used, and explain the influence of the poets' historical and cultural contexts.

**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'

Compare the portrayal of love in Thomas Wyatt's 'Whoso list to hunt' with the portrayal of love in one other poem from the list above.

In your response, you should refer to the literary language and conventions, structures and stylistic features used, and explain the influence of the poets' historical and cultural contexts.

### Question 2 – Single Text Study (Module 2)

Discuss how the author of **ONE** *substantial text* from **Module 2** shows the importance of having the courage to act in accordance with one's beliefs and values.

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)

'Authors often raise important questions about the way life should be lived.'

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

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

\**Compositional features* could include the 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 list printed on page 3 of this exam 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 **Criteria 1 and 4**.

**Section B continues.**

## Section B (continued)

### Question 4 – Single Text Study (Module 2)

Analyse how the author of **ONE** *substantial text* from **Module 2** has constructed contrasting characters to reinforce the main ideas.

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)

Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values.

Discuss the idea of betrayal in **ONE** *substantial text* from **Module 2** and the compositional features\* used to support this theme.

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

### Question 6 – Comparative Text Study (Module 3)

Choose **TWO** *substantial texts* from **Module 3**.

Examine the ways in which the respective titles and the opening scenes or chapters introduce a central idea.

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)

Examine how **TWO** *substantial texts* from **Module 3** explore the impact of personal choice and the wider implications of such choices.

Refer to the critical interpretations of others to support your own understanding of the text.

In your response, you should also explain how compositional features\* are used to reinforce the authors' ideas.

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



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