



SAMPLE COURSE OUTLINE

LITERATURE
ATAR YEAR 11

Acknowledgement of Country

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Sample course outline

Literature – ATAR Year 11

Unit 1 Semester 1

Week	Syllabus content	Assessment tasks
1–2	<ul style="list-style-type: none"> the degree to which individual viewpoints, experiences and contexts shape readings of texts. A reading of a text refers to a meaning that can be made of a text. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world. <p>(Text: Brian Moon <i>Literary Terms</i>)</p>	
3–4	<ul style="list-style-type: none"> how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre (poetry) <p>(Text: <i>Form and Feeling</i>)</p>	<p>Task 1 Explain how two poems you have studied have conformed to the form or sub-genre in which they were written and how that has affected your reading of the poems. (Due Semester 1, Week 4)</p>
5–6	<ul style="list-style-type: none"> the differences between initial personal responses and more studied and complex responses how there are different reading practices or strategies, such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections between texts. Different reading strategies produce different readings. <p>(Texts: <i>Form and Feeling</i>; <i>'The Conquest'</i> by L E Murray; <i>Literary Terms</i>)</p>	<p>Task 2 Construct two different readings of the same poem. Identify and describe the two reading practices that you used. (Due Semester 1, Week 5)</p>
7–8	<ul style="list-style-type: none"> how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre (drama) <p>(Texts: <i>Reading Fictions</i>; <i>The Turning</i>; <i>Death of a Salesman</i>)</p>	<p>Task 3 Discuss the text structures, language features and stylistic elements of two short stories that you have studied and the subsequent meanings that you made of those texts. (Due Semester 1, Week 9)</p> <p>Task 4 Explain the extent to which the play <i>Death of a Salesman</i> exhibits the qualities usually associated with tragedy. (Due Semester 1, Week 11)</p>

Week	Syllabus content	Assessment tasks
9	<ul style="list-style-type: none"> approaches to characterisation, including the use of archetypal figures, authorial intrusion, the dramatisation of a character's inner life and the use of interior monologue different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre (novel) <p>(Text: <i>Black Swan Green</i>)</p>	<p>Task 5</p> <p>Discuss how the novel <i>Black Swan Green</i> exhibits the key features of the genre of novel called Bildungsroman and how knowledge of that genre has affected your reading of that text. (Due Semester 1, Week 14)</p>
10–11	<ul style="list-style-type: none"> the use of figurative language, including simile, metaphor, symbolism, metonymy and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation the use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery, typography, music, set design, properties and lighting 	
12–13	<ul style="list-style-type: none"> structuring arguments using relevant textual evidence using appropriate linguistic, stylistic and critical terminology to respond to texts using stylistic features to craft and articulate readings/interpretations experimenting with different modes, media and forms 	<p>Review of your understanding of this content as demonstrated in Tasks 1, 2, 4 and 5.</p>
14–15	<ul style="list-style-type: none"> developing connections between real and imagined experiences drawing on knowledge and understanding of storytelling, style and the structure of texts experimenting with aspects of style and form to achieve particular effects reflecting on familiar and emerging literary forms for particular audiences and purposes approaches to characterisation, including the use of archetypal figures, authorial intrusion, the dramatisation of a character's inner life and the use of interior monologue different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view 	<p>Task 6</p> <p>Convert a real-life experience (one of your own or one about which you have read) into a fictional short story. In an accompanying analysis, explain how you used at least two of the approaches to characterisation and at least one of the narrative approaches mentioned in the Unit 1 syllabus content. (Due Semester 1, Week 15)</p>
16	Examination week	

Sample course outline
Literature – ATAR Year 11
Unit 2 Semester 2

Week	Syllabus content	Assessment tasks
1–6	<ul style="list-style-type: none"> the ways in which texts are influenced by other texts and by contexts how the choice and combinations of mode and form transform texts the ways in which texts resemble and/or refer to other texts, including through parody, imitation, appropriation and transformation; and the ways in which adaptations of earlier texts allow new insights into original texts the use of a combination of sound and visual devices in literary texts the ways in which informed reading influences interpretation of texts <p>(Texts: <i>Cloudstreet</i>, the novel by Tim Winton; <i>Cloudstreet</i>, the play by Nick Enright and Justin Monjo)</p>	<p>Task 7 How does your understanding of historical and cultural contexts enhance your reading/interpretation of Winton’s novel <i>Cloudstreet</i>? (Due Semester 2, Week 5)</p> <p>Task 8 To what extent has the transformation of the novel <i>Cloudstreet</i> into a play reinforced/challenged some of the interpretations that reading the novel allowed? (Due Semester 2, Week 7, an in-class assessment)</p>
7–10	<ul style="list-style-type: none"> the relationship between conventions of genre, audience expectations and interpretations of texts the ways in which informed reading influences interpretation of texts the ways in which different literary forms may evolve by blending and borrowing conventions from other texts and/or genres the use of literary techniques <p>(Texts: <i>The Female of the Species</i>; <i>Box the Pony</i>)</p>	<p>Task 9 Describe the generic (dramatic) conventions evident in the play <i>The Female of the Species</i>; discuss the expectations that the reader might therefore have; and explain your reading of the important moments and key ideas in this play. (Due Semester 2, Week 9, an in-class assessment)</p> <p>Task 10 How does <i>Box the Pony</i> differ from <i>The Female of the Species</i> in its genre and use of dramatic conventions? What are the advantages and disadvantages of each style of play? How was your interpretation of <i>Box the Pony</i> affected by its use of conventions? (Due Semester 2, Week 11, in the form of a panel-of-three discussion)</p>

Week	Syllabus content	Assessment tasks
11–15	<ul style="list-style-type: none"> • the ways in which informed reading influences interpretation of texts • how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible • the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations • how aspects of literary texts have been appropriated into popular culture • the use of literary techniques • the ways in which texts resemble and/or refer to other texts, including through parody, imitation and appropriation <p>(Texts: e.e.cummings; Mary Oliver; Samuel Wagan Watson; Bruce Dawe; Emily Dickinson; Bob Dylan; Leonard Cohen; Christopher Marlowe)</p>	<p>Task 12</p> <p>Create multiple readings of one poem and explain why you chose the reading practices you have employed. (Due Semester 2, Week 15, an in-class assessment)</p>
16	Examination week	
All weeks	<ul style="list-style-type: none"> • organising viewpoints and arguments in different ways, for example, in essays, reviews and visual presentations • using appropriate linguistic, stylistic and critical terminology to compare and contrast texts • selecting appropriate argument and evidence to support readings/interpretations • experimenting with different modes, media and forms 	<p>Review of your understanding of this content as demonstrated in Tasks 7–10, 12</p>
All weeks	<ul style="list-style-type: none"> • integrating real and imagined experiences by selecting and adapting particular aspects of texts to create new texts • using analysis of literary texts to inform imaginative/creative responses • transforming texts studied in one medium or genre to another for different audiences and purposes • reflecting on the significance and effects of variations to texts 	<p>Task 11</p> <p>Use one poem studied as the starting point for a creative production of a literary text of your own. The text may take the form of poetry, prose fiction, drama or multimodal text.</p> <p>In an accompanying piece, explain the relationship between your text and the original and reflect on what you were trying to achieve. (Due Semester 2, Week 13)</p>