



## SAMPLE COURSE OUTLINE

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LITERATURE  
ATAR YEAR 12

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

## Sample course outline

### Literature – ATAR Year 12

ATAR Literature students are encouraged to read a wide variety of materials to broaden their understanding of literature concepts and course content, however, you must ensure that your primary text references in assessments and examinations are from the prescribed text list.

#### Unit 3 – Semester 1

Unit 3 has a focus on the relationship between language, culture and identity in literary texts.

This unit includes the knowledge, understandings and skills to:

- evaluate the ways in which literary texts represent culture and identity
- evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts
- create analytical texts
- create imaginative texts.

Week	Texts	Syllabus content	Assessment tasks
1–5	<p>Primary texts: extracts from <i>Gendered Fictions</i> by Bronwyn Mellor and Wayne Martino; <i>Gwen Harwood Selected Poems</i></p> <p>Secondary texts (<b>not to be used as primary reference for examinations</b>): 'Memoir Intervention' essays in: <a href="http://cordite.org.au/content/poetry/obsolete/">http://cordite.org.au/content/poetry/obsolete/</a> Essay on Harwood's Poetry: <a href="http://www.smh.com.au/national/education/gwen-harwood-selected-poems-20130211-2e7lg.html">http://www.smh.com.au/national/education/gwen-harwood-selected-poems-20130211-2e7lg.html</a> Review of a new Harwood anthology: <a href="http://cordite.org.au/reviews/wallace-crabbe-harwood/">http://cordite.org.au/reviews/wallace-crabbe-harwood/</a></p>	<p><b>Create imaginative texts, including:</b></p> <ul style="list-style-type: none"> <li>• experimenting with content, form, style, language and medium. Writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes</li> <li>• drawing on knowledge and experience of genre, literary devices and the interplay of the visual and verbal in creating new texts</li> <li>• adapting literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives</li> <li>• reflecting on the different ways in which form, personal style, language and content engage and position the audience</li> </ul> <p><b>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts, including:</b></p> <ul style="list-style-type: none"> <li>• the impact of the use of literary conventions and stylistic techniques</li> <li>• the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</li> </ul>	<p><b>Task 1: Creative production of literary texts</b> Produce a piece of creative writing that challenges conventions either in content, form, style or medium. You may consider merging forms, as the essays in 'Memoir Intervention' do with the incorporation of poetry within reflective essays, or you may alter a form in another way. Alternatively, you may consider representation of characters, culture or place in an unexpected way, like some of the stories and poems studied have done, or may experiment with writing from a different cultural or gender position, as Gwen Harwood is described to have done. Your submission must be accompanied by a reflection (approximately one page) discussing how you have drawn on elements of form, style, language and content to engage and position your reader. At home: due Week 2</p> <p><b>Task 2: Short written response</b> Close reading – poetry You will present a close reading of a previously unseen poem. In class: Week 4</p> <p><b>Task 3: Short written response</b> Essay on Gwen Harwood's poetry – respond to one unseen essay question from a choice of two provided. In class: Week 5</p>

Week	Texts	Syllabus content	Assessment tasks
		<ul style="list-style-type: none"> <li>how reading intertextually helps readers to understand and critique representations</li> </ul> <p><b>Create analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts</li> </ul>	
6–9	<p>Primary text: <i>No Sugar</i> by Jack Davis</p> <p>Secondary texts: <b>(not to be used as primary reference for examinations)</b> referring to texts studied in Year 11 for intertextuality. Articles from the Austlit database to support the text and unit content: <a href="http://www.austlit.edu.au/">http://www.austlit.edu.au/</a> Essay from Reading Australia website: <a href="https://readingaustralia.com.au/essays/no-sugar/">https://readingaustralia.com.au/essays/no-sugar/</a></p>	<p><b>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts, including:</b></p> <ul style="list-style-type: none"> <li>how reading intertextually helps readers to understand and critique representations</li> <li>the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</li> </ul> <p><b>Evaluate the ways in which literary texts represent culture and identity, including:</b></p> <ul style="list-style-type: none"> <li>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world</li> </ul> <p><b>Evaluate the ways in which literary texts represent culture and identity, including:</b></p> <ul style="list-style-type: none"> <li>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world</li> <li>how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs</li> </ul> <p><b>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts, including:</b></p> <ul style="list-style-type: none"> <li>the ways in which representations of the past</li> </ul>	<p><b>Task 4: Short written response</b> Write an essay in response to a previously unseen question that will require you to discuss the use of language and dramatic conventions used in the exposition to the play. Look closely at Act 1, Scene 2 in preparation. In class: Week 7</p> <p><b>Task 5: Extended written response</b> Written by a Western Australian author, set in WA, and incorporating information about key people and events in WA history, <i>No Sugar</i> enables us as readers to view a representation of our cultural past. Discuss the representation of Australian culture, place and identity in <i>No Sugar</i>, considering how your context and cultural assumptions influence your reading. 1500–2000 words: due Week 9</p>

Week	Texts	Syllabus content	Assessment tasks
		<p>allow a nation or culture to recognise itself</p> <ul style="list-style-type: none"> <li>the influence of the reader's context, cultural assumptions, social position and gender</li> </ul>	
10–12	Primary text: <i>Heart of Darkness</i> by Joseph Conrad	<p><b>Evaluate the ways in which literary texts represent culture and identity, including:</b></p> <ul style="list-style-type: none"> <li>how readers are influenced to respond to their own and others' cultural experiences</li> <li>the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context</li> </ul> <p><b>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts, including:</b></p> <ul style="list-style-type: none"> <li>the impact of the use of literary conventions and stylistic techniques</li> <li>how representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways of thinking and speaking) offer particular representations of the world</li> </ul> <p><b>Create analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts</li> </ul>	<p><b>Task 6: Short written response</b> You will be provided with an extract from <i>Heart of Darkness</i>. Apply a close reading from a post-colonial perspective to the selected section. In class: Week 12</p>
13		<p><b>Create analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>developing independent interpretations of texts supported by informed observation and close textual analysis. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, the readers' contexts and reading strategies or practices, their experiences</li> </ul>	<p><b>Task 7: Oral</b></p> <p><b>Part A:</b> Present a close reading of either a Gwen Harwood poem, or a scene from <i>No Sugar</i>, or an extract from <i>Heart of Darkness</i>. Your oral presentation should be accompanied by notes or annotations in multimodal form and/or in a handout that can be distributed to the class. Handouts should be submitted the day prior</p>

Week	Texts	Syllabus content	Assessment tasks
		<p>of reading and their ways of thinking about the world</p> <ul style="list-style-type: none"> <li>• experimenting with different modes, media and forms</li> <li>• evaluating their own and others' ideas and readings using logic and evidence</li> </ul>	<p>to your presentation to enable them to be copied for the class. Your text choice must not be a poem, scene or extract that has previously been analysed in class. Your presentation should be between 7 and 10 minutes in length.</p> <p><b>Part B:</b> You will be allocated one of your peers' oral presentations for this part of the task. Following their presentation, you will write a reflection which evaluates the material presented, the manner and mode of delivery, and how you could incorporate aspects or learn from their presentation for future oral tasks. In writing this reflection, you should use evidence from the presentation and critique your partner's presentation in a respectful and constructive way.</p> <p>Text choices are to be nominated in Week 11 and presentation dates will be set for Week 13.</p>
14		Revision	
15			<p><b>Task 8: Examination</b> During school's examination week</p>

## Unit 4 – Semester 2

Unit 4 develops your appreciation of the significance of literary study through critical analysis of literary texts drawn from a range of forms, genres and styles. This unit will use texts from several different periods and involve consideration of how texts are products of their contexts and informed by earlier texts.

This unit includes the knowledge, understandings and skills to:

- evaluate the dynamic relationship between authors, texts, audiences and contexts
- evaluate and reflect on the ways in which literary texts can be interpreted
- create analytical texts
- create imaginative texts.

Week	Texts	Syllabus content	Assessment tasks
1–5	Primary texts: <i>The Tempest</i> by William Shakespeare, and extracts from <i>That Deadman Dance</i> by Kim Scott	<p><b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b></p> <ul style="list-style-type: none"> <li>• how texts in different literary forms, media or traditions are similar or different</li> </ul> <p><b>Create analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>• developing a creative, informed and sustained interpretation supported by close textual analysis</li> </ul> <p><b>Evaluate and reflect on the ways in which literary texts can be interpreted, including:</b></p> <ul style="list-style-type: none"> <li>• how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</li> </ul> <p><b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b></p> <ul style="list-style-type: none"> <li>• how interpretations of texts vary over time</li> <li>• the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience</li> <li>• the ways in which the expectations and values of audiences shape readings of texts and perceptions of their significance; and how the social, cultural and historical</li> </ul>	<p><b>Task 9: Short written response</b> Close reading – drama You will complete a close reading of an unseen passage during one lesson of class time. In class: Week 2</p> <p><b>Task 10: Short written response</b> Discuss the ways in which ideological perspectives are conveyed in <i>The Tempest</i> and if these views remain relevant for a contemporary audience. In class: Week 4</p>

		<p>spaces in which texts are produced and read mediate readings</p> <p><b>Evaluate and reflect on the ways in which literary texts can be interpreted, including:</b></p> <ul style="list-style-type: none"> <li>• how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences</li> </ul> <p><b>Create imaginative texts, including:</b></p> <ul style="list-style-type: none"> <li>• adapting medium, form, style, point of view and language</li> <li>• experimenting with elements of style and voice to achieve specific effects</li> <li>• manipulating literary conventions for different audiences and contexts</li> <li>• reflecting on the ways in which the expectations and values of audiences might shape the created text</li> </ul>	<p><b>Task 11: Creative production of literary texts</b></p> <p>Literary texts often respond to specific events within society or use the text to comment on or reflect cultural issues. Authors may also manipulate conventions of texts to draw reference to other texts, or for aesthetic purposes.</p> <p>Using a recent newsworthy event or cultural issue as stimulus for your writing, create a literary text that presents an alternative perspective to that shown in the mainstream news.</p> <p>Provide either a copy of a news item or a reference to indicate what news item or cultural issue you are using as your stimulus. Write a brief reflection on what you were trying to achieve with the text and how you considered the expectations of audiences.</p> <p>Due Week 5</p>
6–10	<p>Primary text: <i>Sorry</i> by Gail Jones          Secondary text: (<b>not to be used as primary reference for examinations</b>)  <a href="http://www.smh.com.au/news/book-reviews/sorry/2007/05/04/1177788377886.html">http://www.smh.com.au/news/book-reviews/sorry/2007/05/04/1177788377886.html</a></p>	<p><b>Create analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>• experimenting with different modes, media and forms</li> </ul> <p><b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b></p> <ul style="list-style-type: none"> <li>• how literature represents and/or reflects cultural change and difference</li> <li>• the ways in which expectations and values of</li> </ul>	<p><b>Task 12: Oral</b></p> <p>Select one topic from the list of options and present an oral presentation of 8–10 minutes, providing references from the text to support your points.</p> <p>Each student will be given a presentation date between Weeks 8–9, depending on the topic of their presentation.</p>



		<p>audiences shape readings of texts and perceptions of their significance; and how the social, cultural and historical spaces in which texts are produced and read mediate readings</p> <p><b>Evaluate and reflect on the ways in which literary texts can be interpreted, including:</b></p> <ul style="list-style-type: none"> <li>• how ideas, values and assumptions are conveyed, that is, how the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes. Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way, literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups</li> <li>• exploring a range of critical interpretations produced by adopting a variety of reading strategies. Multiple readings of a text are possible</li> <li>• how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences</li> <li>• how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</li> </ul>	<p><b>Task 13: Extended written response</b></p> <p>How has Gail Jones used specific literary elements to shape meaning and achieve ideological, aesthetic and/or social purposes in <i>Sorry</i>?</p> <p>At home: due Week 10</p>
11–13	<p>Primary text: Poetry <i>The Penguin Book of Romantic Poetry</i></p>	<p><b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b></p> <ul style="list-style-type: none"> <li>• how interpretations of texts vary over time</li> </ul>	<p><b>Task 14: Short essay – Poetry</b></p> <p><b>Part A:</b> You will be provided with a range of questions in the style you can expect in Section Two of the WACE examination. Choose</p>

		<ul style="list-style-type: none"> <li>the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience</li> </ul> <p><b>Evaluate and reflect on the ways in which literary texts can be interpreted, including:</b></p> <ul style="list-style-type: none"> <li>how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences</li> </ul> <p><b>Creating analytical texts, including:</b></p> <ul style="list-style-type: none"> <li>developing a creative, informed and sustained interpretation supported by close textual analysis</li> <li>using appropriate linguistic, stylistic and critical terminology to evaluate and justify interpretations of texts</li> <li>critically evaluating their own and others' justifications, evidence and interpretations/readings</li> </ul>	<p>one question and respond using poetry as your primary text focus. In class: Week 12</p> <p><b>Part B:</b> To be done in the lesson following the in-class essay: You will be given 20 minutes to write a reflective evaluation of your own response, considering how you approached the task, the selection of question, structure of your response, the content you included, your use of direct evidence from the text, your use of literary terms, your time management, and anything further you think is relevant. In class: Week 13</p>
14		Revision of content from Units 3 and 4 and examination preparation	
15			<b>Task 15: examination</b> During school's examination week