Government of **Western Australia**
School Curriculum and Standards Authority

SAMPLE COURSE OUTLINE

LITERATURE
GENERAL YEAR 11
(SAMPLE 2)

Disclaimer

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 – General Year 11

Unit 1

Semester 1

Week	Texts	Syllabus content	Assessment tasks
1–4	**Prose** Short stories from various genres including science fiction, fantasy, romance, western, crime, thriller/suspense, horror, ghost, adventure, humour, war etc. Science Fiction: 'Impostor' by Philip K. Dick in *Spectrum Two* Suspense: 'Listen to the End' by Tony Hunter in *Reading Fictions* Adventure: 'To Build a Fire' by Jack London in *Spectrum One* War: 'The Upturned Face' by Stephen Crane in *Men, Women and Boats* http://www.gutenberg.org/files/7239/7239.txt	**Language and generic conventions:** • there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres **Contextual understandings – the relationships between writer, reader, text and context:** • when we refer to reading a text, we are referring to the meaning that we can make of a text • reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer **Producing texts:** • develop a vocabulary to articulate understandings of literary texts **Language and generic conventions:** • language has grammatical and stylistic elements that produce certain effects. Grammatical elements include use of tense and development of sentence structure. Stylistic elements include use of first, second or third person narrative; development of tone; and creation of imagery **Producing texts:** • develop an understanding of the processes of textual production and describe those processes in reflecting upon their work	**Task 1: Short written response** Close reading of a short story from a selected genre. (In class, Week 3) **Task 2: Creative production** **Part A:** Write a short story from a particular genre (e.g. science fiction, fantasy, romance, western, crime, thriller/suspense, horror, ghost, adventure, humour, war). **Part B:** Write a reflection on your short story writing experience, reflecting on the strengths and weaknesses of your work, as well as explaining how your short story fits into that particular genre. You should discuss your use of language, conventions and context. This response should be approximately 250 words. (Due Week 4)

Week	Texts	Syllabus content	Assessment tasks
5–8	**Drama** *Romeo and Juliet* by William Shakespeare	**Language and generic conventions:** • language is a medium which can be used for a variety of purposes, including stating information, expressing ideas and telling stories • different sorts of texts might use language in different ways, for example, literal, figurative, connotative, denotative, emotive **Contextual understandings – the relationships between writer, reader, text and context:** • reading a literary text involves considering social, cultural and historical contexts **Producing texts:** • produce analytical, reflective and creative texts taking into account considerations of audience, purpose and context	**Task 3: Short written response** **Part A:** You are to participate in an 'in real time' Twitter narrative. Each student will be allocated a character(s) from *Romeo and Juliet* and you will tweet as if you are part of the action and as if the story is playing out now. You must screen capture your own tweets so you have a collected record of your contribution to the group task. **Part B:** Write a reflection on your participation in the Twitter narrative, reflecting on the strengths and weaknesses of your work. You should discuss your use of language, Twitter conventions and textual references. This response should be approximately 250 words. (Completed during Week 8)
9–11	**Multimodal texts** Selected comic books and website http://www.freecomicbookday.com/Home/1/1/27/992	**Language and generic conventions:** • there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres • different sorts of texts might use language in different ways, for example, literal, figurative, connotative, denotative, emotive **Contextual understandings – the relationships between writer, reader, text and context:** • when we read in terms of representation, we look at the ways of thinking about the world (for example, about individuals, groups and ideas) that are constructed in the text **Producing texts:** • develop a vocabulary to articulate understandings of literary texts	**Task 4: Extended written response** Write an opinion piece discussing the purpose behind Free Comic Book Day and explaining your thoughts on whether comic books have a place in the Literature course. (Due Week 11)

Week	Texts	Syllabus content	Assessment tasks
12–15	**Poetry** War: 'Dulce et decorum est' by Wilfred Owen and 'Homecoming' by Bruce Dawe Love: 'Sonnet 18', 'Sonnet 130' by William Shakespeare Family: 'Pain for a daughter' by Anne Sexton and 'Impromptu for Ann Jennings' by Gwen Harwood Nature*:* 'Stopping by woods on a snowy evening' by Robert Frost and 'Driving through sawmill towns' by Les Murray *Seven centuries of poetry in English* edited by John Leonard	**Language and generic conventions:** • language has grammatical and stylistic elements that produce certain effects. Grammatical elements include use of tense and development of sentence structure. Stylistic elements include use of first, second or third person narrative; development of tone; and creation of imagery • readers' experience of language, for example, readers' understanding of particular words, has an effect on how readers respond to literary texts **Contextual understandings – the relationships between writer, reader, text and context:** • when we read in terms of representation, we look at the ways of thinking about the world (for example, about individuals, groups and ideas) that are constructed in the text • reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer **Producing texts:** • develop an understanding of the processes of textual production and describe those processes in reflecting upon their work	**Task 5: Oral** You are to deliver a tutorial to your class focusing on the representation of a particular subject (e.g. war, love, family, nature). You must refer to two poems and your presentation must incorporate multimodal techniques. (In class, Week 14) **Task 6: Creative production** **Part A:** Write a poem focusing on the representation of a particular subject (e.g. war, love, community, family, nature). **Part B:** Write a reflection on your poetry writing experience, reflecting on the strengths and weaknesses of your work, as well as explaining how your poem represents your chosen subject. You should discuss your use of language, conventions and context. This response should be approximately 250 words. (Due Week 15)

Unit 2

Semester 2

Week	Texts	Syllabus content	Assessment tasks
1–5	**Novel** *Black swan green* by David Mitchell	**Language and generic conventions:** • language is a medium which can be used for a variety of purposes, including stating information, expressing ideas and telling stories • language has grammatical and stylistic elements that produce certain effects. Grammatical elements include use of tense and development of sentence structure. Stylistic elements include use of first, second or third person narrative; development of tone; and creation of imagery **Contextual understandings – the relationships between writer, reader, text and context:** • reading a literary text involves considering social, cultural and historical contexts **Producing texts:** • produce analytical, reflective and creative texts taking into account considerations of audience, purpose and context	**Task 7: Oral** Working in pairs, create a 10-15 minute podcast explaining at least three of the 1980s contextual references in *Black swan green*. (Due Week 4) **Task 8: Extended written response** Create a press kit for the novel – this should include a new front and back cover and blurb, author interview, and reading group questions. (Due Week 5)
6–9	**Drama** *Blackrock* by Nick Enright	**Language and generic conventions:** • there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres **Contextual understandings – the relationships between writer, reader, text and context:** • reading a literary text involves considering social, cultural and historical contexts • when we read in terms of representation, we look at the ways of thinking about the world (for example, about individuals, groups and ideas) that are constructed in the text **Producing texts:** • develop an understanding of the processes of textual production and describe those	**Task 9: Creative production** **Part A:** Write a monologue from the perspective of one of the characters from *Blackrock*. **Part B:** Write a reflection on your monologue writing experience, reflecting on the strengths and weaknesses of your work. You should discuss your use of language, conventions and context. This response should be approximately 250 words. (Due Week 8) **Task 10: Short written response** Write a blog exploring an issue raised in *Blackrock* (e.g. objectification of women, mateship, masculinity, parenting). (Due Week 9)

Week	Texts	Syllabus content	Assessment tasks
		processes in reflecting upon their work • produce analytical, reflective and creative texts taking into account considerations of audience, purpose and context	
10–15	**Multimodal** Picture book *Enormous smallness: A story of E.E. Cummings* by Matthew Burgess **Poetry** Selections from e e cummings	**Language and generic conventions:** • different sorts of texts might use language in different ways, for example, literal, figurative, connotative, denotative, emotive • readers' experience of language, for example, readers' understanding of particular words, has an effect on how readers respond to literary texts **Contextual understandings – the relationships between writer, reader, text and context:** • when we refer to reading a text, we are referring to the meaning that we can make of a text • reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer **Producing texts:** • develop a vocabulary to articulate understandings of literary texts • develop an understanding of the processes of textual production and describe those processes in reflecting upon their work	**Task 11: Short written response** Close reading of a selected e e cummings' poem. (In-class, Week 12) **Task 12: Creative production** **Part A:** You are to create four pages from a picture book based on the life and work of a selected poet incorporating poetry, illustrations and biographical details. **Part B:** Write a reflection on the creation of your picture book, reflecting on the strengths and weaknesses of your work, as well as explaining which biographical details and poetry you chose to include. You should discuss your use of language, conventions and context. This response should be approximately 250 words. (Due Week 15)