

Term	Week	Topic and key teaching points	Syllabus content	Assessment
1	1-5	<p><b>Prose - Australian novel excerpts and <i>A Farewell to Arms</i></b> Students will study selected excerpts from Australian novels that form representations of Australian culture and identity. Students should focus on how the excerpts construct voices that challenge our views of Australian life.</p> <p><b><i>A Farewell to Arms</i> by Ernest Hemingway</b></p> <p>Focus on:</p> <ul style="list-style-type: none"> <li>Read <i>A Farewell to Arms</i>, note how it can be read as a primary document when discussing the effects of World War One on America and Europe.</li> <li>Complete an introduction to the biography and impact of Ernest Hemingway on American writing.</li> <li>Study the concept of Modernism, a literary movement that rejected literary conventions of the nineteenth century, characterized by its opposition to conventional morality, taste, traditions, and economic values.</li> <li>Examine how the novel uses language devices to represent the concepts of identity, individualism, patriotism, and war.</li> <li>Discuss the ways in which structural and stylistic choice in the novel shed new light on the concept of identity which asked the question as to where an individual fit into a post-war society.</li> <li>Learn how Post World War I European society was characterised by people whom were questioning their leaders and institutions that seemed to have directly led to a large loss of life and economic instability.</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 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> <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> <li>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.</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 language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</li> <li>the ways in which representations of the past allow a nation or culture to recognise itself</li> </ul> <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 of reading and their ways of thinking about the world</li> <li>using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts</li> </ul>	<p><b>Task 1: Short Written Response Australian Prose</b> Complete a short answer response after closely reading examples of Australian literature/Miles Franklin Award winners. <b>Term 1, Week 3</b> <b>6%</b></p> <p><b>Task 2: Short Written Response <i>A Farewell to Arms</i></b> Write a short essay on a set of prepared questions on Ernest Hemingway's novel <i>A Farewell to Arms</i> <b>Term 1, Week 5</b> <b>6%</b></p>

		<ul style="list-style-type: none"> <li>Through close textual analysis explore how Hemingway questions how humanity can possibly cause such destruction and human suffering. What are the philosophical and ideological answers that the novel provides to the question: how humanity survives its own devastation after the Great War?</li> <li>Examine how the use of setting and characterisation in the novel becomes a means for <u>A Farewell to Arms</u> to reflect the attitudes of existentialists during the early twentieth century.</li> </ul>		
1	6-9	<p><b>Poetry</b> <b><i>Selected Poems of T. S. Eliot</i></b></p> <p>Focus on:</p> <ul style="list-style-type: none"> <li>Learn how Modernist poems characteristically wrestle with the fundamental question of self and identity.</li> <li>Investigate how Eliot's speakers often feel fragmented and alienated from the world around them.</li> <li>Students will consolidate their creative writing skills by experimenting with the stylistic and structural features used by Eliot in his poetry. In the lessons that help students with the oral presentation, ensure that they produce poetry and reflective responses to his ideas about gender, regeneration and other concepts that relate to their generation.</li> <li>Consider the influence of Edwardian and Victorian morality upon his representations of sex and gender roles.</li> <li>Research/revise the far-reaching historical, social, cultural, and economic changes of the early 1900s.</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>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> <li>how reading intertextually helps readers to understand and critique representations</li> <li>the influence of the reader's context, cultural assumptions, social position and gender.</li> </ul> <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 of reading and their ways of thinking about the world</li> </ul>	<p><b>Task 4: Extended Written Response</b> <b>TS Eliot</b> Complete a comparative essay on the role of Intertextuality or the discourse adopted in Eliot's poetry. <b>Term 1, Week 9</b> <b>8%</b></p>

		<ul style="list-style-type: none"> <li>Identify the religious trends that are traceable in his poetry. Of these trends, Christianity Hinduism and Buddhism were very prominent</li> <li>Study how the sources of Eliot's poetry are varied and numerous; Eliot's poetry is idea for exam questions on intertextuality and allusion.</li> </ul>	<ul style="list-style-type: none"> <li>evaluating their own and others' ideas and readings using logic and evidence</li> <li>experimenting with different modes, media and forms.</li> </ul> <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>	
2	1-4	<p><b>Drama</b> <b><i>Hamlet</i> by William Shakespeare</b></p> <p>Focus on:</p> <ul style="list-style-type: none"> <li>Begin study of Hamlet by recognising the elements of human behaviour that are represented in the play; an occupation with death, revenge, family, love, madness, the development of personal conflict, mortality, and existentialism.</li> <li>Students must also analyse the elements of tragedy in Hamlet, comparing and contrasting Prince Hamlet's plight with that of tragic heroes in Greek tragedies and in modern tragedies.</li> <li>Research he first well-known and classified revenge tragedies</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>how readers are influenced to respond to their own and other's cultural experiences</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>	<p><b>Task 5: Short Written Response-Hamlet</b> Construct a response to a series of questions on Shakespeare's <i>Hamlet</i> which ask you to reflect on the role of reader's context, cultural assumptions, social position and gender in making meaning of the play. <b>Term 2, Week 4</b> <b>8%</b></p>

		<ul style="list-style-type: none"> <li>Explore how the character of Hamlet played a critical role in Sigmund Freud's explanation of the Oedipus complex and thus influenced modern psychology.</li> <li>Closely study the reasons for Hamlet's seeming delay in killing Claudius and his hatred towards his mother's actions. Are they best understood through a Freudian reading or an understanding of Elizabethan society' fascination with politics and the supernatural?</li> <li>Examine the reasons for the viciousness towards the women in Hamlet.</li> <li>Study the binary characterisation on Hamlet and Claudius's as Kings, heroes and leaders of state:</li> <li>Learn how Elsinore as a surveillance society comments on the state spying in Elizabethan society.</li> <li>Examine the role of theatre elements within Hamlet. What is the purpose of the Hecuba speech, the play-within-the-play, and Hamlet's advice to actors?</li> </ul>	<ul style="list-style-type: none"> <li>the ways in which representations of the past allow a nation or culture to recognise itself</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> <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> <li>the influence of the reader's context, cultural assumptions, social position and gender.</li> </ul> <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 of reading and their ways of thinking about the world.</li> </ul>	
2	5			<b>Assessment Free Week</b>
2	6-7	Semester One Exam		<b>Task 6: Examinations</b> Semester one examination <b>Term 2 Weeks 6-7</b> <b>15%</b>
2 3	8-11 1-2	<b>Drama</b> <i>Rosencrantz and Guildenstern are Dead</i> by Tom Stoppard	<b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b> <ul style="list-style-type: none"> <li>how literature represents and/or reflects cultural change and difference</li> </ul>	<b>Task 7: Short written response: Close reading- Comedy/Drama</b> Complete a short answer response after closely reading excerpts of plays that are considered comedies: ensure that you

		<p>Focus on reading a range of extracts from comedic plays including; satire, absurdist, farce and comedy of manners, to help students better understand the literary traditions that Stoppard is experimenting with in his play.</p> <ul style="list-style-type: none"> <li>• Study and discuss metatheatrical examples that have innovative approaches to complex and contradictory ideas.</li> <li>• Consider audience members' ideas about chance and discuss whether Rosencrantz and Guildenstern could do more to get more certainty in their lives. Consider the historical, cultural and social reasons behind the uncertainty in their world.</li> <li>• Examine the historical and cultural debates about fate and free will that inform the dialogue and humour of the play. Debate whether the play suggests that we should accept chance or challenge it.</li> <li>• Examine how Stoppard's play blends and borrows from Shakespeare's <i>Hamlet</i>; discuss the reasons why the new story obeys and challenges the integrity of the original plot. Explore the effect of a character or characters, appearing outside their original story's plot and values.</li> <li>• Study how the play was an attempt to reimagine the tragic form given that Stoppard thought of it as a dying form of literature in his age. In class discuss <i>Rosencrantz and Guildenstern Are Dead</i> as tragicomedy and in doing so, explain the tragic aspects and identify what is farcical.</li> <li>• Study how the specific literary elements such as comical conversation communicates existential ideas. In class focus on the witty use of language, dialogue as repartee and word games.</li> </ul>	<ul style="list-style-type: none"> <li>• how texts in different literary forms, media or traditions are similar or different</li> <li>• how interpretations of texts vary over time</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> <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>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> <li>• using appropriate linguistic, stylistic and critical terminology to evaluate and justify interpretations of texts critically evaluating their own and others' justifications, evidence and interpretations/readings experimenting with different modes, media and forms.</li> <li>• critically evaluating their own and others' justifications, evidence and interpretations/readings experimenting with different modes, media and forms.</li> </ul>	<p>have revised the generic conventions of farce /comedy of manners/satires before the assessment.</p> <p><b>Term 2, Week 11</b> <b>8%</b></p> <p><b>Task 8: Oral- Rosencrantz and Guildenstern</b> Complete a speech (using multimedia) on a nominated scene which addresses the adaptations of form and traditions or the representations of cultural change in <i>Rosencrantz and Guildenstern are Dead</i>.</p> <p><b>Term 3 Week 2</b> <b>5%</b></p>
3	3-7	<p><b><i>Smoke Encrypted Mirrors</i> by Samuel Wagan-Watson</b> Focus on:</p>	<p><b>Evaluate the dynamic relationship between authors, texts, audiences and contexts, including:</b></p>	<p><b>Task 9: Short Written Response Australian Poetry</b></p>

		<ul style="list-style-type: none"> <li>Using Watson's poems, and other Aboriginal poets, as opportunities to examine viewpoints of Aboriginal people, their self-representation, and their perspectives on how others perceive them</li> <li>Discuss how Aboriginal viewpoints have been expressed in many different ways over time.</li> <li>Explore how and why Samuel Wagan Watson's voice is increasingly being heard in the international arena. Find examples of white people's perspectives on Aboriginal people that have been given voice in their literature; these have ranged from the racist and intolerant to the conciliatory, sympathetic and respectful.</li> <li>Enable students to compare the voices of the short stories from Australia's colonial past to the modern examples of poetry written by Aboriginal poets.</li> </ul>	<ul style="list-style-type: none"> <li>the ways in which the expectations and values of audience's 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</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> </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 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> </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>You will complete a close reading of ONE unseen poem during one lesson of class time. <b>Term 3, Week 5</b> <b>7%</b></p> <p><b>Task 10: Extended Written Response Samuel Wagan-Watson</b> You will complete a comparative essay in which you discuss the ideological perspective or the representations of powerful groups in at least two of Samuel Wagan Watson's poem <b>Term 3, Week 6</b> <b>7%</b></p> <p><b>Task 11: Creative Production: Australian identity/satire</b> Using the knowledge, you developed of comedy from <i>Rosencrantz and Guildenstern are Dead</i> and the social awareness you developed from Samuel Wagan Watson; write a poem or scene from a play that satirizes an Australian way of thinking or the behaviour of a powerful group. <b>Term 3, Week 7</b> <b>10%</b></p>
3	8			<b>Assessment Free Week</b>



**COURSE OUTLINE**  
**YEAR 12 ATAR LITERATURE**  
**2021**

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3	9-10	Semester Two Exam		<b>Task 12: Examinations</b> Semester Two examination <b>Term 3, Weeks 9-10</b> <b>15%</b>
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