| Teacher/Subject Coordinator Contact: | Joel Guye: guye.joel.d@edumail.vic.gov.au  
Heather Maunder: maunder.heather.h@edumail.vic.gov.au |
|--------------------------------------|------------------------------------------------|
| Holiday Homework Required:           | 1. Read ALL of the Texts  
2. Complete the Holiday Homework Booklet |
| Recommended Work:                    | 1. Read Biographies on each Author  
2. Watch YouTube Videos of readings of the poems and texts, and of performances of Agamemnon. |
| Resources Required for Subject:      | 1. The Texts  
2. Google  
3. YouTube  
4. Pens and Paper |
| Key Links:                           | -Past exams and examiners reports  
www.vcaa.vic.edu.au |
| Additional Resources:                | Text Book, VATE Perspectives, Insight on Texts. |
Unit 3: Year 12 English

SWINBURNE SENIOR SECONDARY COLLEGE
LITERATURE UNITS 3 & 4
2016

Literature is an ideal subject for students who like to read, listen to and watch a range of texts.

The study of literature focuses on the enjoyment and appreciation of reading that arises from discussion, debate and the challenge of exploring the meanings of literary texts. Students reflect on their interpretations and those of others. Students learn to understand that texts are constructions, to consider the complexity of language and to recognise the influence of contexts and form. The study of literature encourages independent and critical thinking in students’ analytical and creative responses to texts, which will assist them in the workforce and in future academic study.

There are no prerequisites for Units 3 & 4 Literature; however they are studied as a sequence. Students may study Literature and English, or they may study Literature as their designated English.

UNIT 3

This unit focuses on the ways writers construct their work and how meaning is created for and by the reader. Students consider how the form of a text affects meaning and creates expectations in readers. They consider the ways texts represent views and values and comment on human experience, and the social, historical and cultural contexts of literary works.

Area of study 1  Adaptations and transformations

Students recognise the major divisions of poetry, drama and prose and how these forms can be divided into genres such as crime, science fiction, fantasy and romance. They look at the features of a particular form of text, and how its conventions are used, to reflect on the way meaning changes when the form of a text is changed. For example, students may explore the transformation of prose into film, poetry into performance, or script into stage performance or film.

Area of study 2  Views, values and contexts

In this area of study students consider how views and values are expressed in texts to create particular perspectives of the world. They look at the issues, ideas and contexts writers choose to explore and how these may be shaped by and reflect the cultural, social, historical or ideological contexts in which they were created. Students investigate the ways readers may arrive at different interpretations of a text; they justify their own interpretation through close attention to ideas, incidents, characters and images.

Area of study 3  Considering alternative viewpoints

Students engage with the viewpoints of others, for example, in a review, critical essay or commentary. They explore the underlying values and assumptions of these viewpoints. For example, they consider what is questioned by the text, in its representation of gender or culture. They show how the content is shaped and structured, and how they are positioned by the writer’s choice of language. Students construct their own reading of a text and compare it with other interpretations.
UNIT 4

This unit focuses on students creative and critical responses to texts. They consider the context of their responses as well as the concerns, the style of the language and the point of view in their re-created or adapted work. They develop an interpretation of a text and learn to synthesise the insights gained from their engagement with various aspects of a text.

Area of study 1  Creative responses to texts

In composing their own responses, students show both how writers develop images of people and places, and an understanding of language, voice, form and structure. In their adaptation of the tone and style of the text students show an understanding of the concerns and attitudes of the text. They reflect critically on aspects of the text on which they based their own writing, and discuss the purpose and context of their response.

Area of study 2  Close analysis

This area of study focuses on detailed scrutiny of the style, concerns and construction of a text. Students examine the ways specific features or moments in the text contribute to their overall interpretations; features such as structure, context, genre, imagery, rhythm, irony, voice, setting, stage directions, dialogue, characterisation and mood.

Assessment

The student’s level of achievement for will be determined by school assessed coursework and an end-of-year examination.

School assessed coursework for Unit 3 will contribute 25 percent to the study score.
School assessed coursework for Unit 4 will contribute 25 percent to the study score.
The level of achievement for Units 3 & 4 is also assessed by an end-of-year examination which will contribute 50 percent to the study score.

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How do the stills from *Mary and Max* above help to characterise the two main characters of the film? What do they tell us about them and their relationship.

In your response you should comment on:
- Elliot’s use of colour (or lack of) and contrast
- The characters’ facial expressions, body-type, costume, props.
- Elliot’s use of lighting and the ways in which the shots are framed
- How the settings contribute to the characterisations
“Pen Pals”
Write a letter to an imaginary person on the other side of the world. You have never met them. The narrator of your letter should explore themes of isolation, loneliness and a longing to be accepted in society. You should work to do this subtly and the themes should be apparent in the tone and style of your writing as well as in the content you describe. How would you describe Australia to them? What aspects of life in Australia would you like them to know about? Why is your character writing the letter?
1. In *Jane Eyre*, nothing can better show a man’s moral worth than the way in which he treats the women in his life. How is Rochester’s character reflected in the way he treats Jane, Adele, Bertha Mason, and Miss Ingram, and in his reported treatment of Celine Varens? How is St. John’s character reflected in the way he treats Jane, Miss Oliver, and Diana and Mary? Why does this serve as such a good gauge of a man’s morality and worth? What other relationships serve similar functions in the novel?

2. Throughout the novel, questions of identity are raised. From her identity as an orphan and stranger in the hostile environment of Gateshead Hall to that of a ward of the church at Lowood; from her being a possible wife of Rochester, then of St. John, to being the cousin of Diana and Mary, Jane is constantly in transition. Trace these changes in identity and how they affect Jane’s view of herself and the world around her. Describe the final discovery of her identity that becomes apparent in the last chapter of the novel and the events that made that discovery possible.

3. Throughout the novel, Charlotte Brontë uses biblical quotes and religious references. From the church-supported school she attended that was run by Mr. Brokelehurst to the offer of marriage she receives from St. John, she is surrounded by aspects of Christianity. How does this influence her throughout her development? How do her views of God and Christianity change from her days as a young girl to the end of the novel? How is religion depicted in the novel, positively or negatively?

4. Many readers of *Jane Eyre* feel that the story is composed of two distinct parts, different in tone and purpose. The first part (chapters 1-11) concerns her childhood at Gateshead and her life at Lowood; the second part is the remainder of the story. Is creating such a division justified? Is there a genuine difference of tone and purpose between the two sections as they have been described? Some critics and readers have suggested that the first part of *Jane Eyre* is more arresting because it is more directly autobiographical. Do you find this to be true?

5. Scenes of madness and insanity are among the most important plot devices in *Jane Eyre*. From the vision Jane sees when locked in the bedroom at Gateshead to her hearing the “goblin laughter” she attributes to Grace Poole, to the insanity and wretchedness of Bertha Mason, madness is of central importance to the plot and direction of the story. Give examples of madness in the text, and show how they affect the reader’s understanding of the character experiencing the madness and how these examples affect the reader’s understanding of the characters witnessing it.

6. There is probably no single line in the whole of Jane Eyre that has, in itself, attracted as much critical attention as the first line of the last chapter: "Reader, I married him." Why is the phrasing of this line so important? How would the sense be different-for the sentence and for the novel as a whole-if the line read, "Reader, we were married"?

Please respond to these questions once you have read the novel on the following pages of lined paper.
Revisit your knowledge of the short story genre from your Units 1 and 2 studies.
You will be applying this generic knowledge when we discuss and write about
*The Rip.*

Robert Drewe was born in Melbourne on January 9, 1943, but from the age of six, when his father moved the family west to a better job in Perth, he grew up and was educated on the West Australian coast.

The Swan River and Indian Ocean coast, where he learned to swim and surf, made an immediate and lasting impression on him. At Hale School he was captain of the school swimming team and editor of the school magazine, the ‘Cygnet’. Swimming and publishing have remained interests all his life On his 18th birthday, already wishing to be a writer but unsure 'who was in charge of Writing', he joined ‘The West Australian’ as a cadet reporter. Three years later he was recruited by ‘The Age’ in Melbourne, and was made chief of that newspaper's Sydney bureau a year later, at 22. Sydney became home for him and his growing family, mostly in a small sandstone terrace in Euroka Street, North Sydney, where Henry Lawson had once lived.

Robert Drewe became, variously, a well-known columnist, features editor, literary editor and special writer on ‘The Australian’ and the 'Bulletin'. During this time he travelled widely throughout Asia and North America, won two Walkley Awards for journalism and was awarded a Leader Grant travel scholarship by the United States Government.

While still in his twenties, he turned from journalism to writing fiction. Beginning with 'The Savage Crows' in 1976, his books include the widely translated and acclaimed 'A Cry in the Jungle Bar', 'The Bodysurfers', 'Fortune', 'The Bay of Contented Men', 'Our Sunshine', 'The Drowner', 'Grace' and 'The Rip', as well as a prize-winning memoir, 'The Shark Net', and the non-fiction 'Walking Ella'.

'Fortune' won the fiction category of the National Book Council Award, 'The Bay of Contented Men' won a Commonwealth Writers' Prize for the best book in Australasia and South-East Asia, and 'The Drowner' made Australian literary history by becoming the first novel to win the Premier's Literary Prize in every State. It also won the Australian Book of the Year Prize, the Adelaide Festival Prize for literature and was voted one of the ten best international novels of the decade. 'The Shark Net' won the Western Australian Premier's Prize for Non-Fiction, the Courier Mail Book of the Year Prize and the Vision Australia Award.

'Our Sunshine' was made into an international film, retitled Ned Kelly, directed by Gregor Jordan and starring Heath Ledger, Orlando Bloom and Naomi Watts. 'The Shark Net' was adapted for an ABC-BBC-produced international television mini-series and a BBC radio drama. 'The Bodysurfers', also became a successful ABC and BBC TV mini-series and was adapted for radio and the theatre.

Robert Drewe is also the editor of two international short-story anthologies, 'The Penguin Book of the Beach' and 'The Penguin Book of the City', and edited 'Best Australian Stories' in 2006 and 2007 and 'Best Australian Essays' in 2010. He has been a 'Sydney Morning Herald' film critic, and his play, 'South American Barbecue', was first performed at Sydney's Belvoir Street Theatre in 1991.

Awarded a special Australian Artists' Creative Fellowship by the then Prime Minister, Paul Keating, he has also received an honorary doctorate in literature from the University of Queensland, and an honorary doctorate of letters from the University of Western Australia. He has lived and worked in San Francisco and London and been writer-in-residence at the University of Western Australia, LaTrobe University in Melbourne, the South Bank Centre at Royal Festival Hall, London, and at Brixton Prison in London.

1. A reading of Robert Drewe’s biography reveals a consistent interest in all of his writing. What do you think this is? Look at the names of many of his books. Make an educated guess.
2. Preparing for a close study of the stories in The Rip:
   a) Read each story carefully, taking notes and recording any questions you have.
3. Listen to Drewe’s discussion of his work and his reading of ‘The Whale Watchers’ and ‘The Rip’:
Robert Drewe has said, “In an instant a rip can take you by the legs and change your life forever.”

Have you ever been caught in a rip, or felt the current pulling strongly at your legs? Look at the photograph of a rip. Now read the epigraphs Drewe has chosen for his collection of short stories.

A rip tide is raging  
And the lifeguard is away  
But the ocean doesn’t want me today  
TOM WAITS  
The Ocean Doesn’t Want Me

So we beat on, boats against the current,  
Borne back ceaselessly into the past  
F. SCOTT FITZGERALD  
The Great Gatsby

What do you expect the stories in your text to explore?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

1. Read the title story, “The Rip”.

2. Suddenly his daughter’s existence had never seemed more precarious, their relationship more precious, his love for her more intense. Before the split, the family had swum and played at this beach all the time. On many gentle summer days she’s bobbed in this same parallel tide, teasing him with stabs of fright as her fingers deliberately slipped free of his grasp (his grip as in a nightmare, still slick from applying her sunscreen) and she allowed herself to be swept up by the rip. Nightmare material again: sweeping along the coast and dragged out to sea, Sophie was a reckless little cork. (p. 187)

How and why has the narrator’s perception of his memory altered?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
3. Suddenly his imagination was uncomfortably vivid. The unnatural green and bronze sunset, the perpetual threat of nature and the abruptness of savage chance engulfed the beach in a sombre mood, isolating them from the normality of the coast-road traffic and the bland suburban roofs of the hinterland. The sea had turned sepia. Dusk enhanced the crack of the waves and the aggressive clatter of shells on the sand. Even the hazy air was odd, as if they were peering through smeared glass. The horizon had vanished and it was hard to tell if they were breathing sea mist or bushfire smoke. (p.188)

Annotate this passage from the story, noting Drewe’s use of the senses in his description. What atmosphere and mood does Drewe evoke? What is foreshadowed?

____________________________________________________________________________________

____________________________________________________________________________________

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____________________________________________________________________________________

Creative response: choose one option

• Continue the story

• Rewrite the incident from Sophie’s point of view

You can type this up and put it in your holiday homework booklet to be submitted when you return to school in January. Review your writing and think about doing at least 2 DRAFTS.
An American novelist and naturalized Englishman, Henry James was an important figure in transatlantic literary culture of the day.

Born on April 15, 1843, in New York City, Henry James became one of his generation's most well-known writers and remains so to this day for such works as *The Portrait of a Lady* and *The Turn of the Screw*. Having lived in England for 40 years, James became a British subject in 1915, the year before his death. He died on February 28, 1916, in London, England.

*The Turn of the Screw*, originally published in 1898, is a ghost story novella. Due to its ambiguous content, it became a favourite text of academics who subscribe to New Criticism. The novella has had differing interpretations, often mutually exclusive. Many critics have tried to determine the exact nature of the evil hinted at by the story. However, others have argued that the true brilliance of the novella comes with its ability to create an intimate confusion and suspense for the reader.

1. Add three interesting facts and/or pieces of gossip to the author's profile:

2. Read the novella, then complete the following:
   - One word review: ...........................................
   - What is your interpretation of the evil hinted at by the story. Justify your evaluation, supporting it with evidence:
• Do the quiz on the novella at www.sparknotes.com/lit/screw/quiz/html. Submit your answers. Write your score : .................

• Imagine you are producing and directing a film adaptation of The Turn of the Screw. Cast it, and find a location/s where you will shoot the film.
Seamus Heaney Biography
Academic, Educator, Poet, Journalist (1939–2013)

“The poet understands he has a veteran's understanding that the world is not quite trustworthy, and that we must be grateful for it when it is trustworthy.”
—Seamus Heaney

Synopsis
Born in County Londonderry, Northern Ireland, on April 13, 1939, Seamus Heaney published his first poetry book in 1966, *Death of a Naturalist*, creating vivid portraits of rural life. Later work looked at his homeland's civil war, and he won the 1995 Nobel Prize in Literature for his globally acclaimed oeuvre, with its focus on love, nature and memory. A professor and speaker, Heaney died on August 30, 2013.

Background and Early Career
Seamus Justin Heaney was born on April 13, 1939, on a farm in the Castledâwson, County Londonderry region of Northern Ireland, the first of nine children in a Catholic family. He received a scholarship to attend the boarding school St. Columb's College in Derry and went on to Queens University in Belfast, studying English and graduating in 1961.
Heaney worked as a schoolteacher for a time before becoming a college lecturer and eventually working as a freelance scribe by the early '70s. In 1965, he married Marie Devlin, a fellow writer who would figure prominently in Heaney's work. The couple went on to have three children.

Acclaimed Poet
Seamus Heaney had his poetry collection debut in 1966 with *Death of a Naturalist*, and went on to publish many more lauded books of poems that included *North* (1974), *Station Island* (1984), *The Spirit Level* (1996) and *District and Circle* (2006). Over the years, he also became known for his prose writing and work as an editor, as well as serving as a professor at Harvard and Oxford universities.

Nature, Love and Memory
Heaney's work is often a paean to the beauty and depth of nature, and he achieved great popularity among both general readers and the literary establishment, garnering a massive following in the United Kingdom. He wrote eloquently about love, mythology, memory (particularly on his own rural upbringing) and various forms of human relationships. Heaney also provided commentary on the sectarian civil war, known as the Troubles, which had beset Northern Ireland in works such as "Whatever You Say, Say Nothing."
Heaney was later applauded for his translation of the epic poem *Beowulf*(2000), a global best-seller for which he won the Whitbread Prize. He had also crafted translations of *Laments*, by Jan Kochanowski, Sophocles's*Philoctetes* and Robert Henryson's *The Testament of Cresseid & Seven Fables*.

Wins Nobel Prize
Heaney was awarded the Nobel Prize in Literature in 1995 and later received England's T.S. Eliot and David Cohen prizes, among a wide array of accolades. He was known for his speaking engagements as well, and, as such, traveled across the world to share his art and ideas.
Death of a Naturalist
BY SEAMUS HEANEY

All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell.
There were dragonflies, spotted butterflies,
But best of all was the warm thick slobber
Of frogspawn that grew like clotted water
In the shade of the banks. Here, every spring
I would fill jampotfuls of the jellied
Specks to range on window sills at home,
On shelves at school, and wait and watch until
The fattening dots burst, into nimble
Swimming tadpoles. Miss Walls would tell us how
The daddy frog was called a bullfrog
And how he croaked and how the mammy frog
Laid hundreds of little eggs and this was
Frogspawn. You could tell the weather by frogs too
For they were yellow in the sun and brown
In rain.

Then one hot day when fields were rank
With cowdung in the grass the angry frogs
Invaded the flax-dam; I ducked through hedges
To a coarse croaking that I had not heard
Before. The air was thick with a bass chorus.
Right down the dam gross bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.
I sickened, turned, and ran. The great slime kings
Were gathered there for vengeance and I knew
That if I dipped my hand the spawn would clutch it.
## Analysing Poetry: Heaney’s *Death of a Naturalist*

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<th>Key aspects/questions</th>
<th>Description</th>
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<tr>
<td>What is the poem about?</td>
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<td>What is the significance of the title?</td>
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<td>What are the key ideas and concerns of the poem? What is Heaney’s view of these?</td>
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<td>What is the setting of the poem? Is it significant?</td>
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<td>Who is the narrator? What effect does this have on the poem’s message.</td>
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<td>Does the poem have a particular structure and/or rhyming scheme? If so what does it contribute to the meaning of the poem?</td>
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<td>How would you describe the language of the poem? What does this add to the meaning?</td>
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<td>What does the poem reveal about the narrator/author/audience?</td>
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The events of Agamemnon take place against a backdrop that would have been familiar to an Athenian audience. Agamemnon is returning from his victory at Troy, which has been besieged for ten years by Greek armies attempting to recover Helen, Agamemnon's brother's wife, who was stolen by the treacherous Trojan Prince, Paris. (The events of the Trojan War are recounted in Homer's Iliad.) The tragedies of the play occur as a result of the crimes committed by Agamemnon's family. His father, Atreus, boiled the children of his own brother, Thyestes, and served them to him. Clytemnestra's lover, Aegisthus (Thyestes's only surviving son), seeks revenge for that crime. Moreover, Agamemnon sacrifices his daughter, Iphigenia, to gain a favourable wind to Troy, and Clytemnestra murders him to avenge her death. The weight of history and heritage becomes a major theme of the play, and indeed the entire trilogy, for the family it depicts cannot escape the cursed cycle of bloodshed propagated by its past. (Sparknotes)

Agamemnon: “The gods made me sacrifice Iphigenia to ensure safe passage for the Greek fleet so that I could retrieve my brother's wife Helen from Troy. I owed a blood debt to my brother Menelaus. I sacked Troy, killed the king and return with Troy’s gold and Cassandra as my slave. I long to see my country and my wife”.

Clytemnestra: “I ruled Argos for ten years, keeping order while Agamemnon was at war against Troy. I will never forgive him for killing our beloved daughter Iphigenia. I have plotted to kill him in revenge. And now he has brought home that woman Cassandra! I will kill her too”.

Read some more about Helen of Troy and Agamemnon’s family history for background to the cycle of revenge and justice.
Imagine you are Agamemnon or Clytemnestra. Write a monologue in which you justify your violent, murderous vendetta. Look at the passage provided and try to emulate Aeschylus' language, imagery and style of dialogue.

LAUNDER:

We'll thank the gods, my lady — first this story,
let me lose myself in the wonder of it all
Tell it start to finish, tell us all.

CLYTEMNESTRA:
The city’s ours — in our hands this very day!
I can hear the cries in crossfire rock the walls.
Pour oil and wine in the same bowl,
what have you, Friendship? A struggle to the end.
So with the victors and the victims – outlaws,
you can hear them clashing like their fates.

They are kneeling by the bodies of the dead,
embracing men and brothers, infants over
the aged joints that gave them life, and cobbling
as the yoke constrains their last free breath,
for every thief one lost.

And the others,
there, plunging breakneck through the night —
the labour of battle sets them down, ravenous,
to breakfast on the last remains of Troy.
Not by rank but chance, by the lots they draw,
they lodge in the houses captured by the spear,
settling in so soon, released from the open sky,
the frost and dew. Lucky men, off guard at last,
they sleep away their first good night in years.

If only they are revering the city’s gods,
the shrines of the gods who love the conquered land,
no plunderer will be plundered in return.
Just let no lust, no mad desire seize the armies
to ravish what they must not touch —
overwhelmed by all they’ve won!

The run for home

and safety waits, the swerve at the post,
the final lap of the grueling two-lap race.

And even if the men come back with no offence
to the gods, the avenging dead may never rest —
Oh, let no new disaster strike! And here
you have it, what a woman has to say.
Let the best win out, clear to see,
A small desire but all that I could want.