

# YEAR 12 LITERATURE HOLIDAY HOMEWORK



## 2020

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<b>Holiday Homework Required:</b>	<ol style="list-style-type: none"><li>1. Read ALL of the Texts</li><li>2. Complete the Holiday Homework Booklet (due first day back)</li></ol>
<b>Recommended Work:</b>	<ol style="list-style-type: none"><li>1. Read Biographies on each Author</li><li>2. Do your own research into each of the texts for extra reading.</li></ol>
<b>Resources Required for Subject:</b>	<ol style="list-style-type: none"><li>1. The Texts</li><li>2. Google</li><li>3. YouTube</li><li>4. Pens and Paper</li></ol>
<b>Key Links:</b>	Study Design, past exams and examiners reports available at: <a href="http://vcaa.vic.edu.au">vcaa.vic.edu.au</a>
<b>Additional Resources:</b>	Text Book, VATE Perspectives, Insight on Texts.

# SWINBURNE SENIOR SECONDARY COLLEGE

## 2020: LITERATURE UNITS 3 & 4

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

### Scope of study

VCE Literature focuses on the meaning derived from texts, the relationship between texts, the contexts in which texts are produced and read, and the experiences the reader brings to the texts. In VCE Literature students undertake close reading of texts and analyse how language and literary elements and techniques function within a text. Emphasis is placed on recognition of a text's complexity and meaning, and on consideration of how that meaning is embodied in its literary form. The study provides opportunities for reading deeply, widely and critically, responding analytically and creatively, and appreciating the aesthetic merit of texts. VCE Literature enables students to examine the historical and cultural contexts within which both readers and texts are situated. It investigates the assumptions, views and values which both writer and reader bring to the texts and it encourages students to contemplate how we read as well as what we read. It considers how literary criticism informs the readings of texts and the ways texts relate to their contexts and to each other. Accordingly, the texts selected for study are drawn from the past through to the present, and vary in form and social and cultural contexts.

### Rationale

VCE Literature provides opportunities for students to develop their awareness of other people, places and cultures and explore the way texts represent the complexity of human experience. Students examine the evolving and dialogic nature of texts, the changing contexts in which they were produced and notions of value. They develop an understanding and appreciation of literature, and an ability to reflect critically on the aesthetic and intellectual aspects of texts. The study of Literature enables students to consider the power and complexity of language, the ways literary features and techniques contribute to meaning and the significance of form and structure. They develop their capacity to read and interpret texts and reflect on their interpretations and those of others, and in turn reflect on their personal experience and the experiences of others, cultivating an awareness that there are multiple readings of texts and that the nature of language and text is dynamic. They are encouraged to be independent, innovative and creative, developing the ability to read deeply and widely and to establish and articulate their views through creative and analytical responses.

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.

### TEXT LIST 2020

<i>Literature for Senior Students</i>	Robert Beardwood
<i>Hippolytus</i>	Euripides
<i>"Baron in the Trees", in Our Ancestors</i>	Italo Calvino
<i>Picnic at Hanging Rock</i>	Joan Lindsay
<i>Only the Animals</i>	Ceridwen Dovey*
<i>Ariel</i>	Sylvia Plath*

\* VCAA has set the list of short stories and poems for study. They are listed on the VCAA website and in the back of this booklet.

# UNIT 3: Form and transformation

In this unit students consider how the form of a text affects meaning, and how writers construct their texts. They investigate ways writers adapt and transform texts and how meaning is affected as texts are adapted and transformed. They consider how the perspectives of those adapting texts may inform or influence the adaptations. Students draw on their study of adaptations and transformations to develop creative responses to texts. Students develop their skills in communicating ideas in both written and oral forms.

**Area of study 1**                      **Adaptations and transformations**

**Texts for Study:**                      *Picnic at Hanging Rock* by Joan Lindsay  
*Picnic at Hanging Rock* directed by Peter Weir

In this area of study students focus on how the form of text contributes to the meaning of the text. Students develop an understanding of the typical features of a particular form of text and how the conventions associated with it are used, such as the use of imagery and rhythm in a poem or the use of setting, plot and narrative voice in a novel. Students use this understanding to reflect upon the extent to which changing the form of the text affects its meaning. By exploring adaptations, students also consider how creators of adaptations may emphasise or understate perspectives, assumptions and ideas in their presentation of a text.

**Outcome 1** On completion of this unit the student should be able to analyse the extent to which meaning changes when a text is adapted to a different form.

**Area of study 2**                      **Creative responses to texts**

**Text for Study:**                      *Only the Animals* by Ceridwen Dovey

In this area of study students focus on the imaginative techniques used for creating and recreating a literary work. Students use their knowledge of how the meaning of texts can change as form changes to construct their own creative transformations of texts. They learn how writers develop images of people and places, and they develop an understanding of language, voice, form and structure. Students draw inferences from the original text and speculate about the writer's purpose. In their adaptation of the tone and the style of the original text, students develop an understanding of the concerns and attitudes explored. Students develop an understanding of the various ways in which authors craft texts. They reflect critically upon their own responses as they relate to the text, and discuss the purpose and context of their creations.

**Outcome 2** On completion of this unit the student should be able to respond creatively to a text and comment on the connections between the text and the response.

# UNIT 4: Interpreting texts

In this unit students develop critical and analytic responses to texts. They consider the context of their responses to texts as well as the ideas explored in the texts, the style of the language and points of view. They investigate literary criticism informing both the reading and writing of texts. Students develop an informed and sustained interpretation supported by close textual analysis. For the purposes of this unit, literary criticism is characterised by extended, informed and substantiated views on texts and may include reviews, peer-reviewed articles and transcripts of speeches. Specifically, for Unit 4 Outcome 1, the literary criticism selected must reflect different perspectives, assumptions and ideas about the views and values of the text/s studied.

**Area of study 1**                      **Literary perspectives**

**Text for Study:**                      ***The Baron in the Trees* by Italo Calvino**

In this area of study students focus on how different readings of texts may reflect the views and values of both writer and reader. Students consider the ways in which various interpretations of texts can contribute to understanding. They compare and analyse two pieces of literary criticism reflecting different perspectives, assumptions and ideas about the views and values of the text studied. Students identify the issues, ideas and contexts writers choose to explore, the way these are represented in the text/s and the cultural, social, historical and ideological contexts in which they were created. Students enquire into the ways readers may arrive at differing interpretations about a text and the grounds on which they are developed. Through close attention to two pieces of literary criticism reflecting different perspectives, students develop their own response to a text.

**Outcome 1** On completion of this unit students should be able to produce an interpretation of a text using different literary perspectives to inform their view.

**Area of Study 2 Close analysis**

**Texts for Study:**    ***Hippolytus* by Euripides and *Ariel* by Sylvia Plath**

In this area of study students focus on detailed scrutiny of the language, style, concerns and construction of texts. Students attend closely to textual details to examine the ways specific features and/or passages in a text contributes to their overall interpretations. Students consider features of texts including structure, context, ideas, images, characters and situations, and the language in which these are expressed. They develop their interpretations using detailed reference to the text, logical sequencing of ideas and persuasive language.

**Outcome 2** On completion of this unit the student should be able to analyse features of texts and develop and justify interpretations of texts.

# Assessment

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

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.

## Written examination

- Students must not write on the same text twice
- Students must not write on two texts of the same genre

October/November (on a date to be published annually by the VCAA)	Written examination	Marks	Times
	<b>Task A — Literary perspectives</b> Assessment will be based on a written response to a statement related to one selected text from the Literature Text List published annually by the VCAA.	20	Reading time: 15 minutes Writing time: 2 hours
	<b>Task B — Close analysis</b> Assessment will be based on a written response to passages from one selected text from the Literature Text List published annually by the VCAA.	20	
	<b>Total examination score</b>	<b>40</b>	

Week	Learning Goals	Content & Skills	Coursework & Assessment
1 Orientation Jan 28 – Jan 31		<b>Sylvia Plath's <i>Ariel</i> – motherhood poems.</b> Poems for study: <i>Morning Song</i>	
2 Feb 3 – Feb 7		<i>The Night Dances</i> <i>Nick and the Candlestick</i>	
3 Feb 10 – Feb 14		<i>You're</i> <i>Balloons</i> <i>Kindness</i>	<b>Feb 13 &amp; 14:</b> <b>Close Analysis of 3 Plath Poems</b>
4 Feb 17 – Feb 21	<b>Outcome 2:</b> Students should be able to respond creatively to a text and comment on the connections between the text and the response.	Ceridwen Dovey's <i>Only the Animals</i>  Ceridwen Dovey's <i>Only the Animals</i>	
5 Feb 24 – Feb 28		Ceridwen Dovey's <i>Only the Animals</i>  Ceridwen Dovey's <i>Only the Animals</i>	
6 Mar 2 – Mar 6			<b>Mar 2 &amp; 3:</b> Creative SAC (session 1)  <b>Mar 5 &amp; 6:</b> Creative SAC (session 2)
7 <b>Labour Day</b> Mar 9 – Mar 13			<b>Mar 10 &amp; 12:</b> Creative SAC (session 3) <b>Students present their reflective commentaries to the class.</b>
8 Mar 16 – Mar 20		<b>SOIREE</b>  <b>SOIREE</b>	<b>Students present their reflective commentaries to the class.</b>
9 Mar 23 – Mar 27	<b>Outcome 1:</b> Students should be able to analyse the extent to which meaning changes when a text is adapted to a different form.	Joan Lindsay's <i>Picnic at Hanging Rock</i>  Joan Lindsay's <i>Picnic at Hanging Rock</i>	
<b>HOLIDAYS</b>			
10 April 14 – Apr 17		Joan Lindsay's <i>Picnic at Hanging Rock</i>  Joan Lindsay's <i>Picnic at Hanging Rock</i>	
11 April 20 – Apr 24		Joan Lindsay's <i>Picnic at Hanging Rock</i>  Joan Lindsay's <i>Picnic at Hanging Rock</i>	
12 <b>ANZAC Day</b> Apr 27 – May 1		Joan Lindsay's <i>Picnic at Hanging Rock</i>  Joan Lindsay's <i>Picnic at Hanging Rock</i>	<b>April 30:</b> Extended Interpretation <b>May 1:</b> Extended Interpretation
13 May 4 – May 8		Peter Weir's <i>Picnic at Hanging Rock</i> (film)  Peter Weir's <i>Picnic at Hanging Rock</i> (film)	
14 May 11 – May 15		Peter Weir's <i>Picnic at Hanging Rock</i> (film)  Peter Weir's <i>Picnic at Hanging Rock</i> (film)	
15 May 18 – May 22		Peter Weir's <i>Picnic at Hanging Rock</i> (film)	<b>May 21 &amp; 22:</b> Adaptations Practice SAC
16 May 25 – May 29			<b>May 28 &amp; 29:</b> Adaptations SAC
17 June 1 – Jun 5		<b>Mid-Year Exam Preparation and Coursework Finalisation.</b>	
<b>GAT week</b> Queen's birthday Jun 8 – Jun 12	<b>Tuesday 10<sup>th</sup> June:</b> <b>Literature Mid-Year Practice Exam</b> <b>10:00AM in SSSC Auditorium</b>		

Week	Learning Goals	Content & Skills	Coursework & Assessment
1 Jun 15 – Jun 19	<b>Outcome 1:</b> Students should be able to produce an interpretation of a text using different literary perspectives to inform their view.	Italo Calvino's <i>Baron in the Trees</i> Italo Calvino's <i>Baron in the Trees</i>	
2 Jun 22 – Jun 26		Italo Calvino's <i>Baron in the Trees</i> Italo Calvino's <i>Baron in the Trees</i>	
<b>HOLIDAYS</b>			
3 Jul 13 – Jul 17		Italo Calvino's <i>Baron in the Trees</i> Italo Calvino's <i>Baron in the Trees</i>	
4 Jul 20 – Jul 24			<b>Jul 20 &amp; 21: Perspectives Practice SAC</b>
5 Jul 27 – Jul 31			<b>Jul 27 &amp; 28: Perspectives SAC</b>
6 Aug 3 – Aug 7	<b>Outcome 2:</b> Students should be able to analyse features of texts and develop and justify interpretations of texts.	Euripides' <i>Hippolytus</i> Euripides' <i>Hippolytus</i>	
7 Aug 10 – Aug 14		Euripides' <i>Hippolytus</i> Euripides' <i>Hippolytus</i>	
8 Aug 17 – Aug 21			<b>Aug 17 &amp; 18: Close Analysis Practice SAC</b>
9 Aug 24 – Aug 28			<b>Aug 24 &amp; 25: Close Analysis SAC</b>
10 Aug 31 – Sep 4		Sylvia Plath's <i>Ariel</i> Sylvia Plath's <i>Ariel</i>	
11 Sep 7 – Sep 11		Sylvia Plath's <i>Ariel</i>	<b>Sep 10 &amp; 11: Close Analysis Practice SAC</b>
12 Sep 14 – Sep 18			<b>Sep 17 &amp; 18: Close Analysis SAC</b>
<b>HOLIDAYS</b>			
13 Oct 5 – Oct 9	<b>Wednesday 7<sup>th</sup> October: Literature End-Year Practice Exam 10:00AM in SSSC Auditorium</b>	<b>EXAM REVISION</b> <b>EXAM REVISION</b>	
14 Oct 12 – Oct 16		<b>EXAM REVISION</b> <b>EXAM REVISION</b>	
15 Oct 19 – Oct 23			<b>Monday 19<sup>th</sup> October: ALL UNIT 4 WORK DUE.</b>
16 Oct 26 – Oct 30			
17 Nov 2 – Nov 6			

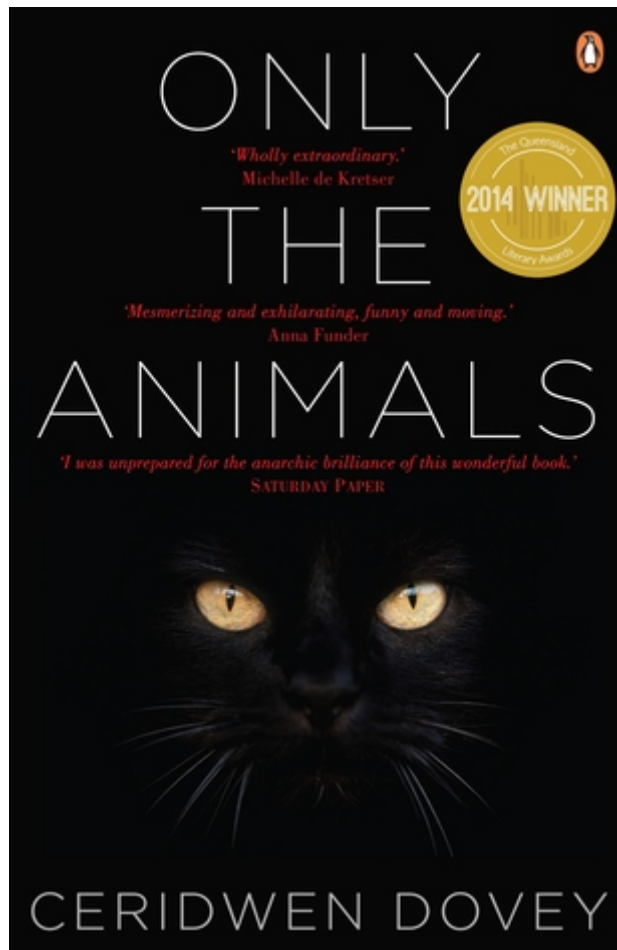
# UNIT 3

## Area of Study 2:

### Creative Responses to Texts

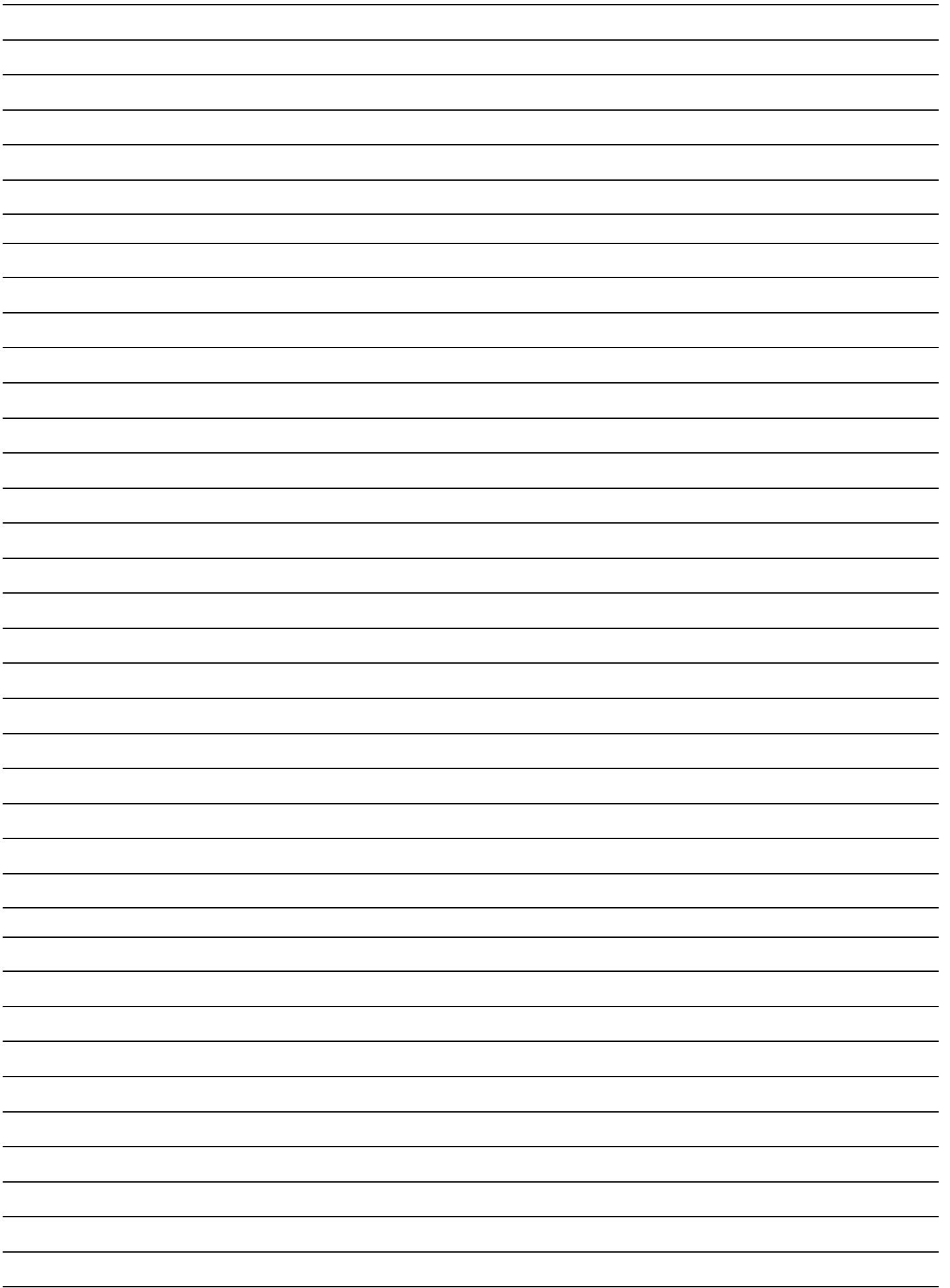
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## Ceridwen Dovey's *Only the Animals*









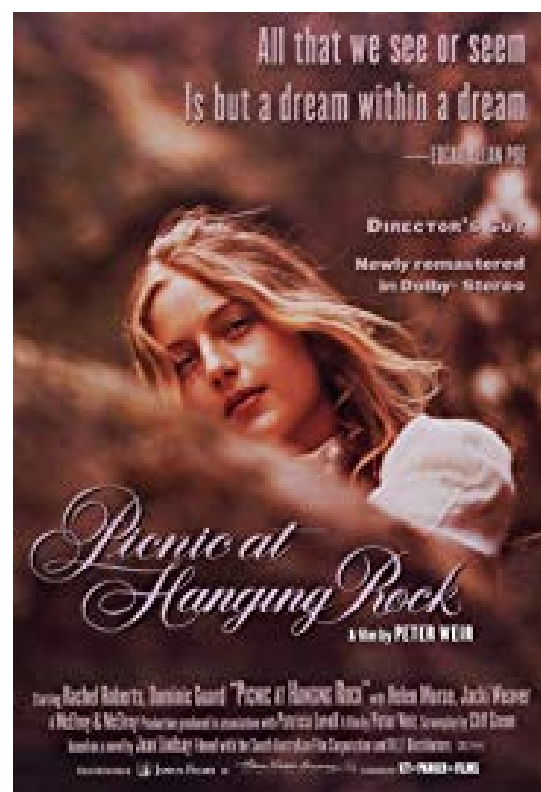
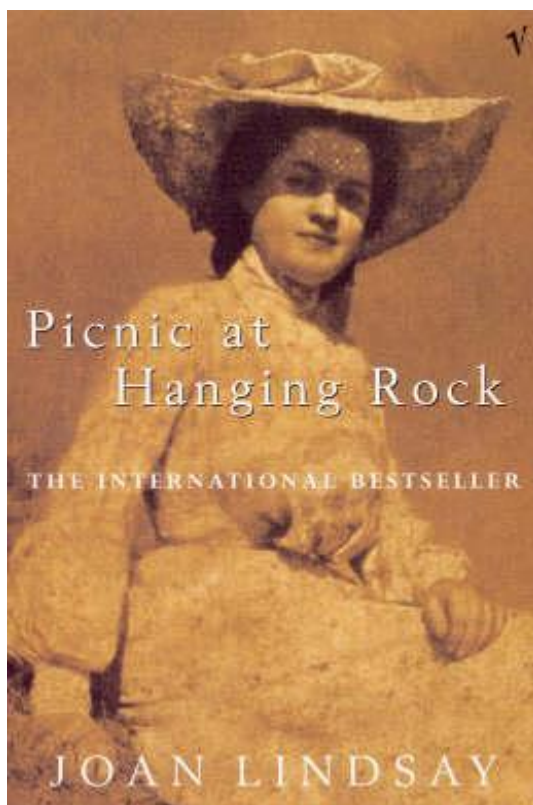
# UNIT 3

## Area of Study 1

### Adaptations and Transformations

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## Joan Lindsay's *Picnic at Hanging Rock* AND Peter Weir's *Picnic at Hanging Rock*





# Peter Weir's *Picnic at Hanging Rock*

"For his 1975 film *Picnic at Hanging Rock*, the Australian director Peter Weir wanted an Impressionistic look and feel, a gauzy, painterly aesthetic. He and his cinematographer, Russell Boyd, finally landed on a solution: They bought a variety of wedding veils from a bridal store, using the different fabrics and textures to create scenes in which the characters seemed to glow from within." - *The Atlantic* (2018)



Still images from Peter Weir's 1975 film adaptation of *Picnic at Hanging Rock*

"...chirped the light canary voice of Mademoiselle, for whom the petite Irma would do no wrong. The girl's voluptuous little breasts, her dimples, full red lips, naughty black eyes and glossy black ringlets, were a continual source of aesthetic pleasure"

"... Marion Quade had spent the greater part of her seventeen years in the relentless pursuit of knowledge. Small wonder that her thin intelligent features, sensitive nose that appeared to be always on the scent of something long awaited and sought, and thing swift legs, she had come to resemble a greyhound."

"...Miranda a little ahead gliding through tall grasses that brushed her pale skirts, Marion and Irma following arm in arm with Edith bumbling along in the rear."

"What was her name, the tall girl with straight yellow hair, who had gone skimming over the water like one of the white swans on his [Michael Fitzhubert's] Uncle's lake?"

**Write an analytical paragraph that compares the characterisation of the girls in Peter Weir's film with Joan Lindsay's novel. Think about the similarities and differences, as well as the impact of these changes on the reader or audience.**

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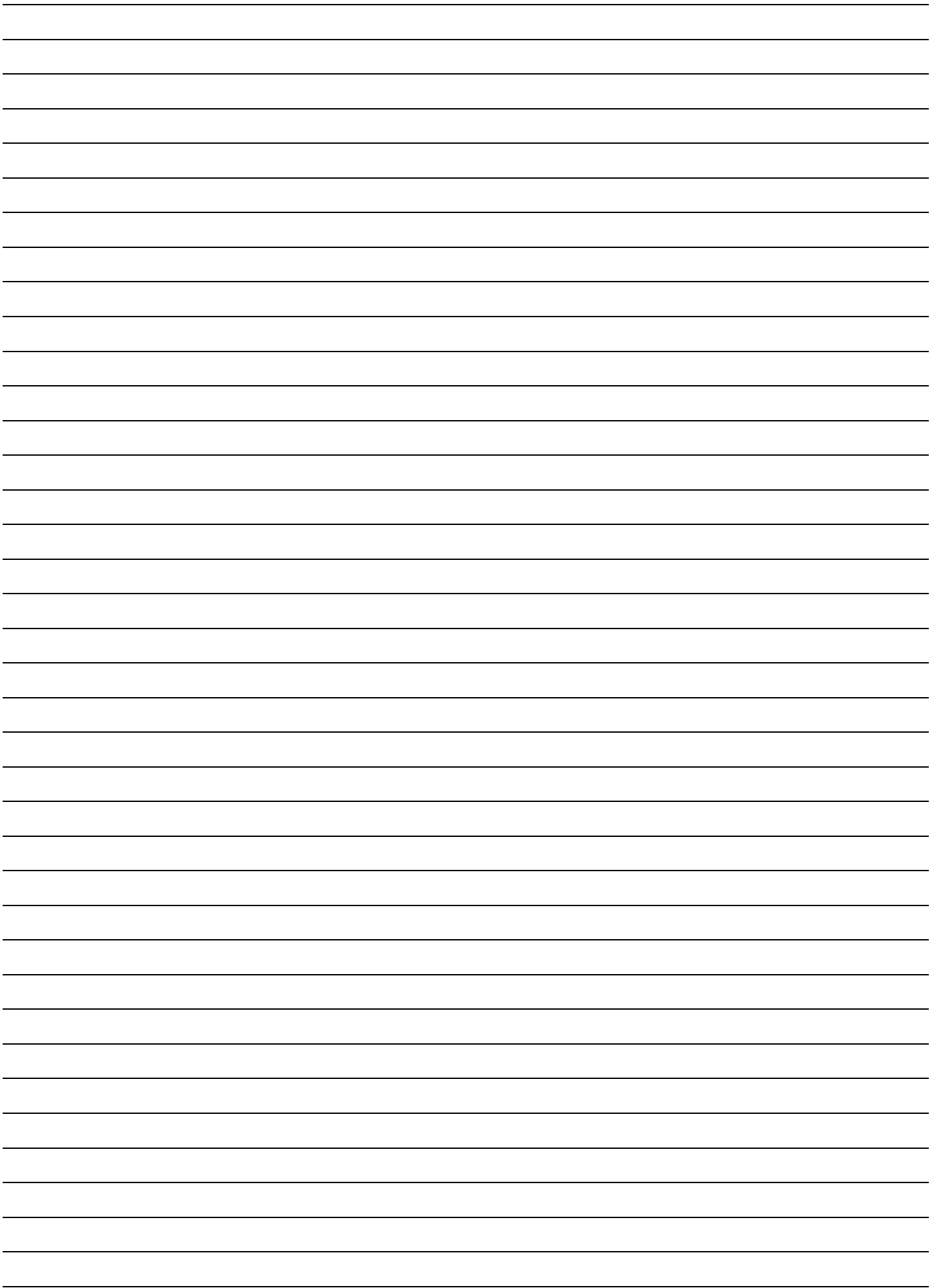
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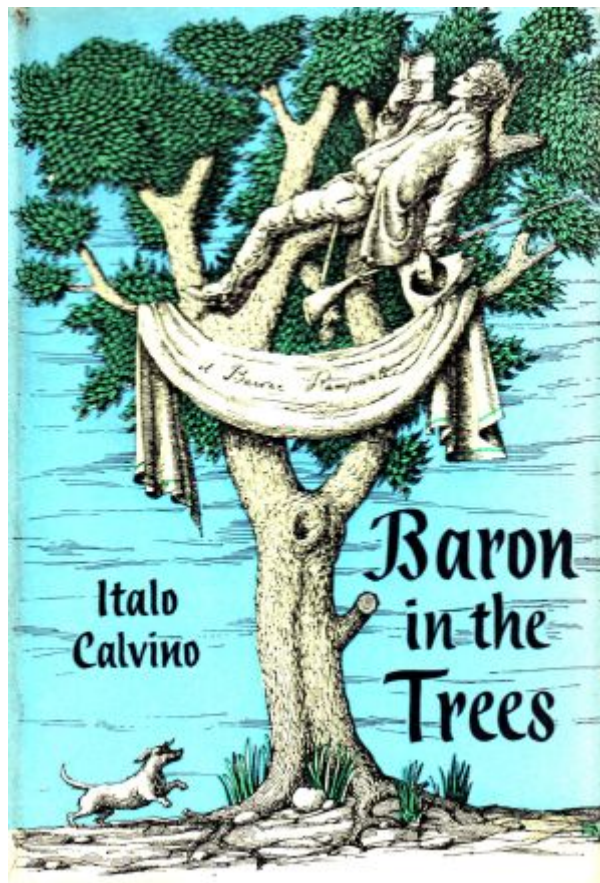
# UNIT 4

## Area of Study 1

### Literary Perspectives

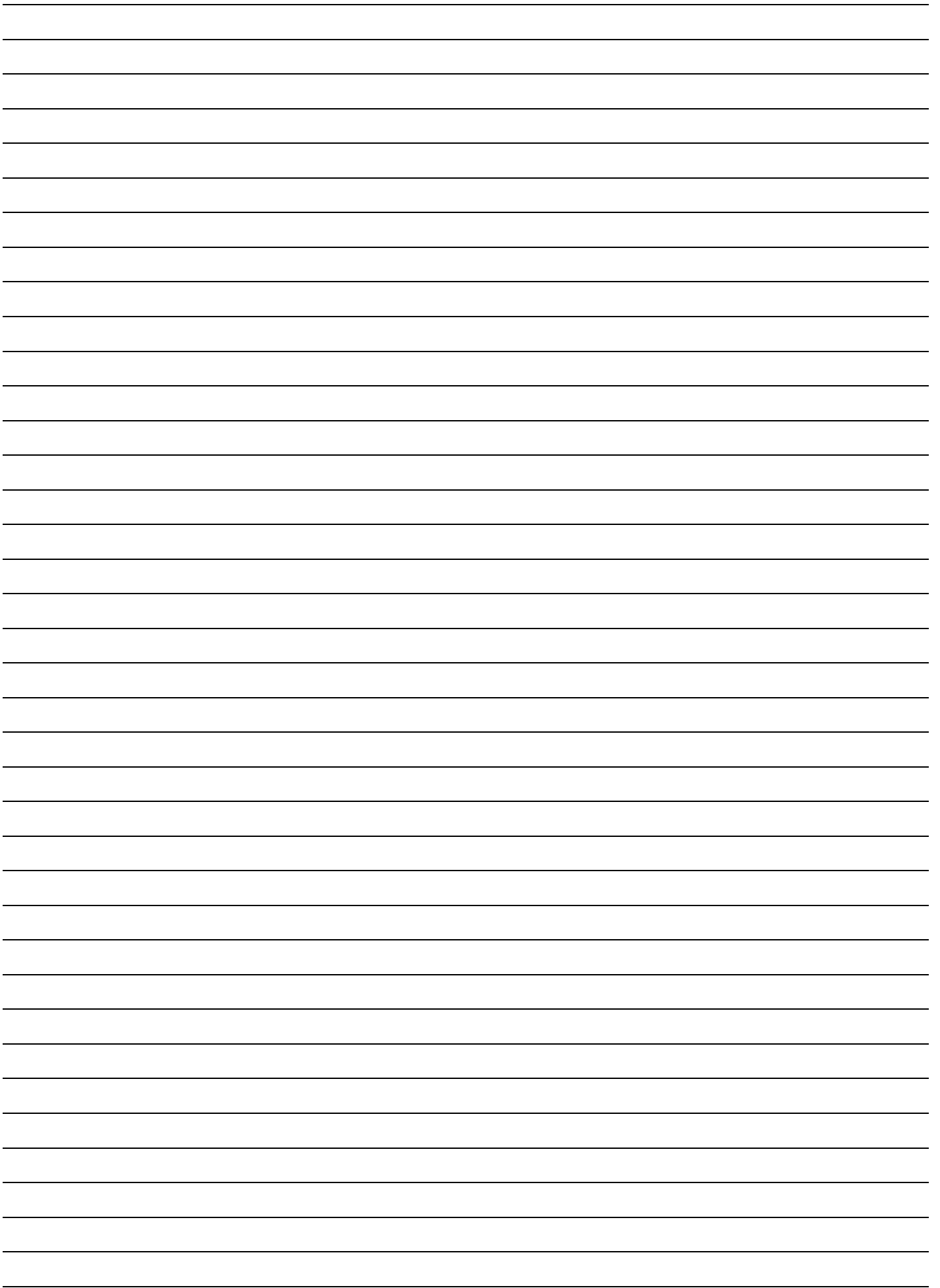
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## Italo Calvino's *Baron in the Trees*









# UNIT 4

## Area of Study 2

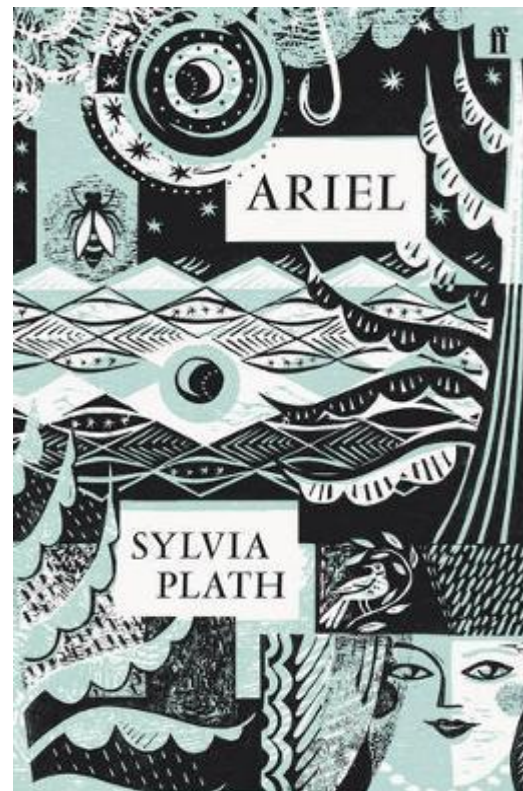
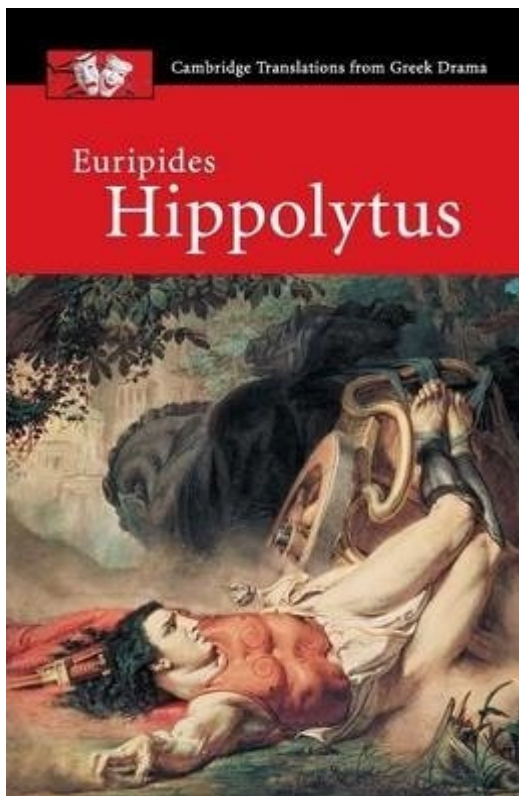
### Close Analysis

In this area of study students focus on detailed scrutiny of the language, style, concerns and construction of texts. Students attend closely to textual details to examine the ways specific features and/or passages in a text contributes to their overall interpretations. Students consider features of texts including structure, context, ideas, images, characters and situations, and the language in which these are expressed. They develop their interpretations using detailed reference to the text, logical sequencing of ideas and persuasive language.

## Euripides' *Hippolytus*

AND

## Sylvia Plath's *Ariel*



**The Applicant**  
BY SYLVIA PLATH

First, are you our sort of a person?  
Do you wear  
A glass eye, false teeth or a crutch,  
A brace or a hook,  
Rubber breasts or a rubber crotch,

Stitches to show something's missing? No, no? Then  
How can we give you a thing?  
Stop crying.  
Open your hand.  
Empty? Empty. Here is a hand

To fill it and willing  
To bring teacups and roll away headaches  
And do whatever you tell it.  
Will you marry it?  
It is guaranteed

To thumb shut your eyes at the end  
And dissolve of sorrow.  
We make new stock from the salt.  
I notice you are stark naked.  
How about this suit——

Black and stiff, but not a bad fit.  
Will you marry it?  
It is waterproof, shatterproof, proof  
Against fire and bombs through the roof.  
Believe me, they'll bury you in it.

Now your head, excuse me, is empty.  
I have the ticket for that.  
Come here, sweetie, out of the closet.  
Well, what do you think of *that*?  
Naked as paper to start

But in twenty-five years she'll be silver,  
In fifty, gold.  
A living doll, everywhere you look.  
It can sew, it can cook,  
It can talk, talk, talk.

It works, there is nothing wrong with it.  
You have a hole, it's a poultice.  
You have an eye, it's an image.  
My boy, it's your last resort.  
Will you marry it, marry it, marry it.

## Analysing Poetry: Sylvia Plath's "The Applicant"

Key aspects/questions	Statement and Description	Key Images/phrases/words
What is the poem about?		
What is the significance of the title?		
What are the key issues/ideas/concerns of the poem? What is Plath's view of these?		
What is the setting of the poem? How is it significant?		
Does the poem have a particular structure and/or rhyming scheme? If so what does it contribute to the meaning of the poem?		
How would you describe the language of the poem? What do the images and sounds contribute to the poem?		
What does the poem reveal about the narrator/author/audience?		

Write at least a paragraph, beginning with a thesis statement, analysing the poem's features, suggesting what Plath's views are.

In "The Applicant", Sylvia Plath reveals...

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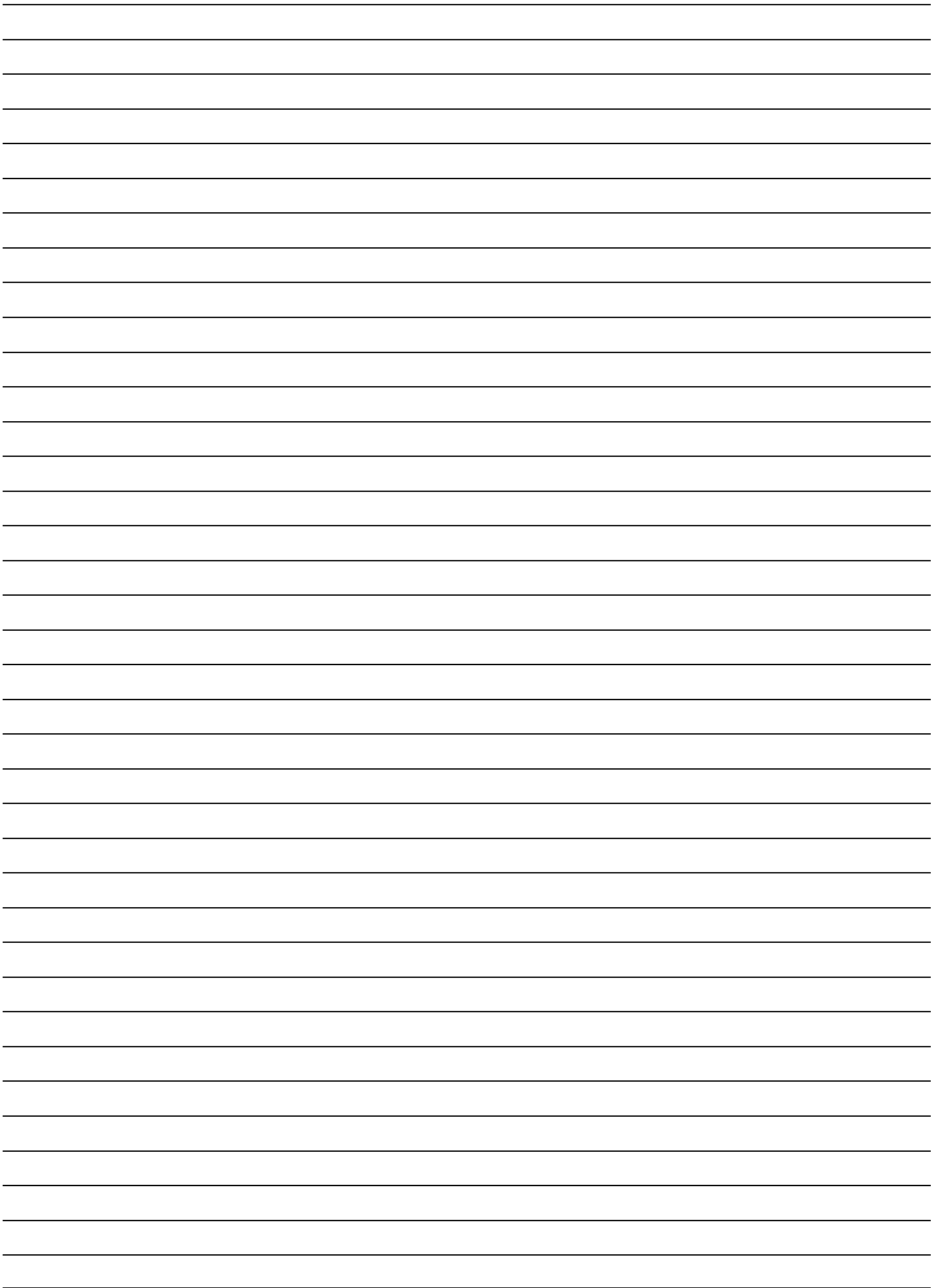
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# Euripides' **Hippolytus**

By Euripides



*Hippolytus has many interesting elements that are common in many of Euripides's plays, namely the attacks on women and the unjust dealings of the gods. Aphrodite is clearly unjust and vindictive when she makes Phaedra fall in love with her stepson. She is so angered by what she perceives as an insult that she is willing to wreck the lives of several characters. Artemis is equally unjust, however, when despite her knowledge and power, she decides not to help her most devoted follower, instead allowing Aphrodite and Poseidon to have their ways with him.*

## **After Reading the Play...**

**How do you feel about the Greek gods and their ideas of justice?**

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**Do you think they are concerned about with the suffering of "mortals"?**

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# 2020: Year 12 Literature

## Holiday Preparation

### Reading/Viewing/Listening to the Texts

The most important part of your preparation for Year 12 Literature is making sure you have read the texts before your first day back in 2020. On your first reading of the texts, definitely read them for enjoyment, but make some mental notes of moments you think are significant to the stories. Think about the different ideas that are explored in each text and maybe read a few reviews after you've finished each one. Take some time to complete each task in the Holiday Homework when you finish each text, as these will help extend your knowledge. Happy Reading!

### Suggested Holiday Preparation Calendar

Use the calendar below as a checklist as you complete your preparation for Year 12 Literature.

<b>School Holidays:</b> Monday to Friday	<b>Suggested Preparation</b>
<b>Week 1:</b> <i>Dec 17 - Dec 21</i>	<b>Read</b> the selected poems from <i>Ariel</i> by Sylvia Plath Poems for study: 'Morning Song', 'Sheep in Fog', 'The Applicant', 'Lady Lazarus', 'Tulips', 'Cut', 'The Night Dances', 'Poppies in October', 'Nick and the Candlestick', 'The Moon and the Yew Tree', 'Letter in November', 'Daddy', 'You're', 'The Arrival of the Bee Box', 'The Munich Mannequins', 'Balloons', 'Kindness', 'Words'
<b>Week 2:</b> <i>Dec 24 - Dec 28</i>	<b>Read</b> <i>Baron in the Trees</i> by Italo Calvino Baron Cosimo Piovasco di Rondo, on 5 June 1767, at the age of 12, rejects a plateful of snails at the family dining table, climbs a tree and never again returns to earth. In adopting this eccentric life in the trees, Cosimo creates a rich and adventure-filled world for himself.
<b>Week 3:</b> <i>Dec 31 - Jan 4</i>	<b>Read</b> <i>Baron in the Trees</i> by Italo Calvino
<b>Week 4:</b> <i>Jan 7 - Jan 11</i>	<b>Read</b> <i>Hippolytus</i> by Euripides <b>Read</b> one short story from <i>Only the Animals</i> by Ceridwen Dovey <b>Complete</b> <i>Only the Animals</i> task in the Holiday Homework Booklet <b>Complete</b> <i>Hippolytus</i> task in the Holiday Homework Booklet
<b>Week 5:</b> <i>Jan 14 - Jan 18</i>	<b>Read</b> <i>Picnic at Hanging Rock</i> by Joan Lindsay Joan Lindsay's <i>Picnic at Hanging Rock</i> is an Australian classic. It tells the story of a disastrous school excursion and the spiralling aftermath of disappearance and escalating tragedy. As the after-effects of the doomed picnic continue to reverberate through the school and outwards into the wider community, we are left to wonder at the mysterious cause of the girls' disappearance. The horror deepens as we are faced with the incapacity of any of the authorities to halt, deflect or resist the spiralling crisis. This makes the story compelling, and the unresolved nature of the conclusion serves to increase its menacing fascination
<b>Week 6:</b> <i>Jan 21 - Jan 25</i>	<b>Read</b> <i>Picnic at Hanging Rock</i> by Joan Lindsay <b>Complete</b> <i>Picnic at Hanging Rock</i> task in the Holiday Homework Booklet