

YEAR 12 LITERATURE HOLIDAY HOMEWORK



2022

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Holiday Homework Required:	 Read ALL of the Texts Complete the Holiday Homework Booklet (due first day back) 	
Recommended Work:	 Read Biographies on each Author Do your own research into each of the texts for extra reading. 	
Resources Required for Subject:	 The Texts Google YouTube Pens and Paper 	
Key Links:	Study Design, past exams and examiners reports available at: vcaa.vic.edu.au	
Additional Resources:	Text Book, VATE Perspectives, Insight on 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	Written examination	Marks	Times
(on a date to be published annually by the VCAA)	Task A — Literary perspectives 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
	Task B — Close analysisAssessment will be basedon a written response topassages from one selectedtext from the Literature TextList published annually bythe VCAA.	20	
	Total examination score	40	

SWINBURNE SENIOR SECONDARY COLLEGE 2022: 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 2021

Literature for Senior Students Hippolytus Dracula Picnic at Hanging Rock Only the Animals Ariel Robert Beardwood Euripides Bram Stoker Joan Lindsay Ceridwen Dovey* 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.

Week	Learning Goals	Content & Skills	Coursework & Assessment
1 Orientation		Sylvia Plath's Ariel:	
Jan 31 – Feb 4		"motherhood poems" Morning Song	
2	ARIEL	The Night Dances Nick and the Candlestick	
Feb 7 – Feb 11	ANILL	You're	
3		Balloons Kindness	Feb 17 & 18: Close Analysis of 3 Plath Poems
Feb 14 – Feb 18			
4			
Feb 21 – Feb 25			
5			
Feb 28 – Mar 4	ONLY THE ANIMALS		
6	Outcome 2: Students should be		
Mar 7 – Mar 11	able to respond creatively to		
7 Labour Day	Only the Animals and comment		Mar 18 & 19: Creative SAC (session 1)
Mar 14 – Mar 18	on the connections between		
8	the text and the response.		Mar 21 & 22: Creative SAC (session 2)
Mar 21 – Mar 25			Mar 24 & 25: Creative SAC (session 3)
9			SOIREE SOIREE
Mar 28 – Apr 1			JOINEE
10			
Apr 4 – Apr 8			
		HOLIDAYS	
11 ANZAC Day			
April 26 – Apr 29			
12			
May 2 – May 6	PICNIC AT HANGING ROCK		
13	Outcome 1: Students should		
May 9 – May 13	be able to analyse the extent to		
14	which meaning changes when		
May 16 – May 20	a text is adapted to a different		
15	form.		May 23 & 24: Adaptations Practice SAC
May 23 – May 27			
16			May 30 & 31: Adaptations SAC
May 30 – June 2			
17 GAT week			
Jun 6 – Jun 10			

Week	Learning Goals	Content & Skills	Coursework & Assessment
1 Queen's birthday	HIPPOLYTUS		
Jun 13 – Jun 17	Outcome 2: Students should be		
2	able to analyse features of		
— Jun 20 – Jun 24	texts and develop and justify		
	interpretations of texts.		
	H	OLIDAYS	
3			Jul 14 & 15: Hippolytus Practice SAC
Jul 11 – Jul 15			
4	DRACULA		Jul 21 & 22: Hippolytus Practice SAC
Jul 18 – Jul 22	Outcome 1: Students should be		
5	able to produce an		
Jul 25 – Jul 29	interpretation of a text using		
6	different literary perspectives to		
	inform their view.		
Aug 1 – Aug 5			
7			
Aug 8 – Aug 12			Aug 15 & 19: Perspectives Practice SAC
8			
Aug 15 – Aug 19	ARIEL		Aug 22 & 23: Perspectives Practice SAC
9	Outcome 2: Students should be		Aug 22 of 2511 erspectives induce one
Aug 22 – Aug 26	able to analyse features of		
10	texts and develop and justify		
Aug 29 – Sep 2	interpretations of texts.		
11			
Sep 5 – Sep 9			Cant 13 8 13: Arial Drastics CAC
12			Sept 12 & 13: Ariel Practice SAC
Sep 12 – Sep 16			
	H	OLIDAYS	
13			Oct 6 & 7: Ariel SAC
Oct 3 – Oct 7			
14			
Oct 10 – Oct 14			
15			
Oct 17 – Oct 21			
16	EXAM REVISION		
Oct 24 – Oct 28			
17 Melbourne Cup			
Oct 31 – Nov 4			
18			
Nov 7 – Nov 11			
19			
Nov 14 – Nov 18			

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 1Adaptations and transformationsTexts 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: Dracula by Bram Stoker

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

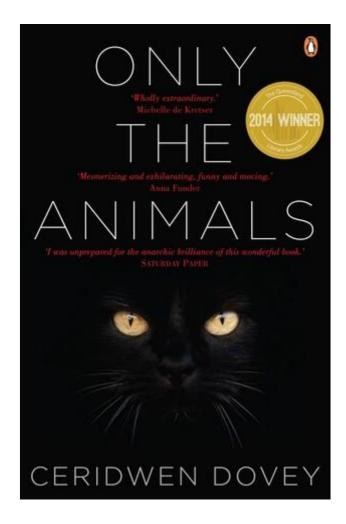
In this area of study students focus on detailed scrutiny of the language, style, concerns and construction of texts. Students attend closely to textual details to examine the ways specific features and/or passages in a text contributes to their overall interpretations. Students consider features of 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.

UNIT 3 Area of Study 2: Creative Responses to Texts

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.

Ceridwen Dovey's Only the Animals



Ceridwen Dovey's **Only the Animals**

"This collection unflinchingly illuminates human nature, and makes clear that the rest of the natural world can only bear witness. "Ignore the animals," a drunken drifter proclaims in the first story. "They're our only and most loyal spectators." –*The New Yorker (2015)*

Read "I, the Elephant, Wrote This" or "Pigeons, a Pony, the Tomcat and I"

Dovey's work interrogates the relationships between humans and animals, asking us to question the role we play in the lives of innocent animals as well as reflecting on the impact we have on society.

Write your own creative piece that draws on similar themes and writing style as Dovey's. Try to include:

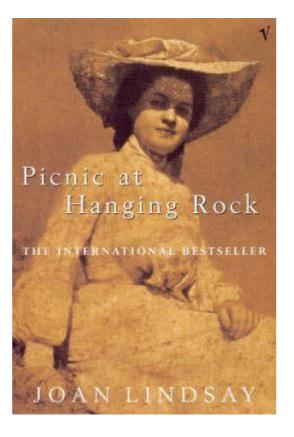
- \circ A conflict
- An animal's perspective
- A literary figure or specific writing style
- $\circ~$ A quote to head your piece, that will reflect your overarching theme

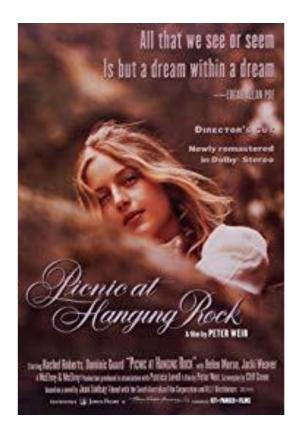
UNIT 3 Area of Study 1 Adaptations and Transformations

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.

Joan Lindsay's *Picnic at Hanging Rock* AND

Peter Weir's Picnic at Hanging Rock





Joan Lindsay's **Picnic at Hanging Rock**

"The book opens on the morning of Valentine's Day, 1900, on the grounds of an Australian boarding school: the cicadas shrilling and dahlias drooping, the lawn steaming in the sunshine, the "shimmering summer morning warm and still." Girls flutter around like butterflies, exchanging "madly romantic" cards and preparing for the fateful picnic—during which three girls will disappear, in their corsets and ribbons, while exploring the Jungian monolith in the title of the book." — *The New Yorker (2018)*

After reading the novel, reflect on the portrayal of the Australian landscape.

Lindsay describes rock itself as "tantalisingly hidden behind the screen of tall forest trees" and a "splendid spectacle, as if by special arrangement between Heaven and the Head Mistress of Appleyard College, was brilliantly illuminated for their inspection. On the steep southern facade the play of golden light and deep violet shade revealed the intricate construction of long vertical slabs; some smooth as giant tombstones, others grooved and fluted by prehistoric architecture of wind and water, ice and fire."

Miranda is noted for being "well used to the bush", but Mr Hussey fears for the girls as "even the lowest and most accessible levels of the Rock are exceedingly treacherous, especially for inexperienced girls in long summer dresses."

Using these quotes, write a short paragraph which forms an interpretation of the presentation of Australian Landscape in Lindsay's text.

- \circ $\;$ How does she create a sense of suspense through the landscape?
- What lurks underneath the civilised world of Appleyard College?
- Which voices are heard or silenced?

Throughout Picnic at Hanging Rock, Lindsay uses the Australian landscape to...

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."

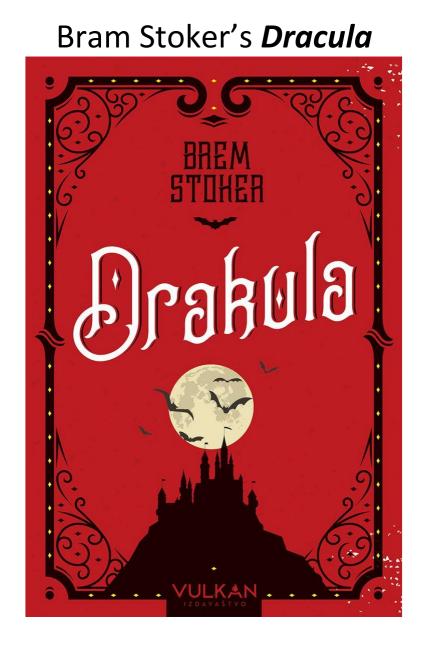
"...Miranda a little ahead gliding through tall glasses that brushed her pale skirts, Marion and Irmafollowing arm in arm with Edith bumbling along in the rear."

"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.

UNIT 4 Area of Study 1 Literary Perspectives

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.

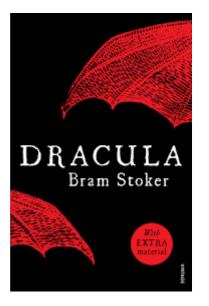


Bram Stoker's Dracula

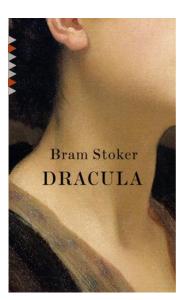
What are 5 typical features of Gothic literature?

What is an epistolary novel? What examples of this literary form can you list?

Compare these three covers of the novel *Dracula* and discuss what Gothic elements are depicted:



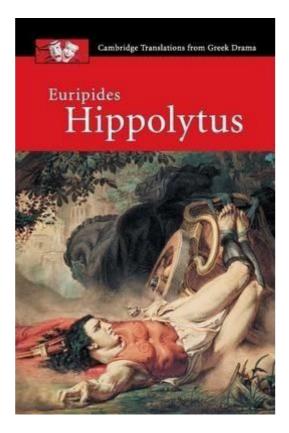


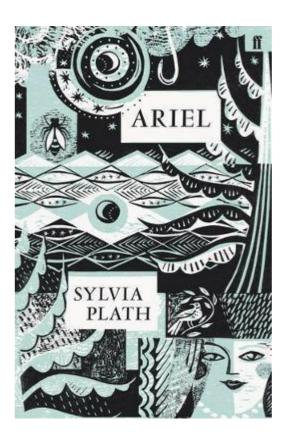


UNIT 4 Area of Study 2 Close Analysis

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 ApplicantBYSYLVIA 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 whatPlath's views are.

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

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 iswilling 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?

2022: 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 2022. 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 ineach text and maybe read a few reviews after you've finished each one. Take some time to complete each task in theHoliday 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.

School Holidays: Monday to Friday	Suggested Preparation
Week 1	Read 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'
Week 2	Read <i>Dracula</i> by Bram Stoker Bram Stoker's classic gothic tale <i>Dracula</i> is an exciting read. This late Victorian novel stands the test of time, delivering both excitement and terror, even to 21st-century readers, as young Jonathan Harker and his friends pit their wits against the forces of darkness, tracking the seductive yet sinister Count Dracula from Transylvania to London, at no small cost to themselves.
Week 3	Read <i>Dracula</i> by Bram Stoker Complete <i>Hippolytus</i> task in the Holiday Homework Booklet
Week 4	Read Hippolytus by Euripides Read one short story from Only the Animals by Ceridwen Dovey Complete Only the Animals task in the Holiday Homework Booklet Complete Hippolytus task in the Holiday Homework Booklet
Week 5	Read <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
Week 6	Read <i>Picnic at Hanging Rock</i> by Joan Lindsay Complete <i>Picnic at Hanging Rock</i> task in the Holiday Homework Booklet