

2023

YEAR 12 LITERATURE

Holiday Homework

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Work required in preparation for start of 2023:	<ol style="list-style-type: none">1. Read ALL the texts2. Complete the Holiday Homework Booklet (due first day back)3. Read biographies on each author (Google it!)4. Do your own research into the texts for extra reading5. Read the 2023 Literature Study Design (VCAA Website)
Textbooks and other resources:	<ol style="list-style-type: none">1. The texts for study in 20232. The Literature Textbook3. Google4. YouTube5. Pens and Paper
Key Links:	<p>https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/literature/Pages/Index.aspx</p> <p>https://www.litcharts.com</p> <p>https://www.sparknotes.com</p>
Due date:	First Literature Class in 2023



SWINBURNE
SENIOR SECONDARY COLLEGE

Units 3 & 4 Literature

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 meanings derived from texts, the relationships between texts, the contexts in which texts are produced, and how readers' experiences shape their responses to texts.

In VCE Literature students develop and refine four key abilities through their engagement with texts. These are:

- an ability to offer an interpretation of a whole text (or a collection of texts)
- an ability to demonstrate a close analysis of passages or extracts from a text, in consideration of the whole text
- an ability to understand and explore multiple interpretations of a text
- an ability to respond creatively to a text.

Students are provided with opportunities to read deeply, widely and critically; to appreciate the aesthetic qualities of texts; and to write creatively and analytically.

VCE Literature enables students to examine the historical, social and cultural contexts within which both readers and texts are situated. Accordingly, the texts selected for study should be drawn from a wide range of eras, a variety of forms and diverse social and cultural contexts.

Rationale

The study of VCE Literature fosters students' enjoyment and appreciation of the artistic and aesthetic merits of stories and storytelling, and enables students to participate more fully in the cultural conversations that take place around them. By reading and exploring a diverse range of established and emerging literary works, students become increasingly empowered to discuss texts. As both readers and writers, students extend their creativity and high-order thinking to express and develop their critical and creative voices.

Throughout this study, students deepen their awareness of the historical, social and cultural influences that shape texts and their understanding of themselves as readers. Students expand their frameworks for exploring literature by considering literary forms and features, engaging with language, and refining their insight into authorial choices. Students immerse themselves in challenging fiction and non-fiction texts, discovering and experimenting with a variety of interpretations in order to develop their own responses.

Aims

This study enables students to:

- enjoy reading a range of challenging literary texts
- approach unfamiliar texts and negotiate diverse literary territories with confidence
- explore the ways in which authors craft their writing
- recognise there are many possible ways of interpreting literary texts
- develop their own responses to texts, recognising the impact of form, features and language in the creation of meaning
- write creatively and critically, and develop their individual voice
- consider the views of others, including when developing interpretations
- express their ideas, through all language modes, with insight and flair.

Units 3 & 4 Literature

2023 Text List

Joan Lindsay, *Picnic at Hanging Rock*

Joan Lindsay's *Picnic at Hanging Rock* is an Australian classic. It tells the story of a school excursion that turned into a disaster 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 organs of power to halt, deflect or resist the devolving crisis. This makes the story compelling, and the unresolved nature of the conclusion serves to increase its menacing fascination.

Bram Stoker, *Dracula*

Bram Stoker's classic Gothic tale *Dracula* 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. The story of the first vampire will be familiar to students, and this text allows them the opportunity to learn exactly where the legend began. Although the novel is quite long, readers are swept through the text, engaged by changing narrative styles, transported to exotic locales and always intrigued by the ominous presence of the count, who both compels and repels characters and readers.

Euripides, *Hippolytus*

Winner of the dramatic competition at the festival of Dionysus in 428 BCE and celebrated in the classical past as one of Euripides' best plays, *Hippolytus* is a compelling drama of love and betrayal, speech and silence, divinity and mortality. Grene and Lattimore's updated verse translation beautifully realises Euripides' poetry, revelling in the stylised horror of inescapable tragedy. Framed by divine prologue and epilogue, the human drama of Phaedra (scorned and vengeful), of Hippolytus (accused and betrayed) and of Theseus (angry and remorseful) remains compelling, and offers much to students both new to classical tragedy and those more familiar with this form.

Elizabeth Tan, *Smart Ovens for Lonely People*

Elizabeth Tan's quirky collection of short stories received much praise upon release, as evidenced by its selection for the Stella Prize Longlist in 2021 and winning the 2020 Readings Prize for New Australian Fiction. There is much to savour in the often surreal universe Tan constructs, transforming ordinary mundane actions into mystifying and marvellous opportunities for self-reflection. From these unpredictable, enchanting situations emerge profound observations on contemporary human fallibilities and idiosyncrasies.

Stories for study: 'Night of the Fish', 'Our Sleeping Lungs Opened to the Cold', 'A Girl Is Sitting on a Unicorn in the Middle of a Shopping Centre', 'Eighteen Bells Karaoke Castle (Sing Your Heart Out)', '.pptx', 'Ron Swanson's Stencilled 'Stache', 'Washing Day', 'Yes! Yes! Yes You Are! Yes You Are!', 'Would You Rather', 'Excision in F-Sharp Minor', 'Disobeying', 'This Is Not a Treehouse', 'Shirt Dresses that Look a Little Too Much Like Shirts so that It Looks Like You Forgot to Put on Pants (Love Will Save the Day)', 'The Meal Channel', 'Lola Metronome and Calliope St Laurent Having a Picnic at the End of Civilisation as We Know It'

WB Yeats, *Poems Selected by Seamus Heaney*

William Butler Yeats (1865–1939) is one of Ireland's most revered poets and a significant voice in 20th-century literature. While Yeats was clearly committed to Irish nationalism, his poetry resists the temptations of propaganda. Yeats draws from Irish folklore and Celtic landscapes in many of his poems, but students will also perceive his interest in many other non-Christian sources of spiritualism.

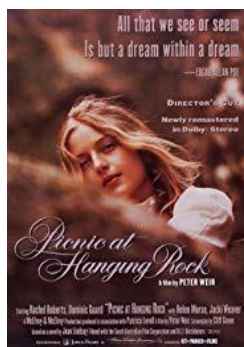
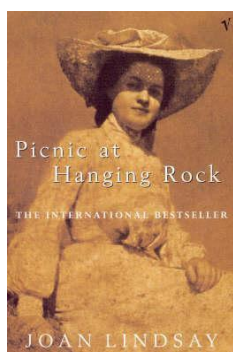
Poems for study: 'Adam's Curse', 'To a Shade', 'The Wild Swans at Coole', 'Easter 1916', 'The Second Coming', 'Sailing to Byzantium', 'Meditations in Time of Civil War', 'Leda and the Swan', 'Among School Children', 'In Memory of Eva Gore-Booth and Con Markiewicz', 'Coole Park and Ballylee, 1931', 'Byzantium', 'A Last Confession', 'The Curse of Cromwell', 'The Man and the Echo'

Week	Learning Goals	Content & Skills	Coursework & Assessment	
1 Orientation Jan 30 – Feb 3	<i>Selected Poems</i> , W.B. Yeats	2-3 poems		
2 Feb 6 – Feb 10	<i>Selected Poems</i> , W.B. Yeats	2-3 poems	Passage Analysis of 2-3 Poems	
3 Feb 13 – Feb 17	<p style="text-align: center;">PICNIC AT HANGING ROCK</p> <p>Outcome 1: The student should be able to analyse aspects of a text, drawing on close analysis of textual detail, and then discuss the extent to which meaning changes when that text is adapted to a different form.</p>	Study of novel		
4 Feb 20 – Feb 24		Study of novel		
5 Feb 27 – Mar 3		Study of novel		
6 Mar 6 – Mar 10		Study of novel View Film (Thursday/Friday) Excursion on Wednesday	Monday/Tuesday SAC 1 – Picnic Passage Analysis	
7 Labour Day Mar 13 – Mar 17		Comparison of novel and film		
8 Mar 20 – Mar 24		Comparison of novel and film		
9 Mar 27 – Mar 31		Comparison of novel and film	Tuesday/Thursday Prac SAC - Adaptation	
10 Good Friday Apr 3 – Apr 6		Comparison of novel and film	Tuesday/Thursday SAC 2 – Adaptation	
HOLIDAYS				
11 ANZAC Day April 24 – Apr 28		<p style="text-align: center;">DRACULA</p> <p>Outcome 2: The student should be able to develop interpretations of a set text informed by the ideas, views and values of the set text and a supplementary reading.</p>	Study of novel	
12 May 1 – May 5	Study of novel			
13 May 8 – May 12	Study of novel			
14 May 15 – May 19	Study of novel			
15 May 22 – May 26	Study of novel		Thursday/Friday SAC 3 – Part A Extended Interpretation	
16 May 29 – June 2	Study of novel		Thursday/Friday SAC 3 – Part B Extended Interpretation	
17 Jun 5 – Jun 9				

Week	Learning Goals	Content & Skills	Coursework & Assessment
1 Queen's birthday Jun 12 – Jun 16	SMART OVENS FOR LONELY PEOPLE	Study of Short Stories	
2 Jun 19 – Jun 23		Study of Short Stories	
HOLIDAYS			
3 Jul 10 – Jul 14		Study of Short Stories	Thursday/Friday SAC 1 – Creative Response
4 Jul 17 – Jul 21		Study of Short Stories	Monday/Tuesday/Thursday/Friday SAC 1 – Creative Response and Passage Analysis
5 Jul 24 – Jul 28	HIPPOLYTUS Outcome 1: The student should be able to analyse literary forms, features and language to present a coherent view of a whole text.	Study of Play	
6 Jul 31 – Aug 4		Study of Play	
7 Aug 7 – Aug 11		Study of Play	Thursday/Friday Prac SAC – Close Analysis
8 Aug 14 – Aug 18		Study of Play	Thursday/Friday SAC 2 – Close Analysis
9 Aug 21 – Aug 25	W.B. YEATS Outcome 1: The student should be able to analyse literary forms, features and language to present a coherent view of a whole text.	Study of poetry	
10 Aug 28 – Sep 1		Study of poetry	
11 Sep 4 – Sep 8		Study of poetry	
12 Sep 11 – Sep 15		Study of poetry	Thursday/Friday Prac SAC – Close Analysis
HOLIDAYS			
13 Oct 2 – Oct 6			Thursday/Friday SAC 3 – Close Analysis
14 Oct 9 – Oct 13			
15 Oct 16 – Oct 20			
16 Oct 23 – Oct 27			

Unit 3 Literature

Outline



Area of study 1 Adaptations and transformations

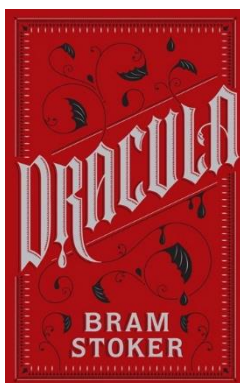
Texts for Study:

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 a text contributes to its meaning. Students explore the form of a set text by constructing a close analysis of that text. They then reflect on the extent to which adapting the text to a different form, and often in a new or reimagined context, affects its meaning, comparing the original with the adaptation. By exploring an adaptation, students also consider how creators of adaptations may emphasise or minimise viewpoints, assumptions and ideas present in the original 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 Developing interpretations

Text for Study:

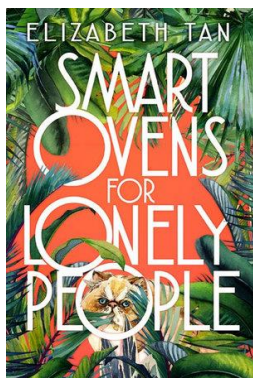
Dracula by Bram Stoker

In this area of study students explore the different ways we can read and understand a text by developing, considering and comparing interpretations of a set text. Students first develop their own interpretations of a set text, analysing how ideas, views and values are presented in a text, and the ways these are endorsed, challenged and/or marginalised through literary forms, features and language. Students then explore a supplementary reading that can enrich, challenge and/or contest the ideas and the views, values and assumptions of the set text to further enhance the students' understanding. Informed by the supplementary reading, students develop a second interpretation of the same text, reflecting an enhanced appreciation and understanding of the text. They then apply this understanding to key moments from the text, supporting their work with considered textual evidence.

Outcome 2 On completion of this unit the student should be able to develop interpretations of a set text informed by the ideas, views and values of the set text and a supplementary reading.

Unit 4 Literature

Outline



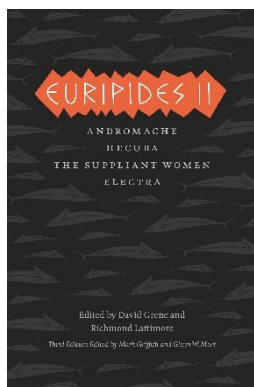
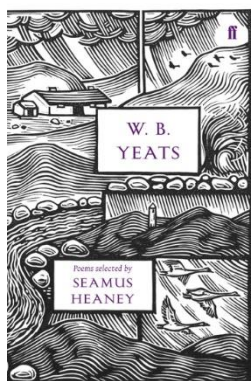
Area of study 1 Creative responses to texts

Text for Study:

Smart Ovens for Lonely people by Elizabeth Tan

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 context and form change to construct their own creative transformations of texts. They learn how authors develop representations of people and places, and they develop an understanding of language, voice, form and structure. Students draw inferences from the original text in order to create their own writing. In their adaptation of the tone and the style of the original text, students develop an understanding of the views and values explored.

Outcome 1 On completion of this unit the student should be able to respond creatively to a text and comment critically on both the original text and the creative response.



Area of study 2 Close analysis of texts

Texts for Study:

Selected Poems by WB Yeats

Hippolytus by Euripides

In this area of study students focus on a detailed scrutiny of the language, style, concerns and construction of texts. Students attend closely to textual details to examine the ways specific passages in a text contribute to their overall understanding of the whole text. Students consider literary forms, features and language, and the views and values of the text. They write expressively to develop a close analysis, using detailed references to the text.

Outcome 2 On completion of this unit the student should be able to analyse literary forms, features and language to present a coherent view of a whole text.

Bram Stoker's *Dracula*

Research these Gothic Terms, define them and describe how they are presented in Bram Stoker's *Dracula*.

Gothic Feature	Definition	How are they presented in <i>Dracula</i>?
Haunted House or Castle		
Damsel in Distress		
Atmosphere of mystery and suspense		
There is a ghost or monster		
Burdened male protagonist		
Death		

W.B. Yeats' *Adam's Curse*

We sat together at one summer's end,
That beautiful mild woman, your close friend,
And you and I, and talked of poetry.
I said, 'A line will take us hours maybe;
Yet if it does not seem a moment's thought,
Our stitching and unstitching has been naught.
Better go down upon your marrow-bones
And scrub a kitchen pavement, or break stones
Like an old pauper, in all kinds of weather;
For to articulate sweet sounds together
Is to work harder than all these, and yet
Be thought an idler by the noisy set
Of bankers, schoolmasters, and clergymen
The martyrs call the world.'

And thereupon

That beautiful mild woman for whose sake
There's many a one shall find out all heartache
On finding that her voice is sweet and low
Replied, 'To be born woman is to know—
Although they do not talk of it at school—
That we must labour to be beautiful.'
I said, 'It's certain there is no fine thing
Since Adam's fall but needs much labouring.
There have been lovers who thought love should be
So much compounded of high courtesy
That they would sigh and quote with learned looks
Precedents out of beautiful old books;
Yet now it seems an idle trade enough.'

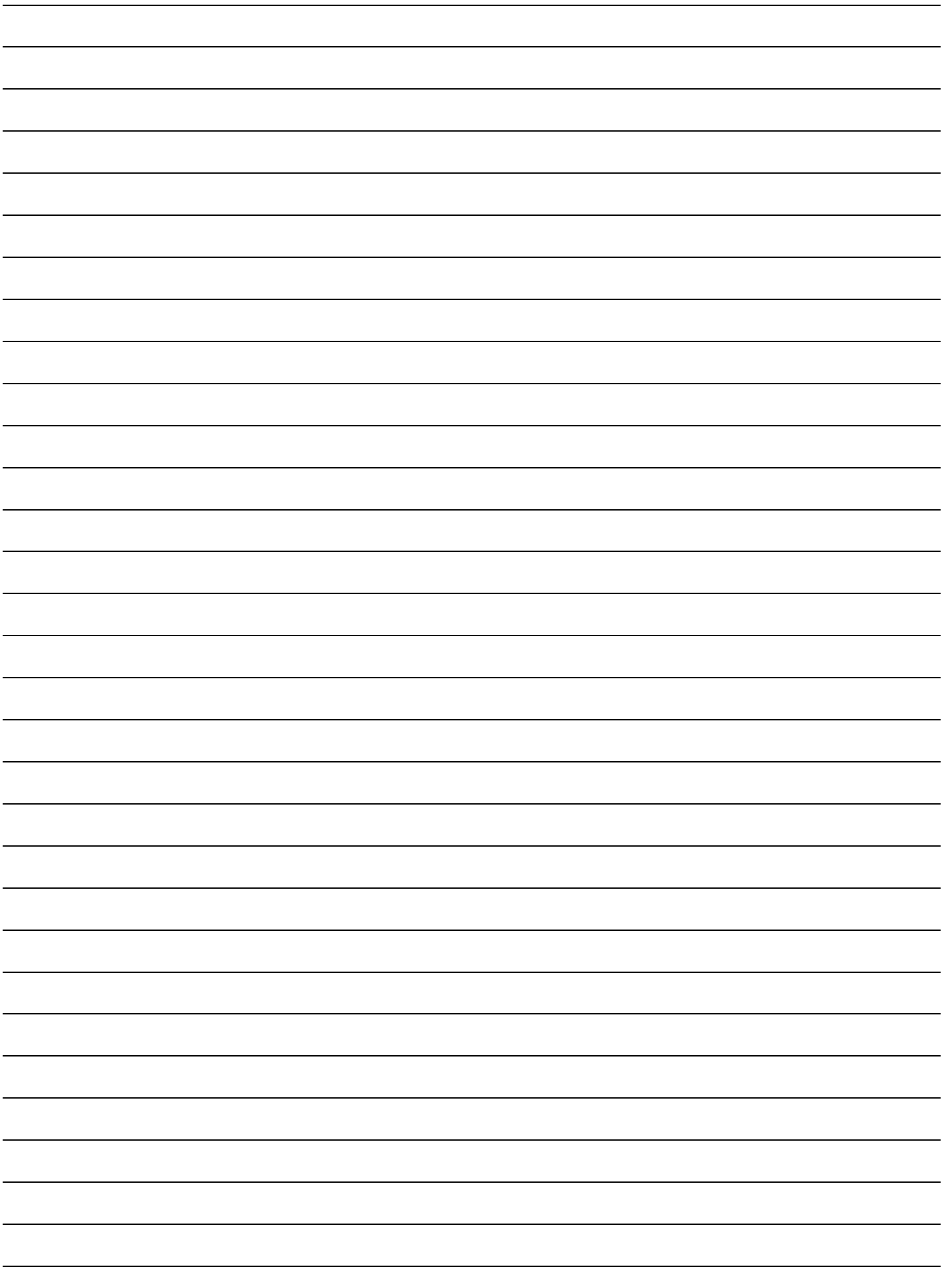
We sat grown quiet at the name of love;
We saw the last embers of daylight die,
And in the trembling blue-green of the sky
A moon, worn as if it had been a shell
Washed by time's waters as they rose and fell
About the stars and broke in days and years.

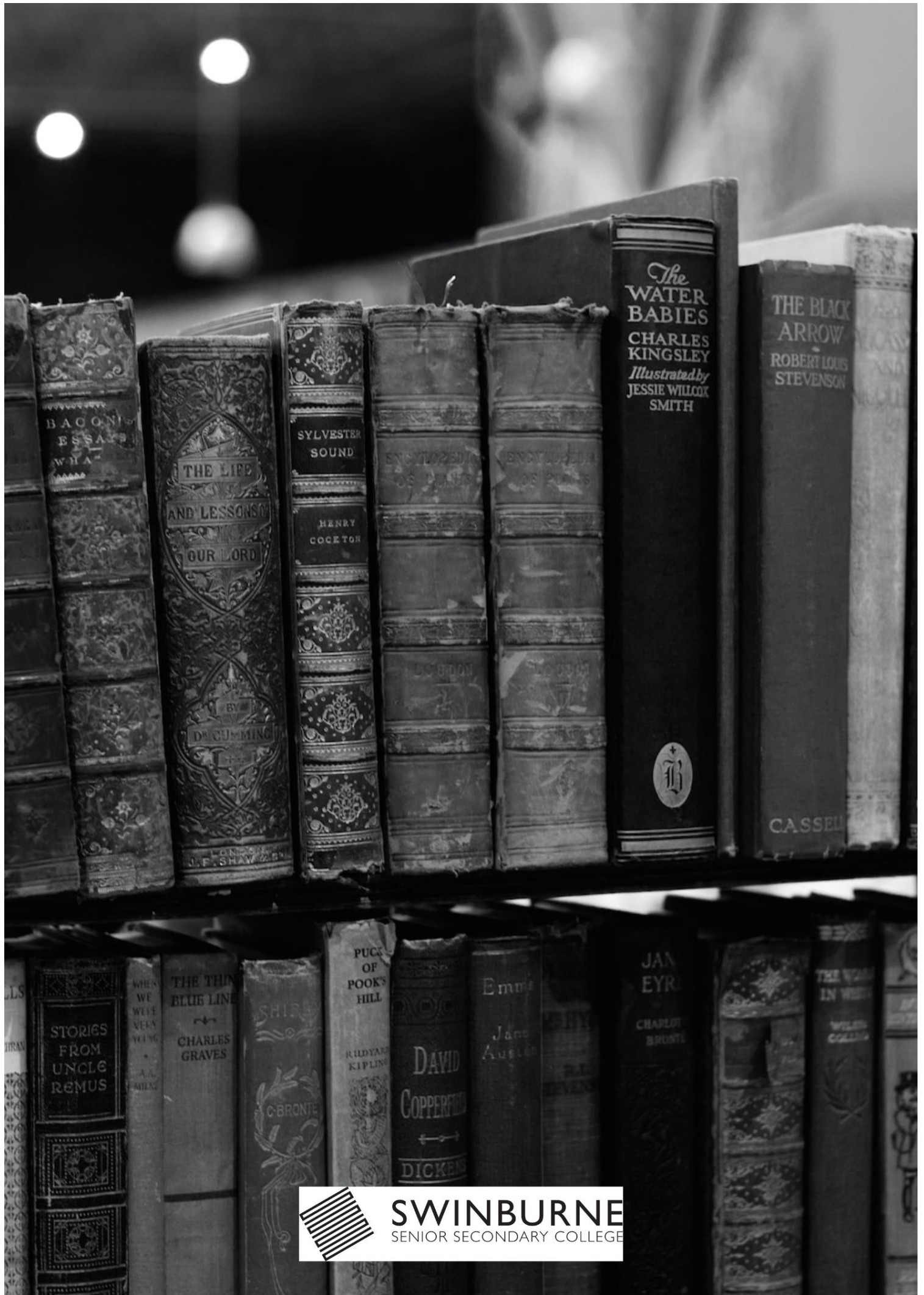
I had a thought for no one's but your ears:
That you were beautiful, and that I strove
To love you in the old high way of love;
That it had all seemed happy, and yet we'd grown
As weary-hearted as that hollow moon.

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 Yeats' 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 Yeats' views are.

In "Adam's Curse", W.B. Yeats reveals...





BACON'S
ESSAYS
WHA

THE LIFE
AND LESSONS OF
OUR LORD

SYLVESTER
SOUND

HENRY
COCKETON

The
WATER
BABIES
CHARLES
KINGSLEY
Illustrated by
JESSIE WILCOX
SMITH

THE BLACK
ARROW
ROBERT LOUIS
STEVENSON

BY
DR GUMMING

LONDON
J. F. SHAW & CO.



CASSELL

STORIES
FROM
UNCLE
REMUS

THE THIN
BLUE LINE
CHARLES
GRAVES

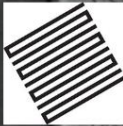
PUCK
OF
POOK'S
HILL

DAVID
COPPERFIELD
DICKENS

JANE
EYRE

CHARLOTTE
BRONTE

THE WARRIOR
WILSON COLLIER



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