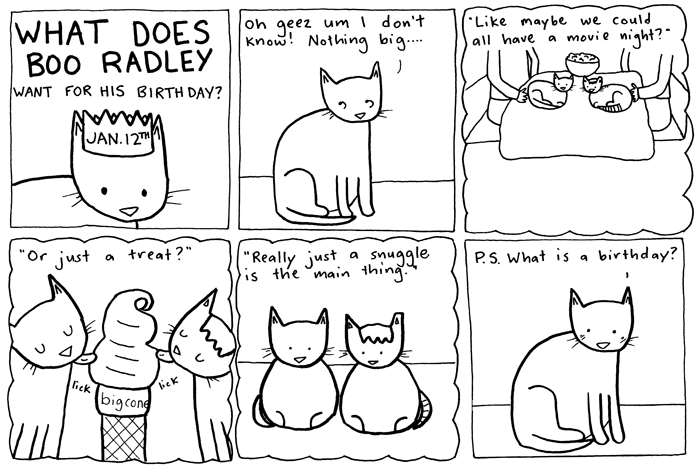


COURSE BOOKLET

ATAR LITERATURE UNIT 2

SEMESTER TWO 2017



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**ASSESSMENT TABLE**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL CURRICULUM AND ASSESSMENT AUTHORITY** | | **ROSSMOYNE SENIOR HIGH SCHOOL** | | | |
| **SCASA** | **Type of assessment** | **RSHS** | **Semester One** | **RSHS** | **Semester Two** |
| 10–20% | **Extended written response**  This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries. | 6.5% | **Task Two**  Long Essay  Novel Study | 8.25% | **Task Four**  Long Essay  Intertextuality Study. |
| 30–40% | **Short written response**  This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries. | 15.5% | **Task One:**  Short Essays  Journal Entries  Close Readings  *The Scarlett Letter and Australian Poetry*  *Medea* | 19.25% | **Tasks One, Two and Three b)**  Short Responses  Close Readings  *William Blake , Jasper Jones and The Crucible* |
| 10–20% | **Creative writing**  This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts. | 5% | **Task Three**  **Create a modern tragedy.** Write a scene that represents the fall of a modern hero from prosperity into adversity. | 5.5% | **Task Three a)**  Write a short story/prose which addresses themes and issues of  *Jasper Jones* |
| 10–20% | **Oral**  This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader’s theatre. | 5% | **Task Four**  Panel discussion on performance elements, issues and ideas raised in *Medea*, Make intertextual links to student selected poems. | 5.5% | **Task Three c)**  Deliver a reading/ seminar on  *Jasper Jones* |
| 20–30% | **Examinations**  This could include extended or short written responses in appropriate forms. | 13% | Examination | 16.5% | Examination |

**Semester One Weighting 45%**

**Semester Two Weighting 55%**

**Semester Two Assessment Outline: Literature Unit 2**

Note: During the completion of this Literature course, assessment tasks may not necessarily be completed in the numerical order given on this Assessment Outline.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Assessment**  **Weightings** | **Assessment Types** | **Assessment Tasks** | **Task Weighting** | **Due Dates** | Outcome 1  Reading | Outcome 2  Producing |
| 30-40% | Short Written Response | **Task 1**: Poetry- William Blake  Intertextual essay on two Blake poems.  **Task 2:** Drama – *The Crucible*  In class. Short essay response to sight unseen question, (based on sample questions) on a close reading of a given extract.  **Task 3b**: Prose – *Jasper Jones.*  In class. Short essay responses to sight unseen questions and an extract. | 35% | T3  Week 1  T3  Week  4/5  T3  Week 7/8 | Description: BD21301_  Description: BD21301_  BD21301_ | Description: BD21301_  Description: BD21301_  BD21301_ |
| 10-20% | Creative Writing | **Task 3a:** Prose –*Jasper Jones*  Creative writing styled on features/responses to the novel | 10% | T3  Week 9 | BD21301_ | BD21301_ |
| 10-20% | Oral Production | **Task 3c:** Prose - *Jasper Jones*  Class presentation based upon class activities and reading practices of the novel. | 10% | T4  Week 1 | BD21301_ | BD21301_ |
| 10-20% | Extended Response | **Task 4:** Poetry, Drama, Novel  Long Essay on the connections between readings, representations and context.  Students are to start preparation for this at the start of Semester 2. | 15% | T3  Week 10 | BD21301_ | BD21301_ |
| 30% | Exam | **Task 5:** The school examination will have the same structure as the ATAR Year 12 examination: Close Reading (30%) and Extended Response (70%). Students will be required to refer to the three genre. | 30% | T4  Week 3 | BD21301_ | BD21301_ |

**TO ENABLE EQUAL OPPORTUNITY FOR ALL STUDENTS PLEASE NOTE THAT NO INDIVIDUAL TEACHER CAN OR WILL CHANGE THE ASSESSMENTS OR THE CONDITIONS OF THE ASSESSMENTS.**

**Student Brief: Task One**

|  |  |
| --- | --- |
| **GENRE: Poetry**  ***The Portable Blake -*  by William Blake**  Your study of Blake will be an introduction to his place in the canon of Literature and offers a taste of more traditional Euro-centric poetry to contrast with the contemporary Australian poetry from semester 1. Context is a key factor in the study of Blake; his art work and own theological interpretation of the world will be studied.   * Read a number of teacher-selected poems from *The Portable Blake* making notes on the selective use of techniques to create his poetic style. * Complete a detailed study into the effects of the French Revolution and the Industrial Revolution to understand the ideas of Blake’s poetry. * Produce close readings of a number of poems from *Songs of Innocence* and *Songs of Experience*, paying attention to the contrasts between pastoral Romanticism and social commentary. * Present a theological reading of a poem by Blake using your contextual understanding to support your interpretation. * Study the effects of Blake’s poetry upon the music and counterculture movement of the 1960s by exploring songs from bands such as The Doors. * Throughout the working time on this task, maintain a dossier of notes, work samples, annotated poems and responses to poems studied in class to help in the compilation of your creative response. Your Reading Response Portfolio from Semester 1 can be used to assist you in the preparation for this Task. * If time permits, select a number of Blake poems that you can make intertextual links with a range of other poets’ works that allow you to explore the differences in representations of a time and place. In order to prepare for the Year 12 Course it is suggested that you study the other ‘Big Six’ Romantic poets, such as Shelley, Byron and Coleridge. * Spend time in small groups sharing your observations and understandings, and make notes on how your own context has played a part in your reading of Blake. * Practise making close readings of the poems you have selected and apply your knowledge of multiple reading practices to making meaning of poems. Write your responses to these poems in your Reading Responses Portfolio.   **ASSESSMENT TASK:** Write a response to one of the questions below. Choose your own poem by Blake as a basis for your response, and explore the connections to at least one of his other poems. Your essay must therefore discuss at least two related poems by William Blake.  Respond to ONE of the following questions:   1. “The intersection of madness and mysticism is key to the understanding the poetry of Blake.” Explain how *The Songs of Innocence and Experience* represent very different ideals about spirituality and religion compared to the dominant beliefs of his time. 2. “The French Revolution inspired London radicals and reformers to increase their demands for change. Others called for moderation and stability, while the government tried to suppress radical activity.” To what extent does William Blake’s poetry call for social change or moderation? Examine the philanthropic and political attitudes of at least two poems by William Blake. | **TYPE:**  Short Response  **OUTCOMES:**  READING, PRODUCING  **CONTENT:**   * Language and generic conventions * Contextual understandings * Producing texts   elohim_creating_adam  https://encrypted-tbn2.gstatic.com/images?q=tbn:ANd9GcRUNxfzKUkgGgqglYNHuKIAreBUmLYNDfJqzOCFWTYerKnThxh7VJq9ENFC  **Assessment Conditions:** One side of an A4 page of notes is allowed. No further notes or poems are to be accessed at the time of writing the assessment in class. Submit for assessment the Student Brief as a cover sheet, your portfolio and signed Declaration of Authenticity. |

**Student Brief: Task Two**

|  |  |
| --- | --- |
| **GENRE: Drama**  ***The Crucible* - by Arthur Miller**   * Read *The Crucible*. Conduct research into the historical context of the text’s production. Use Charles W. Upham's 1867 two-volume study of the 1692, the text that Arthur Miller used to write the play. * Make intertextual connections between the treatment of Hester Prynne in *The Scarlet Letter* and the causes of the Salem Witch-hunts of 1692. * Explore how ‘McCarthyism’ perpetuated a climate of fear in America, researching the House on Un- American Activities Committee who prosecuted alleged Communists from the State Department to Hollywood. Also investigate how the Red Hunt/Red Scare was becoming the dominant fixation of the American psyche. Identify how this fear feeds into the desperation of the characters and the allusions of the play when read as an allegory. * Note the use of language from seventeenth-century New England. How would actors who perform the roles be able to adopt it in their performances? Research the Puritan way of life where religion was the cornerstone of existence. * Apply a range of reading strategies to the script. How does the play lends itself to accusations as contemporary as sexual abuse, illicit sexuality, fear of the supernatural and political manipulation? How are these faults and fears still present in the American psyche? * Explore the effects of Arthur Miller’s pedantic and visually descriptive stage directions and their effects upon an audience. Analyse the use of entrances, exits, settings, lighting and darkness and staging. * Examine why Miller does not rely too much on **imagery**. Annotate the power of the examples when the play does use metaphors, similes and allusions to the Bible. * Discuss the changes that *The Crucible* makes to the tragic form. When and why does the play use verbal and dramatic irony? * Research the Stanislavsky method and the genres of American Realism and Naturalism and their impact upon the plays performance.   **ASSESSMENT TASK Part One:** Prepare a page of notes, one side only size 10 font for at least four of the following questions. Complete your answer in class 60 minutes.   1. Henry Miller has said of Greek drama, that they “are of course the works that address the condition of mankind at any one time. They’re not simply private emotional works that deal simply with the relationship between private people. They somehow echo the condition of the whole nation or of the world.” How has Miller used and updated the conventions of Greek drama to comment on the “condition of the whole nation” of America? 2. How does The Crucible point the way to an “idea of a ‘free’ but ‘good’ society in which a moral mentality fully opposed to Christian standards reigns”? Explain how and why The Crucible is a morality play. 3. While The Crucible was relatively unique within Miller's oeuvre, it was also one of his most socially conscious and politically relevant. Explain how the play uses theatrical conventions to condemn the "Red Scare" that was sweeping the nation at the time. 4. “I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing-his sense of personal dignity”. Examine how and why The Crucible questioned and broke away from conventions of the Greek canons. Explain why The Crucible is one of the “fiercest modern exponents of a modern conception of tragedy.” 5. Discuss the concept of authority under the Puritan theocracy. Who were the powerful? And how did they get their power? How does theocratic authority influence the conflict and characterisation of The Crucible? | **TYPE:**  Short Written Response  **OUTCOMES:**  READING, PRODUCING  **CONTENT:**   * Language and generic conventions * Contextual understandings * Producing texts   http://www.ascensioncommunitytheatre.org/clipart/photos/crucibleposter.jpg  http://www.movpins.com/big/MV5BNTQ1MjYyMTU4NV5BMl5BanBnXkFtZTcwODM2ODgwMw/still-of-winona-ryder-in-the-crucible-large-picture.jpg  **Assessment Conditions:** One side of an A4 page of notes is allowed. No further notes or poems are to be accessed at the time of writing the assessment in class. Submit for assessment the Student Brief as a cover sheet, your portfolio and signed Declaration of Authenticity. |

**Student Brief:** **Task Three** *(There are three assessments on this text, which may be assessed non-sequentially)*

|  |  |
| --- | --- |
| **GENRE: Prose Fiction Novel**  ***Jasper Jones* by Craig Silvey**  As an introduction to the Gothic style of writing, students will be reading a range of traditional Gothic novel extracts then applying their stylistic features and conventions to a contemporary Gothic novel, *Jasper Jones* by Craig Silvey. To supplement their understanding of the genre, students are encouraged to read *Northanger Abbey,* by Jane Austen, in their own time.  **Preparation for Task 3A: Creative Writing**   * Complete a number of in class and at home activities that deconstruct the language, symbolism and stylistic features of Silvey’s prose. Complete several close readings of Silvey’s use of figurative language, diction and generic influences to understand the allusions and pastiche employed by the novel. * Explore the multiple readings that can be derived from the novel as a result of Silvey’s style, language and structural features. Experiment in class and at home with writing passages that replicate Silvey’s style preparatory to completing the assessment task.   Suggestions for creative writing experimentation:   * Write a character’s memoir * Evoke a sense of place through describing a setting familiar to you. * Experiment with the adult consequences of childhood fears * Present your views on racism * Write a narrative that engages with the personal and social aftermath of the Vietnam war upon Australia * Present your views on gender and family representations * Creatively respond to an issue that was raised in your reading of the novel   **ASSESSMENT TASK 3A:**  Write a creative passage (**500-1000 words**) in which you re-create stylistic features for a new effect, **or** explore an idea/event in a manner akin to Craig Silvey’s *Jasper Jones.* You must submit a statement of intent to allow your teacher to understand your intended direction and the choices you made. This is a take-home task and you must submit your work by the given due date.  **Preparation for Task 3B: Short Response**   * Complete in class and at home reading and research into the development of the Gothic style of writing. * Compile examples, annotations and notes on the samples of Gothic writing covered in class and from wider reading. * Make notes on how *Jasper Jones* adheres to the conventions and stylistic features of the gothic novel. * Students will explore the way the novel constructs representations of power, as well as enhance their reading practices skills by looking at the novel through a number of different lenses or perspectives.   **ASSESSMENT TASK 3B:** You will be given five exam-style questions and are required to plan for all five. On the day of the assessment two of these questions will be drawn at random. Write an essay response in one hour. You may use your relevant notes pages (one side of A4 per question) but may not access the novel.  **Preparation for Task 3C: Oral**   * Conduct some historical research to further enhance your contextual understanding of *Jasper Jones*’ setting and production: What values and attitudes circulated in Australia and wider society? How were Indigenous Australians and Vietnamese immigrants treated/perceived? * Prepare a description of your core values and attitudes beyond the Literature classroom and make connections to the ways in which Silvey has tapped into these attitudes and values. Present this to a small group of your peers. * Review Gothic conventions from earlier in the task. * Review reading practices.   **ASSESMENT TASK 3C:** Present a speech to the class (individual, 6 minutes maximum per student) in which you offer your own reading of *Jasper Jones* and explain how contextual and generic factors have played a part in the way you have interpreted the novel. Use personal voice in an informed way in your answer.  Dedicate a section of your speech to interaction with the audience where you acknowledge alternate reading/s to that which you have offered in your speech. | **TYPE:**  3A: Short Response  3B: Creative Writing  3C: Oral  **OUTCOMES:**  READING, PRODUCING  **CONTENT:**   * Language and generic conventions * Contextual understandings * Producing texts   go_gothic_banner2008w  https://encrypted-tbn1.gstatic.com/images?q=tbn:ANd9GcTTJLEjLEncPD-wTellYkD8EZPopYAjz5hOXli2ADV6aagm2pbWrQ  http://cdn.teenink.com/artwork/Feb11/regular/f99207_1297128397.jpg  Submit for assessment the Student Brief as a cover sheet the task, plus your signed Declaration of Authenticity.  https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcTezcs_g8OvnyIf4b1DZrdHcst-kTHHVwKD7rslCIELjRcvdpeuKg |

**Student Brief: Task Four**

|  |  |
| --- | --- |
| **GENRE: Poetry, Drama, Prose**  The purpose of this module is to revise the reading practices and responses of the core texts of Semester 2. Focus on the ways in which these responses and abstract ideas can be connected through the idea of social equality, power, social expectations, spirituality, family, social commentary and so on.  References to all texts studied in Unit 2. Work on this assessment task MUST commence at the start of Semester 2. Use of the Reading Responses Portfolio from Semester 1 will be a valuable tool to use to continue making notes and references to texts read in Semester 2.   * Produce revision notes on the genres studied and prepare a course overview in which you can link themes and ideas covered to the conventions and features of the genres covered in Literature this year. * Revise the Reading Practices you have throughout the course by trying to make multiple readings of the texts studied in Unit 2, wherever possible, try to make links between the themes, ideas and genres that have been the focus of study. * The course overview will provide you with useful notes for your exam revision and the assessment tasks.   **ASSESSMENT TASK 4:** (Maximum 1500 words)  In class and at home prepare notes, extracts, annotations and contextual material to contribute to an analysis of literary conventions and intertextual understanding. Use this process work to write a discursive essay response to ONE of the following question:   1. In what way does comparative study heighten our understanding of the different perspectives offered by similar texts? Provide detailed reference to at least two texts you have studied throughout the year. 2. Connections between texts can only be fully understood through comparative study. How is this statement true of at least two of your prescribed texts? | **TYPE:**  Extended Written Response  **OUTCOMES:**  READING, PRODUCING  **CONTENT:**   * Language and generic conventions * Contextual understandings * Producing texts   24722529  jumping%20for%20joy  **Yippee, my last assessment!!!**  Submit for assessment the Student Brief as a cover sheet, your plan/s and your signed Declaration of Authenticity |

**APPENDIX**

**Unit 2 ATAR Literature**

**Unit Description:**

Unit 2 develops students’ knowledge and understanding of intertextuality, the ways literary texts connect with each other. Drawing on a range of language and literary experiences, students consider the relationships between texts, genres, authors, readers, audiences and contexts. The ideas, language and structure of different texts are compared and contrasted. Exploring connections between texts involves analysing their similarities and differences through an analysis of the ideas, language used and forms of texts. Students create analytical responses that are evidence-based and convincing. By experimenting with text structures and language features, students understand how their imaginative texts are informed by analytical responses.

Learning outcomes

By the end of this unit, students:

• understand how structural and stylistic choices and language patterns shape meaning in literary texts

• investigate the interrelationships between texts, audiences and contexts

• create oral, written and multimodal responses that draw on the conventions, connections and patterns in texts.

**Unit content**

This unit includes the knowledge, understandings and skills described below.

Analyse and reflect on the relationships between authors, readers, texts and contexts, including:

• the ways in which texts are influenced by other texts and by contexts

• the relationship between conventions of genre, audience expectations and interpretations of texts

• how the choice and combinations of mode and form transform texts

• the ways in which informed reading influences interpretation of texts

• how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.

Compare and evaluate the form, language and content of literary texts, including:

• the ways in which text structures, language features and stylistic choices provide a framework for audiences’ expectations, responses and interpretations

• the ways in which texts resemble and/or refer to other texts, including through parody, imitation, appropriation and transformation; and the ways in which adaptations of earlier texts allow new insights into original texts

• how aspects of literary texts have been appropriated into popular culture

• the ways in which different literary forms may evolve by blending and borrowing conventions from other texts and/or genres

• the use of literary techniques, including poetic, dramatic and narrative structure and devices

• the use of a combination of sound and visual devices in literary texts.

Create analytical texts, including:

• organising viewpoints and arguments in different ways, for example, in essays, reviews and visual presentations

• using appropriate linguistic, stylistic and critical terminology to compare and contrast texts

• selecting appropriate argument and evidence to support readings/interpretations

• experimenting with different modes, media and forms.

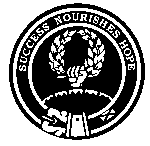
Create imaginative texts, including:

• integrating real and imagined experiences by selecting and adapting particular aspects of texts to create new texts

• using analysis of literary texts to inform imaginative/creative responses

• transforming texts studied in one medium or genre to another for different audiences and purposes

• reflecting on the significance and effects of variations to texts.



**ENGLISH LEARNING AREA**

**ROSSMOYNE SENIOR HIGH SCHOOL**

Literature Course of Study: Units 1 and 2

**Declaration of Authenticity**

I have read, understood and signed the English Learning Area’s Assessment policy, noting the section on plagiarism

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, declare this work is my own. Information

taken from other sources has been clearly identified and correctly acknowledged.

Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Parent Name and Signature

Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**PLEASE NOTE THAT THIS COURSE IS AVAILABLE ON THE ROSSMOYNE SENIOR HIGH SCHOOL WEBSITE.**