



# Literature

Victorian Certificate of Education Study Design

Victorian Curriculum and Assessment Authority  
2005

November 2010

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Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

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## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2006–2014

The accreditation period commences on 1 January 2006.

### **Other sources of information**

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment and other procedures.

### **VCE providers**

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **RATIONALE**

The study of literature focuses on the enjoyment and appreciation of reading that arises from discussion, debate and the challenge of exploring the meanings of literary texts. Students reflect on their interpretations and those of others.

The study is based on the premise that meaning is derived from the relationship between the text, the context in which it was produced and the experience of life and literature the reader brings to the texts. Accordingly, the study encompasses texts that vary in form and range from past to contemporary social and cultural contexts. Students learn to understand that texts are constructions, to consider the complexity of language and to recognise the influence of contexts and form. The study of literature encourages independent and critical thinking in students' analytical and creative responses to texts, which will assist students in the workforce and in future academic study.

## **AIMS**

This study is designed to enable students to:

- develop an enjoyment of literature through reading widely, imaginatively, critically and independently;
- gain an understanding of the variety of human experience;
- develop a critical awareness of cultures past and present, as they are represented in literature;
- read closely and engage in detailed critical analysis of the key literary features;
- develop interpretive skills by hypothesising about and drawing inferences from texts;
- extend their understanding of the different ways literary texts are constructed;
- reflect on their interpretations and evaluate others' interpretations;
- develop the capacity to write confident analytical and creative responses to texts.

## STRUCTURE

The study is made up of four units. Each unit deals with specific content and is designed to enable students to achieve a set of outcomes. Each outcome is described in terms of key knowledge and skills.

## ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

## DURATION

Each unit involves at least 50 hours of scheduled classroom instruction.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of Literature to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

## SAFETY

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. The Advice for Teachers section provides specific examples of how information and communications technology can be used in this study.

**KEY COMPETENCIES AND EMPLOYABILITY SKILLS**

This study offers a number of opportunities for students to develop key competencies and employability skills. The Advice for Teachers section provides specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

**LEGISLATIVE COMPLIANCE**

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968* must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE and VCAL Administrative Handbook* for authentication procedures.

## **LEVELS OF ACHIEVEMENT**

### **Units 1 and 2**

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In Literature the student's level of achievement will be determined by school-assessed coursework and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50. It is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in Literature are as follows:

- Unit 3 school-assessed coursework: 25 per cent
- Unit 4 school-assessed coursework: 25 per cent
- End-of-year examination: 50 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

# Unit 1

This unit focuses on the ways literary texts represent human experience and the reading practices students develop to deepen their understanding of a text. Students respond to a range of texts personally, critically and creatively. This variety of approaches to reading invites questions about the ideas and concerns of the text. While the emphasis is on students' close engagement with language to explore texts, students also inform their understanding with knowledge of the conventions associated with different forms of text, for example poetry, prose, drama and/or non-print texts.

## AREA OF STUDY 1

### Readers and their responses

In this area of study students develop more informed responses to texts. They explore the relationship between their response and the ways texts represent human experience. Students consider the form of text under consideration and some of the conventions associated with it. They may predict and hypothesise about developments in a text and discuss the effect when their predictions are confirmed or challenged. Students also make connections between the characters, settings and events evoked in texts and their own lives.

### Outcome 1

On completion of this unit the student should be able to discuss how personal responses to literature are developed and justify their own responses to one or more texts.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- ways texts represent human experience;
- reading practices which contribute to the development of interpretation such as prediction, hypothesis and the subsequent confirmation of or challenge to the student's expectations;
- the significance of characters, settings and events in shaping a student's response;
- the structures, linguistic and literary features of particular forms of text;
- strategies for developing an informed response.

*Key skills*

These skills include the ability to

- make connections between their own ideas and experiences and those represented in the texts;
- identify and comment on the significance of events and structural aspects of the texts;
- reflect on and modify their responses as the texts develop;
- use evidence from the texts to support a response.

**AREA OF STUDY 2****Ideas and concerns in texts**

This area of study focuses on the ideas and concerns raised in texts and the ways social and cultural contexts are represented. Students consider how texts reflect or comment on the interests of individuals and particular groups in society and how texts may support or question particular aspects of society. Students learn to select and discuss aspects of the texts that help develop their interpretation and to understand the point of view being presented. Students find evidence in details such as how a scene is structured, the style of the language and the behaviour of the characters to infer the ideas and concerns being raised. Students respond both critically and creatively to texts.

**Outcome 2**

On completion of this unit the student should be able to analyse and respond both critically and creatively to the ways in which one or more texts reflect or comment on the interests and ideas of individuals and particular groups in society.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

*Key knowledge*

This knowledge includes

- ways in which characters and situations reflect or reveal human experience and/or comment upon society;
- aspects of society, ideas and behaviour that texts appear to support or question;
- techniques for creating specific effects, for example the style of language, the presentation of settings, and characterisation;
- approaches to developing both critical and creative responses.

*Key skills*

These skills include the ability to

- comment on the ways in which human experience is represented in the texts;
- reflect upon the ideas and concerns raised by the texts;
- identify and comment on some of the techniques used in the texts;
- develop critical and creative responses to the texts.

### AREA OF STUDY 3

#### Interpreting non-print texts

This area of study focuses on making meaning from non-print texts. Students come to understand how non-print texts, like print texts, are not neutral but represent a point of view. Students learn about the beliefs and concerns in a non-print text through such features as narrative structure and characterisation. They consider how the viewer is positioned and, where appropriate, interpret the text's use of visual images, speech or silence, music and sound effects. The conventions appropriate to different genres of non-print text such as romance, tragedy, comedy or melodrama are also considered.

#### Outcome 3

On completion of this unit the student should be able to analyse the construction of a film, television, multimedia, or radio text and comment on the ways it represents an interpretation of ideas and experiences.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- the way the text is structured;
- the way the text represents ideas and concerns;
- the effect of technical strategies used in the production of the text.

#### *Key skills*

These skills include the ability to

- comment on the ideas and concerns raised through the text;
- discuss the purpose of technical strategies used in the production of non-print texts;
- discuss how the viewer can be positioned by the text.

### TEXT SELECTION

This course should be based on a range of texts selected in accordance with the focus of this unit, and include at least one Australian text.

The texts studied should include at least:

- one prose text (collection of short stories, novel, biography, autobiography, collection of memoirs or letters);
- four poems;
- one play for stage or screen;
- one film or television or radio or multimedia text.

The selection of the play should take into account access to film or live performance. Where this is not possible, the study of the script on its own would be acceptable.

Selection of texts should ensure that students who undertake both Units 1 and 2 experience a range of literature from a past era to contemporary works, dealing with a diversity of cultural experiences and a range of points of view.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. In assessing levels of achievement, teachers must also ensure that assessment tasks are based on at least three texts. Students must not complete more than one assessment task using the same text. Assessment tasks for this unit are:

- essay (comparative, interpretive, analytical or discursive);
- debate;
- journal entries;
- close analysis of selected passages;
- an original piece of writing responding to a text(s) studied;
- oral or written review;
- multimedia presentation;
- participation in an online discussion;
- performance and commentary.

At least one of the assessment tasks in Unit 1 must be in written form.

## Unit 2

The focus of this unit is on students' critical and creative responses to texts. Students deepen their understanding of their responses to aspects of texts such as the style of narrative, the characters, the language and structure of the text. Students extend their exploration of the ideas and concerns of the text. They understand the ways their own culture and the cultures represented in the text can influence their interpretations and shape different meanings. Students make comparisons between texts and identify some of the relationships that exist through features such as the language, characterisation and ideas.

### AREA OF STUDY 1

#### **The text, the reader and their contexts**

This area of study focuses on the interrelationships between the text, readers and their social and cultural contexts. Students reflect upon their own background and experience in developing their response to the representation of social and cultural concerns and values of a text from a past era. Students explore the text to understand its point of view and what it endorses and questions. They identify the language and the representations in the text which reflect the period, ideas and concerns of the text. Students respond critically and creatively to reflect or comment on the text.

#### **Outcome 1**

On completion of this unit the student should be able to analyse and respond both critically and creatively to the ways a text from a past era reflects or comments on the ideas and concerns of individuals and groups at that time.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

#### *Key knowledge*

This knowledge includes

- evidence in the language that the text reflects a particular era;
- ways in which characters, situations and ideas convey the social and cultural concerns of a past era;
- aspects of society, ideas and behaviour which the text appears to endorse or question;
- the extent to which the text enables the student to imagine or understand other contexts;
- approaches to developing both critical and creative responses.

*Key skills*

These skills include the ability to

- identify the social and cultural contexts of the text;
- comment on how the text represents its social and cultural contexts;
- develop critical and creative responses to the text.

**AREA OF STUDY 2****Comparing texts**

This area of study focuses on the way two or more texts relate to each other. Students make comparisons between the ways in which different texts are constructed. Students also show how style, form, voice, structure and central concerns of the texts affect the reader's interpretation. Students consider the assumptions made in texts, and their social and cultural values.

**Outcome 2**

On completion of this unit the student should be able to produce a comparative piece of interpretative writing with a particular focus; for example, ideas and concerns, form of the text, author, time in history, social or cultural context.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

*Key knowledge*

This knowledge includes

- how texts may present personal, social or cultural concerns;
- ideas and attitudes the texts appear to endorse;
- how styles of language, voice and point of view can create meaning for readers;
- techniques in identifying and presenting points of comparison and contrast.

*Key skills*

These skills include the ability to

- comment on the ways texts represent personal, social or cultural concerns;
- draw connections, contrasts and parallels between texts;
- explore and comment on the literary features particular to texts;
- make appropriate reference to textual detail to support a comparative interpretation.

**TEXT SELECTION**

The course should be based on a range of texts selected in accordance with the focus of this unit.

The texts studied should include at least:

- one prose text (collection of short stories, novel, biography, autobiography, collection of memoirs or letters);
- four poems;
- one play for stage or screen;
- one additional text (which may be selected by the student).

One of these texts must be from a past era.

The selection of the play should take into account access to film or live performance. Where this is not possible, the study of the script on its own would be acceptable.

Selection of texts should ensure that students who undertake both Units 1 and 2 experience a range of literature from early to contemporary works, dealing with a diversity of cultural experiences and a range of points of view.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of two outcomes. As a set these outcomes encompass both areas of study.

Demonstration of achievement of Outcomes 1 and 2 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. In assessing levels of achievement, teachers must also ensure that assessment tasks are based on at least three texts. Students must not complete more than one assessment task using the same text. Assessment tasks for this unit are:

- essay (comparative, interpretive, analytical or discursive);
- debate;
- journal entries;
- close analysis of selected passages;
- an original piece of writing responding to a text(s) studied;
- oral or written review;
- multimedia presentation;
- participation in an online discussion;
- performance and commentary.

At least one of the assessment tasks in Unit 2 must be in written form.

# Units 3 and 4

## TEXT SELECTION

Texts studied in Units 3 and 4 must be based on a range of texts selected from the list published annually in the *VCAA Bulletin*. A broad text list enriches the study and enables teachers to select texts that best engage the varying interests and needs of their students.

The list is presented in two parts to enable a wide range of texts to be set, while making assessment of them manageable.

Texts used as the basis for achieving outcomes in the school-based coursework may be selected from either List A or List B.

List A allows teachers the opportunity to select from a diverse range of texts.

The texts selected as the basis for the examination responses must come from List B.

The *VCAA Bulletin* publishes detailed text selection guidelines each year.

At least two texts should be Australian.

At least two texts should be selected from List A and two texts from List B.

The selection should include:

- one novel;
- one play, film or television mini-series;
- between ten and fifteen poems;
- collection of short stories, letters, memoirs, essays, tales, myths and short extracts from a variety of sources;
- two further texts selected from novels, plays, collections of poetry, collections of short stories, biographies, autobiographies, collections of essays, letters or memoirs.

The selection of the play should take into account access to film or live performance. Where this is not possible, the study of the script on its own is acceptable.

Selection of texts should ensure that students experience a range of literature from early to contemporary works, dealing with a diversity of cultural experiences and a range of points of view.

# Unit 3

This unit focuses on the ways writers construct their work and how meaning is created for and by the reader. Students consider how the form of text (such as poetry, prose, drama, non-print or combinations of these) affects meaning and generates different expectations in readers, the ways texts represent views and values and comment on human experience, and the social, historical and cultural contexts of literary works.

## AREA OF STUDY 1

### Adaptations and transformations

This area of study focuses on how the form of text is significant in the making of meaning. Students recognise the major divisions of poetry, drama and prose and how these literary forms can be divided into genres such as crime fiction, science fiction, fantasy, and romance. Students understand the typical features of a particular form of text and how the conventions associated with it are used. Students use these understandings to reflect upon the way meaning changes when the form of the text is changed. For example, students may explore the transformation of prose into film, poetry into performance, or script into stage performance or film.

### Outcome 1

On completion of this unit the student should be able to analyse how meaning changes when the form of a text changes.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- the way forms of text are significant in the making of meaning;
- conventions used in a particular form of text; for example, the use of imagery and rhythm in a poem, the use of setting, plot and narrative voice in a novel, the use of dialogue and stage direction in a play, and the use of images and sound in film;
- differences in meaning conveyed when a text is adapted or transformed.

### *Key skills*

These skills include the ability to

- analyse the construction of texts in terms of such elements as characterisation, tone, style, structure and point of view;
- identify typical features of a range of forms of text and genres, and evaluate their significance in the making of meaning;
- identify and comment on the similarities and differences between the original and the adapted or transformed text.

## **AREA OF STUDY 2**

### **Views, values and contexts**

This area of study focuses on consideration of the views and values in texts and the ways in which these are expressed to create particular perspectives of the world. Students consider the issues, ideas and contexts writers choose to explore and the way these are represented in the text. Students also consider how these representations may be shaped by and reflect the cultural, social, historical or ideological contexts in which they were created. Students enquire into the ways readers may arrive at differing interpretations and judgments about a text and the bases on which they are developed. Through close attention to ideas, incidents, characters and images, students justify their interpretation of the text.

### **Outcome 2**

On completion of this unit the student should be able to analyse, interpret and evaluate the views and values of a text in terms of the ideas, social conventions and beliefs that the text appears to endorse, challenge or leave unquestioned.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- how contexts (cultural, social, historical or ideological) may influence the construction of the text;
- the ways in which the text may reflect, reveal, or provide a critique of aspects of human behaviour, social convention or society;
- the ways contemporary beliefs and values influence the student's interpretations;
- how the writer's construction of the text can influence interpretations, for example the choice of characterisation, social and historical setting, structure, point of view, imagery and style.

### *Key skills*

These skills include the ability to

- identify and discuss the views and values represented in the text;
- analyse how views and values are suggested by what the text endorses, challenges and leaves unquestioned;
- compare different interpretations of the text;
- justify an interpretation of views and values of a text through close attention to textual detail.

### AREA OF STUDY 3

#### Considering alternative viewpoints

This area of study focuses on how various interpretations and judgments about a text can contribute to the students' interpretations. Students engage with the viewpoints of others, for example, in a review, critical essay and commentary. They explore the underlying values and assumptions of these viewpoints. They consider what is questioned by the text, for example the text's representation of gender, socioeconomic status, place and culture. Students also discuss what remains unquestioned and the implications of the gaps and silences. Students show how the content is shaped and structured, and how they are positioned by the writer's choice of language.

#### Outcome 3

On completion of this unit the student should be able to evaluate views of a text and make comparisons with their own interpretation.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- the viewpoints and assumptions of a review, critical essay or commentary;
- how various viewpoints about a text can be developed;
- how to construct a response that articulates and justifies an independent interpretation.

#### *Key skills*

These skills include the ability to

- identify the viewpoints or theoretical perspectives expressed in a review, critical essay or commentary;
- demonstrate an understanding of the underlying values and assumptions of the review, critical essay or commentary;
- evaluate another interpretation;
- construct an interpretation providing supporting evidence from the text.

### ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

**Assessment of levels of achievement**

The student's level of achievement in Unit 3 will be determined by school-assessed coursework and an end-of-year examination.

*Contribution to final assessment*

School-assessed coursework for Unit 3 will contribute 25 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 50 per cent to the study score.

**School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

In assessing levels of achievement across Units 3 and 4, teachers must also ensure that the assessment tasks are based on at least four texts. Students must not complete more than two assessment tasks using the same text.

Outcomes	Marks allocated*	Assessment tasks
Students must undertake at least one assessment task for each outcome. Students must respond in written form to at least two of the outcomes.		
<p><b>Outcome 1</b> Analyse how meaning changes when the form of a text changes.</p>	40	<p>This task requires an analysis of how the form of a text influences meaning, and may be presented in written, oral or multimedia form. For example, students may:</p> <ul style="list-style-type: none"> <li>compare a dramatised version of a scene or scenes from a text with the original text;</li> <li>compare a print text with the text's adaptation into another form;</li> <li>compare the performance of either a substantial individual text or group of texts with the original text.</li> </ul>
<p><b>Outcome 2</b> Analyse, interpret and evaluate the views and values of a text in terms of the ideas, social conventions and beliefs that the text appears to endorse, challenge or leave unquestioned.</p>	40	<p>This task requires an analysis of the views and values of a text, and may be presented in written or multimedia form. For example, students may:</p> <ul style="list-style-type: none"> <li>interpret the ways in which views and values are represented and commented upon in a text;</li> <li>compare the ways in which views and values are represented and commented upon in a text;</li> <li>compare how different contemporary readers or readers at different times might interpret the views and values of a text.</li> </ul>
<p><b>Outcome 3</b> Evaluate views of a text and make comparisons with their own interpretation.</p>	20	<p>This task requires an evaluation of one or more points of view about a text, and may be presented in written, oral or multimedia form. For example, students may:</p> <ul style="list-style-type: none"> <li>evaluate an oral or written review, critical essay or commentary;</li> <li>discuss or debate the merits of various readings.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed coursework for Unit 3 contributes 25 per cent to the study score.

# Unit 4

This unit focuses on students' creative and critical responses to texts. Students consider the context of their responses to texts as well as the concerns, the style of the language and the point of view in their re-created or adapted work.

In their responses, students develop an interpretation of a text and learn to synthesise the insights gained by their engagement with various aspects of a text into a cogent, substantiated response.

## AREA OF STUDY 1

### Creative responses to texts

This area of study focuses on the imaginative techniques used for creating and re-creating a literary work. In composing their own responses, students show both how writers develop images of people and places, and an understanding of language, voice, form and structure. Students can speculate about the writer's purpose and draw inferences from the original text. In their adaptation of the tone and the style of the original text, students show an understanding of the concerns and attitudes of the text. Students also reflect critically upon aspects of the text on which their own writing is based, and discuss the purpose and context of their response.

### Outcome 1

On completion of this unit the student should be able to respond imaginatively to a text, and comment on the connections between the text and the response.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- the point of view, context and form of the original text;
- the ways the central ideas of the original text are represented;
- features of the original text such as characterisation, setting, narrative structure, tone and style of the language and their effects;
- techniques used to create, recreate or adapt a text.

### *Key skills*

These skills include the ability to

- identify and recreate imaginatively what is particular about the construction, context, point of view and form of individual texts;
- choose stylistically appropriate features such as characterisation, setting, narrative, tone and style;
- demonstrate insight into abstract and complex ideas;
- reflect critically on what was learned about the original text in the process of producing a creative response.

## **AREA OF STUDY 2**

### **Close analysis**

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

### **Outcome 2**

On completion of this unit the student should be able to analyse critically features of a text, relating them to an interpretation of the text as a whole.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- the effects and nuances of language in the text;
- the significance of key passages in interpreting the text as a whole;
- connections between features of a text in developing an interpretation;
- the conventions appropriate to presenting an interpretation, such as detailed reference to the text, logical sequencing of ideas, persuasive language and development of argument.

### *Key skills*

These skills include the ability to

- comment on how certain moments in a text can reveal or reflect developments in the text;
- analyse the features of a text and make appropriate connections between them;
- use close analysis of text to develop and justify an interpretation.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

### Assessment of levels of achievement

The student's level of achievement for Unit 4 will be determined by school-assessed coursework and an end-of-year examination.

#### *Contribution to final assessment*

School-assessed coursework for Unit 4 will contribute 25 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 50 per cent to the study score.

### **School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

In assessing levels of achievement across Units 3 and 4, teachers must also ensure that the assessment tasks are based on at least four texts. Students must not complete more than two assessment tasks using the same text.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 1</b> Respond imaginatively to a text, and comment on the connections between the text and the response.	50	This task requires an imaginative composition based on a text, and may be presented in written or multimedia form. For example, students may: <ul style="list-style-type: none"> <li>submit an original piece of writing, presented in a manner consistent with the style and context of the text;</li> <li>re-create or rework an aspect of the text, such as adding to the text, recasting a part of the text in another setting or form, presenting an episode in the text from another point of view.</li> </ul>
	10	<b>AND</b> A brief reflective commentary discussing the purpose and context of the student's response.
<b>Outcome 2</b> Analyse critically features of a text, relating them to an interpretation of the text as a whole.	40	This task requires textual analysis and should be presented in written form. For example, students may: <ul style="list-style-type: none"> <li>select and discuss the role and significance of particular sections of a text in interpreting the text as a whole;</li> <li>analyse how certain literary features contribute to an interpretation of a text;</li> <li>analyse the linkages, parallels and contrasts between different passages from a text.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed coursework for Unit 4 contributes 25 per cent to the study score.

### **End-of-year examination**

#### **Description**

The task is designed to assess students' ability to write sustained interpretations of two different kinds of texts.

Students will produce two pieces of writing in response to questions that require critical analysis and interpretation of two texts studied.

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority.

#### **Conditions**

The examination will be completed under the following conditions:

- Duration: two hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.

- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

The examination will contribute 50 per cent to the study score.

# Advice for teachers

## **DEVELOPING A COURSE**

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements in each unit.

### **Units 1 and 2**

Unit 1 is designed to introduce literature in different forms so that students become aware that different readings of a text are possible, and they begin to understand some of the ways in which different interpretations can be supported from the text and the context of reading. Unit 2 is designed to extend students' explorations of the ideas and concerns of a text and development of critical and creative responses to texts.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety of approaches and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and a range learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

### **Units 3 and 4**

Units 3 and 4 are designed to invite students to adopt a range of perspectives on texts, such as examining the ways in which form contributes to the shaping of meaning, the views and values represented in texts, the ways in which different viewpoints may be proposed and defended, the process of composing a text and the consideration of the ways in which textual detail contributes to the reader's interpretation of the text. All these outcomes are grounded in the close reading of texts, although close reading and attention to textual detail comprise the specific focus in Unit 4 Outcome 2.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for school-assessed coursework is also stipulated.

### Allocation of time

The time allocated to each outcome is a school decision, but teachers may base their decisions on the perceived demands of the outcome or on the emphases they may wish to give, taking into account the prior knowledge and experiences of their students. In the case of Units 3 and 4 outcomes, the relative weighting of tasks should give an indication of the amount of time they may take. In Unit 1, teachers could devote approximately four to five weeks to introductory activities and Outcome 1, approximately seven weeks to Outcome 2 and six weeks to Outcome 3. It should be noted that outcomes do not have to be completed in chronological order, although many teachers would view Outcome 1 as a useful introduction to the study of Literature at this level. Nor do outcomes have to be treated separately. Teachers may instead choose to assess an outcome by two or more tasks, enabling a variety of smaller tasks, in contrast to a single large task.

In Unit 2, teachers could spend approximately eight weeks on Outcome 1 and eight weeks on Outcome 2; however, Outcome 1 should be assessed on the basis of both critical and creative responses and Outcome 2 requires a comparison of texts. In undertaking this latter task, students may compare texts set for class study or choose one or more texts beyond those set for class study, enabling them to pursue a particular interest.

In Unit 3, teachers could devote approximately six weeks to introductory activities and Outcome 1, seven weeks to Outcome 2 and four weeks to Outcome 3. Outcomes do not have to be undertaken in chronological order, although many teachers have considered the area of study in Outcome 1 to be an engaging introduction to Unit 3. In Unit 4, there are two outcomes: Outcome 1 contributes 60 marks and Outcome 2 contributes 40 marks to the total Unit 4 coursework score. Teachers should note that the Reflective commentary (Outcome 1) is separately awarded 10 marks as part of the score for Outcome 1, although the insights expressed in the Reflective commentary should also be demonstrated in the response itself. Teachers could devote approximately six weeks to Outcome 1 and six weeks to Outcome 2.

### Text selection

At Units 1 and 2, text selection is entirely a school decision, which should be made in accordance with the guidelines on pages 14 and 17. At least one text for Unit 1 must be an Australian text.

An example of a teacher's text selection for Unit 1:

Mellor, B. et al. <i>Reading Fictions</i>	Prose text (collection of short stories)	Unit 1 Outcome 1
Williamson, David, <i>The Club</i>	Play	Unit 1 Outcome 2
Teacher selection of poems to represent different forms and voices, such as Shakespeare: Sonnet 18, a traditional ballad such as 'The Douglas Tragedy', William Blake: 'London', e.e. cummings: 'in Just—', Bruce Dawe: 'Elegy for Drowned Children', Wilfred Owen: 'Futility', John Keats: 'Ode to Autumn', Robert Browning: 'My Last Duchess', T.S. Eliot: 'Preludes'.	Poetry	Unit 1 Outcome 2
Roeg, Nicholas (dir) <i>Walkabout</i>	Film, television, radio or multimedia text	Unit 1 Outcome 3

Three of the texts in the Unit 1 list are Australian, which more than meets the requirement for an Australian text for Unit 1. Students may be offered a choice of texts in Outcome 2, or may complete smaller tasks on both the poetry and the play text, collectively amounting to the demonstration of achievement of Outcome 2.

An example of a teacher's text selection for Unit 2:

Brontë, Emily, <i>Wuthering Heights</i>	Prose text (novel)
Selection of poems to be decided by teacher and class, enabling follow-up of interests generated in Unit 1 (e.g. poems by Bruce Dawe, poetry of WW I, love poems)	Poetry
Miller, Arthur, <i>The Crucible</i>	Play
Sophocles, <i>Oedipus Rex</i>	Play
A selection of Australian short stories, contemporary and earlier, chosen by the teacher and students	Prose text (short stories)

Some of these texts will be suitable for Outcome 1, which is based on a text from a past era, although the course could equally be constructed on a mixture of past and contemporary texts. The term 'from a past era' allows teachers the flexibility of selecting texts to achieve a balance between earlier and more contemporary texts. The texts in this selection also lend themselves to the comparative response required in Outcome 2.

Students who undertake both Units 1 and 2 should experience a range of texts, drawn from Australian and other cultures in this text selection example. Across Units 1 and 2, students should encounter texts encompassing Ancient Greek, nineteenth- and twentieth-century British, American and Australian literature. These texts explore diverse cultural experiences and comment on those experiences in different ways. They are written from the perspective of female and male authors and explore the experience of male and female protagonists.

Texts for Units 3 and 4 must be chosen from the list prescribed by VCAA each year and published in the *VCAA Bulletin*. Teachers should note the requirement that at least two texts from List A and at least two texts from List B must be chosen, and at least two of these must be Australian. There is no restriction on which texts may be used for particular outcomes, and teachers may wish to give students a choice for some outcomes.

An example of a teacher's text selection for Units 3 and 4.

Bovell, Andrew, <i>Speaking in Tongues</i>	Play	List A	Unit 3 Outcome 1
Austen, Jane, <i>Sense and Sensibility</i>	Novel	List B	Unit 3 Outcome 2 Unit 4 Outcome 2
<i>Black Chicks Talking</i>	Film, television, multimedia	List A	Unit 3 Outcome 2
Harwood, Gwen, <i>Selected Poems</i>	Poetry	List B	Unit 3 Outcome 3 Unit 4 Outcome 2
Lahiri, Jumpa, <i>Interpreter of Maladies</i>	Short Stories	List A	Unit 4 Outcome 1
Shakespeare, William, <i>King Lear</i>	Play	List B	Unit 4 Outcome 2

In this example, students would be offered a choice of texts for Unit 3 Outcome 2. Tasks comparing two texts may be offered. As Unit 4 Outcome 2 is often conducted at a time in which teachers are preparing students for the end-of-year examination, some teachers may also wish to allow a choice of texts for this assessment task.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Literature, teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Teachers should, where appropriate, encourage students to use Internet searches for information and to evaluate the quality of this information. In satisfying outcomes, several approaches using information and communications technology are possible. For instance, students may create a web page to present their understanding of a particular text, presenting this to other students for discussion. Reviews of texts and performances can be located on the Internet and these can form the basis for critical evaluation, in particular in Unit 3 Outcome 3, but also in relation to any other text or performance that students may have examined. Teachers will also note that assessment tasks include the option of having multimedia presentations.

In Unit 4 in particular, students may use a word-processing program for the first outcome during the composing process. In addition, computers may facilitate the requirements in Units 1 and 2 that students respond analytically and creatively to texts.


## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
<b>Essay (comparative, interpretive, analytical or discursive)</b>	Planning and organisation, communication (written), initiative and enterprise
<b>Debate</b>	Planning and organisation, communication (oral), problem-solving, initiative and enterprise
<b>Journal entries</b>	Self-management, communication (written), initiative and enterprise
<b>Close analysis of selected passages</b>	Problem-solving, planning and organisation, communication (written), initiative and enterprise
<b>Original piece of writing in response to a text studied</b>	Initiative and enterprise, self-management, planning and organising, communication (written), use of information and communications technology
<b>Oral or written review</b>	Planning and organisation, communication (oral or written), initiative and enterprise
<b>Multimedia presentation</b>	Use of information and communications technology, self-management, planning and organisation, communication (written)
<b>Participation in an online discussion</b>	Use of information and communications technology, self-management, planning and organisation, communication (written)
<b>Performance and commentary</b>	Planning and organising, teamwork, communication (oral and written), problem-solving, initiative and enterprise

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams.

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information and communications technology are identified by this icon .

### Unit 1

#### AREA OF STUDY 1: Readers and their responses

##### Outcome 1

Discuss how personal responses to literature are developed and justify their own responses to one or more texts.

##### Examples of learning activities

present students with a variety of different texts or extracts in order to explore the question: What do we mean by 'Literature'? (for example, song lyrics, a religious text, verses from 'Jabberwocky', factual or instructional text, a sonnet, advertising jingle); use features commonly expected of literary texts, such as 'insight into human life', 'considered and precise use of language' to develop a grid for students to complete in relation to the above texts; are there any features that 'literary texts' all share? Are there any features they do not possess?



complete a quiz that involves using library resources (e.g. *The Oxford Companion to Australian Literature*, *Brewer's Dictionary of Phrase and Fable*) and Internet sites to answer questions about the texts set for study



develop a PowerPoint presentation on being a reader, including ideas such as learning to read, memories of reading in school and at home, the development of tastes as a reader and current reading habits

discuss ways in which knowledge of genre, theme, author, cover and blurb sets up expectations of the text

make predictions about the outcomes or resolution of the text

using a variety of texts designed as 'disruptive readings', explore concepts such as expectations, narrative perspective, intertextuality, the ways readers are positioned, and multiple readings



share initial impressions of characters/narrator with a discussion group on the Internet or on a school discussion board

record questions about the text; sharing as a group and offering answers to other students' questions

select passages, images, lines which are revealing of a character and/or moment in the text and explain their significance

design a stage set for one or more scenes of a play text, or a text to be performed, and explain choices in staging

construct a timeline, map or chart which represents character relationships or the structural aspects of the text

maintain a reading journal which progressively elaborates on responses to the text

record early impressions of the text and compare these with later responses and account for the developments and changes in the responses

write a short response to the author, commenting on what they did or did not like about the text and why

write reflectively on how and why a particular interpretation was developed and compare this with others' responses to the same text

### **Detailed example**

#### **DISRUPTED READINGS**

Teacher and students will read a variety of texts, (examples can be found in *Reading Stories* or *Reading Fictions* (see Resources)), which have been prepared as disrupted readings. These may include texts presented in episodic fashion, texts which have been jumbled, texts in which the gender has been manipulated (and thus the reader is repositioned), or paired texts that require a reevaluation of expectations.

These will be texts unfamiliar to students, so that they can present their first responses and then be positioned to question and challenge those initial readings.

Questions may include:

- Based on the title, what do you expect this text to be about?
- Having read this first episode, what impressions do you form about the main character/setting/concerns of the text?

- Having read the second episode, in what ways do your impressions change?
- What do you think will happen next?
- How do you think this text will end?
- What other endings are possible?
- What aspects of the text are foregrounded?
- How do we 'fill the gaps'?
- Why are we likely to offer some readings in preference to others? How does this tendency prevent us from realising the assumptions on which our readings are based?
- Which readers might feel uncomfortable with or resist the usual reading?
- If the gender is reversed, what are the effects? Does it change your reading? How?

Students prepare a series of journal or workbook entries in response to these questions and discussion.

## AREA OF STUDY 2: Ideas and concerns in texts

### Outcome 2

Analyse and respond both critically and creatively to the ways in which one or more texts reflect or comment on the interests and ideas of individuals and particular groups in society.

### Examples of learning activities

#### Critical responses

prepare brief character analyses which comment on qualities, beliefs, actions, speech and appearance, enlisting textual detail to support the analysis

research various aspects of the historical period or prevailing social attitudes in order to share background with other class members



prepare a web page that depicts the ways in which social and cultural contexts are represented in the text

draw up a chart which compares and contrasts characters in terms of how sympathetically they are portrayed

discuss the effects of any changes, transitions or transformations in the characters and how the reader is invited to see these changes

discuss the ways in which the structural aspects (such as time, sequencing, use of subplots, parallel stories, resolution of the text) are suggestive or revealing of the concerns and values of the text



use multimedia to prepare an annotated visual account of the setting(s) to explain the significance of setting in the representation of the ideas of the text



prepare a concept map using a software package that represents the ways in which selected imagery and symbolism influence interpretations of the text's concerns and attitudes (alternatively, this task could be undertaken using simple materials such as large paper and marker pens)

identify and debate how aspects of human behaviour, social conventions and ideas appear to be presented in a positive, negative or ambivalent light

examine an extract in detail, preparing a written account of how the author is representing ideas at this point in the text

#### Creative responses

adopt the role of a character in a text and explain their motivations in a monologue, letter or diary entry or as a member of a panel discussion

write a paragraph, verse or episode in the writer's style

rewrite a part of the text from the point of view of another character



use a word-processing tool to create an inserted scene, a continuation or an alternative scene in order to shed light on the concerns of the text

role-play a scene from the text

present both a reading from the original text and a rewriting into a contemporary setting, with commentary

**Detailed example****WEB PAGE**

Using a program such as MS Publisher or Front Page, students prepare a web page or pages to present:

- Analysis of the social and cultural contexts represented in the text.
- Identification and discussion of ideas endorsed or questioned by the text.
- Discussion of the ways in which the text comments on these ideas (for example, by direct authorial comment, through the voice of a character whose values or judgments appear to be endorsed, through the voice of a character whom readers are positioned to dislike or through powerful and persuasive imagery).

- A creative response to the text, such as a monologue in the voice of a character, a letter or diary entries written by a character (relating to particular moments in the text) an insertion into the text or a rewriting in a different period (as agreed by teacher).

Graphics used should be appropriate to the text and the task, such as images from a film version of the text or images drawn from historical sources, and should be linked to the analysis and discussion.

The web pages should incorporate a specified amount of original writing by the student, over both tasks (analytical and creative), as set by the teacher.

### AREA OF STUDY 3: Interpreting non-print texts

#### Outcome 3

Analyse the construction of a film, television, multimedia, or radio text and comment on the ways it represents an interpretation of ideas and experiences.

#### Examples of learning activities

consider the maker(s) and/or genre of the text and discuss the ways in which these may contribute to viewers' expectations and responses to the text

consider the ways in which a text developed expressly as a non-print text may differ from one that attempts to transform a print text into film, television or radio

analyse opening scenes in terms of how they create mood, character and expectations

analyse the effect of visual techniques, such as the use of setting in film to evoke mood and character or recurring visual symbols used to evoke ideas of the text

analyse the use and effect of dialogue and other sound (and silence) in creating meaning

list the sequence in which the events/moments are presented and discuss what the plotline, final scenes or frames convey about the meanings of the text

identify the ways in which the text appears to conform to or depart from the genre to which it might be said to belong

draw up a storyboard to capture a moment which occurs 'offscreen' and explain choices



visit websites which offer reviews and commentaries on the text and write a response

discuss the likely audience for the text



contribute to a discussion board or school-based email list to debate the extent to which the text presents a convincing representation of human experience

analyse the ways in which a film text offers an interpretation of a print text studied in class

#### Detailed example

##### ANALYSIS OF VISUAL TECHNIQUES

In *Walkabout*, how are the following depicted and to what effect?:

- The city/the apartment
- The brick wall
- School regime
- First encounter with another culture
- Water
- Language/Communication/Music/Dialogue (and absence of dialogue)
- Clothing/Nakedness
- Emerging sexuality
- The farmhouse
- The dance
- The degradation of the abandoned mining site
- Return to the city/apartment
- Voiceover (poem by A.E. Housman, from *A Shropshire Lad*)

## Unit 2

The example texts listed for Unit 2 (page 32) are used as the basis for these learning activities.

### AREA OF STUDY 1: The text, the reader and their contexts

#### Outcome 1

Analyse and respond both critically and creatively to the ways a text from a past era reflects or comments on the ideas and concerns of individuals and groups at that time.

#### Examples of learning activities

##### Critical responses



investigate the historical, social and ideological context in which *Wuthering Heights* was set and/or produced, in order to identify the prevailing social and cultural values and present understandings using a multimedia program such as PowerPoint

examine the form and structure of the narration of *Wuthering Heights*

examine the author's use of dialogue and dialect to reveal and distinguish characters in *Wuthering Heights*

identify those values and assumptions that differ from contemporary values and assumptions in *Wuthering Heights* and discuss these differences

in relation to *Oedipus Rex*, research the conventions of Greek drama and staging

use a map of Ancient Greece to make an annotated map of Oedipus's journey, from infancy to adulthood

list the steps and strategies that *Oedipus Rex* adopts in revealing Oedipus's crime to himself and to the audience

examine the effects of imagery of dark/light, blindness/sight, ignorance/knowledge and of plague, corruption, pollution and destruction throughout *Oedipus Rex*, identifying the values of the period and the ways in which they are endorsed or contravened by characters in the play



use the Internet to research the background to the Salem Witch trials in the 17th century and compare this with the political climate of the US House Committee on Un-American Activities in the early 1950s, the context in which Miller was writing *The Crucible*

examine the portrayal of social/religious practices in *The Crucible*, their influence on judicial and civil life and the effects on an individual who does not conform



contribute a specified number of postings to a school discussion board to discuss ways in which a chosen text from an earlier period illuminates present issues

*Creative responses*

explore possibilities for creative responses such as:

- how did Heathcliff make his fortune in the time between his departure from Wuthering Heights and his return?
- imagine that Heathcliff or Catherine had written even one letter during that time; what would it have said?
- write a monologue in the voice of one of the characters, at a particular point in the text
- present an alternative point of view from one of the characters; for example, Giles Corey, Elizabeth Proctor
- King Laius and Queen Jocasta lament their decision to kill their child in order to prevent greater misfortune

**Detailed example****INVESTIGATING THE SOCIAL AND CULTURAL BACKGROUND**

In relation to *Wuthering Heights*, students investigate and report on:

- The Yorkshire Moors district
- A family tree for the Earnshaws and the Lintons
- Social conventions of 1801 (when the novel begins)
- The role of servants in a household
- How children were educated
- Conventions of marriage

Students also examine and discuss the binary opposites of:

- Wuthering Heights/Thrushcross Grange
- Freedom/constraint
- Storm/peace
- The gothic/the domestic
- Passion/acceptance
- Superstition/skepticism

as they are explored in the novel.

These activities could be undertaken individually or in pairs, and presented to the class.

## AREA OF STUDY 2: Comparing texts

### Outcome 2

Produce a comparative piece of interpretative writing with a particular focus; for example, ideas and concerns, form of the text, author, time in history, social or cultural context.

### Examples of learning activities

discuss early impressions of the features distinctive to the chosen basis for comparison, such as the elements of Greek tragedy or the generic features of autobiographical texts, or the stylistic qualities and preoccupations of an author, or the ways in which texts represent the same or similar experiences



use the Internet to research material which will help contextualise the study, such as influences that may have shaped the production of the texts

make notes on observable literary and contextual parallels, similarities, linkages and differences between the texts

identify key points of comparison/contrast amongst texts studied

read and debate others' interpretations of the texts

review early impressions of genre, author, etc. and compare with later reflections and interpretations

examine and discuss generic structures for a comparative essay

choose a text in a similar form, exploring similar concerns, or by the same author, as the basis for comparison; this comparison may focus on two texts studied by the whole class or may invite students to choose their own text, including a film interpretation, for comparison with a class text



develop a concept map, using a program such as Inspiration, to demonstrate the basis for comparison and provide a working plan for a response

### Detailed example

#### COMPARATIVE ANALYSIS OF TEXTS

This example is based on the example texts selected for Unit 2 given on page 32.

Students prepare a chart comparing Oedipus Rex and John Proctor, identifying their character traits and the evidence in the text to support these traits.

Students examine the differences between the play *The Crucible* and the film version of 1996 (dir Nicholas Hytner), in order to explore the similarities and differences in interpretation between the two texts. They may explore ideas such as:

- characterisation, as revealed in casting, acting and camera angles
- the ways in which sympathies are generated towards characters

- broadening of settings compared to use of settings that conform to the film's stage origins
- the ways in which the Puritan religious beliefs are portrayed
- action that is reported in the play compared to action that is dramatised on screen.

#### Sample essay topics

'Both Oedipus Rex and John Proctor are flawed characters, but those flaws are not the essential cause of their downfall.' To what extent do you agree with this view?

'The essence of drama is conflict.' Discuss this claim in relation to two texts you have studied this year.

## Unit 3

### AREA OF STUDY 3: Adaptations and transformations

#### Outcome 3

Analyse how meaning changes when the form of a text changes.

#### Examples of learning activities

read texts individually and note down early impressions of characters, developments and shifts in the text

read texts and make notes about how the form of the text influences the reading (e.g. division into chapters, acts, sections, scenes)

map or chart the structure of a text and comment on how this contributes to interpretation of the text

read all or sections of a text aloud and comment on how verbal/aural experience shapes or changes early impressions

examine the ways in which dialogue reveals characters' attitudes, beliefs, relationship with others

workshop sections of a text and comment on the speech patterns of characters or personae

select a short scene and in groups role-play an interpretation; comment reflectively on how the form of the text shaped the interpretation of the text in dramatic form



use the Internet to locate reviews of performances of a text or film interpretations and discuss these in class

analyse the ways in which the elements of text such as style of narration or stage direction carry the meanings of the text

attend a theatre performance of a text; read reviews and compare the reviewers' interpretations of acting, direction and set design with each other

make notes on how visual elements, such as set design, lighting, costume, aural and visual symbols represent ideas and concerns of the text

view a film representation of the text and draw comparisons between the class reading and the film adaptation, noting how filmic elements create meaning, such as use of point of view through camera, visual and aural imagery

discuss the effects of casting in a film adaptation or stage performance of a text



prepare a multimedia representation of a selection of poems, accompanied by appropriate visual, music, or sound effects and comment on the choices

write a short piece about what is happening offstage (i.e. between scenes, chapters, verses)

identify how selection, emphasis and omission of aspects of a text, such as assigning dialogue to a different character, altering the sequence of scenes, conflating scenes, and so on, convey attitudes and views and invite a different interpretation

**Detailed example****COMPARE FILM REPRESENTATION WITH THE PRINT TEXT**

Students make notes about casting (as directorial interpretation of character), costuming, settings, period, style. They make notes of observable differences between representations, such as change of setting, opening/closing sequences, ordering of scenes, omission/addition/conflation of characters, change of dialogue.

Students discuss the effects of these decisions and changes. They examine and discuss in detail the use and effects of visual imagery, camera point of view and movement, framing of shots (close up, long shot and use of window/door frames as part of shot), use of sound (music, other sound effects) and

silence, editing transitions between scenes (e.g. cut, fade, dissolve), camera speed, and so on.

Students make detailed notes on how such decisions influence viewer interpretation of the film text, noting also how they may enhance understanding of (e.g. by 'opening out' or elaborating) or diverge from the original print text.

Students examine how the film endorses or differs from their own reading of the text in its emphases on character qualities, attitudes and values, relative importance given to certain ideas and concerns, and so on.

**AREA OF STUDY 2: Views, values and contexts****Outcome 2**

Analyse, interpret and evaluate the views and values of a text in terms of the ideas, social conventions and beliefs that the text appears to endorse, challenge or leave unquestioned.

**Examples of learning activities**

view a well-known text, such as a popular television program, and discuss how it appears to reflect or challenge popular beliefs and values and try to account for conclusions

make a selection of contemporary cartoons, a comic strip, an advertisement or article from an earlier period, a letter to a newspaper, an extract from a novel, a political speech, an episode from a sitcom or other popular program or a poem that appears to express a viewpoint; invite students to identify the views that these texts appears to endorse or question and discuss their own responses to these views

individually or in groups, present a class paper or introduction that identifies an aspect of the ideas and social conventions within which a text appears to work



use the Internet to locate visual images appropriate to the setting of a text and explain choices

speculate about ways in which a particular ideological, social or cultural context may have influenced the construction of a text

consider the way the writer's particular context may have shaped the construction of a text

write briefly about initial impressions of the characters, noting with whom they feel sympathetic, negative or ambivalent and why; write down textual detail which supports these impressions and reveals the characters' qualities, failings, motivations; share responses as a whole group; draw up a chart which compares these characteristics and observe contrasts and parallels in characterisation

discuss the construction of character in terms of how a text supports or challenges particular behaviours, beliefs, ideas and values through the portrayal of the characters

discuss the ways in which the opening scenes, chapter or verses may be seen to foreshadow the attitudes and views of a text

examine the ways in which the characters respond to conflict (inner, relational, societal, external) and what this suggests about the attitude of a text to its subject matter

discuss the ways in which a text uses time and sequencing techniques (such as flashback, shifting use of time and narration of events) and the purpose and effect of these on their interpretation of the text

record those moments in a text which trigger a critical or questioning response and share these judgments as a group

write a brief piece about the same event/moment in the text from a different point of view (i.e. another character or outsider or character from another text); reflect on how a different perspective either changes or endorses the meanings and views of the text



select and annotate with hypertext a few passages which share similarities in terms of recurring motifs, mood and voice; discuss how the construction of such repetitions and similarities conveys views and values

read a number of interpretations of the text and debate the appeal or merits of each, justifying views

### **Detailed example**

#### **INTRODUCING VIEWS AND VALUES**

Present students with a selection of contemporary political cartoons, a comic strip, an advertisement or article from an earlier period, a letter to a newspaper, an extract from a novel, a political speech, an episode from a sitcom or another popular program or a poem that appears to express a viewpoint, and invite students to identify the views that these texts appear to endorse or question and discuss their own responses to these views.

(Poems such as 'Telephone Conversation' by Wole Soyinka or 'Homecoming' by Bruce Dawe work well in this activity.)

Students examine these brief texts and identify:

- the view expressed in the text
- the evidence from the text that supports their claim
- the ways in which the text positions them as readers
- differences between the position that the text invites them to adopt and the position that they actually do take (perhaps as contemporary readers of an earlier text, perhaps as readers with a different ideological viewpoint).

Students record their discussions in groups and individually write an analysis of one or more of the texts discussed for their journal/workbook.

### AREA OF STUDY 3: Considering alternative viewpoints

#### Outcome 3

Evaluate views of a text and make comparisons with their own interpretation.

#### Examples of learning activities



use a discussion group on the Internet or on a school-based web-board to ask questions of other students about how and why they arrived at their interpretation and be prepared to respond to the same questions

discuss how personal and imagined experiences influence reading of a text

present an oral commentary to the class, outlining views about a text and commenting on other views



prepare a web page that presents several viewpoints about a text and offer a commentary on these views

write a short piece which reflects the differing views of the class and select one (other than their own) to account for and discuss the assumptions upon which it is based

read and analyse the assumptions made and values expressed in a commentary on a text

read one or more interpretations of a text (these may include recognisable theoretical positions, such as Marxist, feminist, psychoanalytical, reader-response, deconstructionist, post-modern, but may include readings that are less obvious in their critical positioning) and debate the merits of the interpretation in relation to the text being studied

prepare for and participate in a debate about the concerns of a text

research a text, its form of production and its critical reception at the time of first publication/performance

research present readings of an earlier text, and compare these with own readings

#### Detailed example

##### ORAL COMMENTARY ON A TEXT

The teacher provides a range of reviews and commentaries, some from the time of publication, others more recent, perhaps written by the teacher or by a former student, in order to provide students with material to critique. It may be useful to use a 'hostile' review, which students can dispute.

Students analyse a particular review or commentary, using key ideas such as:

- What does the author of the review claim about the text?
- What does he/she identify as most significant in the text?
- What evidence is produced to support the claims?

- What does he/she consider to be the features of a successful/worthy/good text of this kind?
- To what extent do you agree with this standard of quality?
- To what extent do you agree with this critique of the text itself?
- What other views are possible?
- What evidence from the text could be used to support an alternative viewpoint?
- Present your reading of the text, in the light of other views you have examined.

Prior or external information about the author's views may be included, if known, but are not required for the completion of this task.

## Unit 4

### AREA OF STUDY 1: Creative responses to texts

#### Outcome 1

Respond imaginatively to a text, and comment on the connections between the text and the response.

#### Examples of learning activities

adopt the role of a character in the text and respond to questions about his/her motivations, background, behaviour and view of other characters

write down what one character might say about another if given the opportunity

invite characters or authors (Lear, Heathcliff, Gwen Harwood, Elinor Dashwood, Jasper Ffyfe, Jane Eyre) from different texts to a dinner party and begin the conversation

discuss what is interesting and/or distinctive about an author's style

examine the gaps and silences in a text, such as whose voice is marginalised or missing from the text, what events are emphasised and what is assumed

speculate about the ways in which aspects of a text could be adapted in another setting, a different form of narration, an added scene; discuss the likely effect of re-interpreting the text in these ways



select passages from a text and make notes with hypertext on the style of language, noting use of imagery, tone, recurring motifs, pacing, use of irony, juxtaposition, etc. and comment on the effect of these strategies

identify common ideas, concerns and strategies in a volume of short stories or poems, using headings such as 'Characters', 'Speaker/Narrative voice', 'Settings', 'Concerns', 'Language Features', 'Connections with other Stories/Poems', 'Ideas for Creative Response'

brainstorm a list of possible creative responses, such as 'add a sequel', 'insert a section', 'write a letter or diary entry in the role of...', 'narrate an episode from the point of view of...' (teachers should note that the range of creative possibilities will depend closely on the text chosen)

examine and discuss samples of reflective commentaries to illustrate how they may go about this task (schools should each year obtain permission from students to have their work used for such purposes in following years, so that their students may have a continuing benefit of examples)

read and discuss examples of creative responses to a set text or another text which is accessible or familiar, in order to understand the scope of the task and consider some possible approaches



write a brief statement of intention as a starting point for a reflective commentary (it should be noted that the initial statement can be changed and refined as the response takes shape); share and comment on each other's draft statements, using the Comment function in MS word, prompting each other to answer questions such as 'Where does this fit into the narrative of...?' or 'How does this link with...?'

write a few paragraphs in an author's style and share efforts with the group; reflect orally on what was learned from this process

imagine being an author and explain what experiences or ideas are being expressed and explored; share these as a group and note any differences in interpretations

### **Detailed example**

#### IDENTIFYING COMMON IDEAS, CONCERNS AND STRATEGIES IN A TEXT

On large paper, students draw up a grid to identify and map the ideas and concerns in each story in a volume or each poem in a group of poems set for study, a volume of short stories or poems, using headings such as 'Characters', 'Speaker/Narrative Voice', 'Settings', 'Concerns', 'Language Features', 'Connections with other Stories/Poems', 'Ideas for Creative Response'.

Display or share these charts in class.

Students use this grid or chart to identify the typical characters in the stories and the typical settings, noting also any characters or settings that may not conform to the emerging generalisations.

Students list examples of images, conventions, narrative or poetic forms, sentence structures, language choices, use of dialogue, viewpoints etc. used by the author and form generalisations about these.

On the basis of this analysis, students brainstorm and list possibilities for creative responses.

Students propose ideas for recasting a story or poem into a contemporary context.

Students experiment with writing one or more paragraphs/stanzas in the style of the writer and discuss these with other students.

## AREA OF STUDY 2: Close Analysis

### Outcome 2

Analyse critically features of a text, relating them to an interpretation of the text as a whole.

### Examples of learning activities



use hypertext (or the Comment function in MS Word) to analyse and comment on a single passage from a text, noting where in the text it occurs, what is revealing about a character or characters, the mood of the passage, particular words, lines and images which are significant, and how the passage conveys the text's concerns as they see them



select lines, passages which reveal similarities and linkages with other parts of a text and annotate these with hypertext

write a detailed analysis of one passage, or a comparison of two or three passages (chosen by the teacher or students)

examine an essay on one or more passages and use coloured highlighters to identify sections of the analysis that relate to the passages under discussion, to the text as a whole and to their own interpretive commentary; examine the balance

select three significant passages in the text (e.g. revelations about a character, turning points, characteristic strategies); explain choices to the group and explain how the passages relate to one another

draw a concept map in which a single passage parallels, contrasts with, or echoes other moments in a text



using a software program, prepare a concept map that illustrates the linkages/contrasts among the poems or short stories that make up the whole text; label the connections (alternatively, this activity may be accomplished using paper squares named with the title of each poem or short story and coloured pens or highlighters)

write a succinct statement of one or more propositions that could be defended about a text and locate several examples to support point of view

make notes on the linkages, differences and shifts in a text across two or more selected passages and prepare a strategy for discussing the passages as a set

respond to a set of passages by deciding on a strategy for analysis and writing an opening paragraph

### **Detailed example**

#### **MAKE A SELECTION OF PASSAGES FOR CLOSE ANALYSIS**

This activity invites students to choose a set of passages that offer multiple opportunities for fruitful discussion of significant aspects of the text, and the text as a whole, suggesting many possible connections across the passages.

Students select a set of three passages from the text (broadly, 'early', 'middle' and 'later'), in terms of the ideas or concerns of a novel, play or non-fiction text they wish to construct. (Although the passages should be presented in order of occurrence, they may commence with a passage quite late in an early section of the text.) In selecting passages from poetry or short stories, students may consider the variety of the author's work in this genre, also foregrounding some aspects of similarity.

Students explain and justify their choices to their group members, writing a short workbook entry to elaborate this point of view.

Students explain/describe/annotate how they would approach such a set of passages. (The key words/phrases they would focus on, the linking ideas they would use, how they would connect these passages to the text as a whole and so on.)

Students describe how a particular image is explored or developed in the set of passages.

Students describe how the situation, authorial view and tone, mood, character portrayal, changes from one passage to another.

Photocopies of these examples are distributed to other students to discuss.

### SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<b>Unit 3</b>		
<b>Outcome 1</b> Analyse how meaning changes when the form of a text changes.	40	Essay comparing a print text, for example Jane Austen's <i>Sense and Sensibility</i> , with the text's adaptation into film.
<b>Outcome 2</b> Analyse, interpret and evaluate the views and values of a text in terms of the ideas, social conventions and beliefs that the text appears to endorse, challenge or leave unquestioned.	40	Essay discussing the ways in which views and values are represented and commented upon in a text, for example Ibsen's <i>A Doll's House</i> .
<b>Outcome 3</b> Evaluate views of a text and make comparisons with their own interpretation.	20	Web page presenting one or more interpretations of the text, for example the film <i>Far From Heaven</i> (dir: Todd Haynes), with evaluative commentary by the student.
<b>Total marks for Unit 3</b>	<b>100</b>	
<b>Unit 4</b>		
<b>Outcome 1</b> Respond imaginatively to a text, and comment on the connections between the text and the response.	50	Creative response to a text, for example Dylan Thomas' <i>Under Milk Wood</i> (a re-creation of part of the text or original piece of writing, consistent with the text studied)
	10	<b>AND</b> Reflective commentary, discussing the purpose and context of the student's creative response.
<b>Outcome 2</b> Analyse critically features of a text, relating them to an interpretation of the text as a whole.	40	Essay analysing linkages, parallels and contrasts between different passages from a text, for example Joseph Conrad's <i>The Heart of Darkness</i> .
<b>Total marks for Unit 4</b>	<b>100</b>	

## SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

## GENERAL

### Books

#### *Literary theory and background*

Ashcroft, B, Griffiths, G et al. (eds) 1995, *The Post-Colonial Studies Reader*, Routledge, London.

Barthes, R 1987, *Criticism and Truth*, translated and edited by K Pilcher, Althone Press, London.

Bonnycastle, S 1996, *In Search of Authority: An Introduction to Literary Theory*, Broadview Press, Ontario, Canada.

Booth, W 1983, *The Rhetoric of Fiction*, University of Chicago Press, Chicago.

Buckingham, D & Sefton-Greene, J 1994, *Cultural Studies Goes to School: Reading and Teaching Popular Media*, Taylor & Francis, London.

Cuddon, J 1992, *Dictionary of Literary Terms*, Penguin, Melbourne.

Culler, J 1975, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*, Routledge, London.

Culler, J 1983, *On Deconstruction: Theory and Criticism after Structuralism*, Routledge, London.

Docherty, T (ed.) 1993, *Postmodernism: A Reader*, Harvester Wheatsheaf, Hemill Hempstead, UK.

During, S 1993, *The Cultural Studies Reader*, Routledge, London.

Eagleton, M (ed.) 1986, *Feminist Literary Theory: A Reader*, Basil Blackwell, Oxford.

Eagleton, T 1976, *Criticism and Ideology: A Study in Marxist Literary Theory*, Verso, London.

Eagleton, T 1991, *Ideology: An Introduction*, Basil Blackwell, Oxford.

Easthope, A & McGowan, K 1996, *A Critical and Cultural Theory Reader*, Allen & Unwin, Sydney.

Eco, U 1981, *The Role of the Reader: Explorations in the Semiotics of Texts*, Hutchinson, London.

Fuery, P, & Mansfield, N 2000, *Cultural studies and Critical Theory*, Oxford University Press, South Melbourne.

Gee, JP 1990, *Social Linguistics and Literacies: Ideology in Discourses*, P. Falmer, London.

Gilbert, P 1994, *Divided by a Common Language? Gender and the English Curriculum*, Curriculum Corporation, Melbourne.

Gilbert, S & Gubar, S 2000, *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*, Yale University Press, New Haven.

Greenblatt, S 1991, *Marvellous Possessions: The Wonder of the New World*, Oxford, New York, Clarendon Press.

Hawkes, T 1977, *Structuralism and Semiotics*, Methuen, London.

Jefferson, A & Robey, D (eds.) 1986, *Modern Literary Theory: A Comparative Introduction*, BT Batsford, London.

Lankshear, C 1994, *Critical Literacy*, Australian Curriculum Studies Association, Belconnen, ACT.

Linn, R 1996, *A Teacher's Introduction to Postmodernism*, National Council of Teachers of English, Urbana, Illinois.

Lodge, D (ed.) 1999, *Modern Criticism and Theory: A Reader*, Harlow, Longman.

Milner, A 1991, *Contemporary Cultural Theory: An Introduction*, Allen & Unwin, Sydney.

Norris, C 1982, *Deconstruction: Theory and Practice*, Methuen, London.

Pool, D 1994, *What Jane Austen Ate and Charles Dickens Knew*, Simon & Schuster, NY (Robinson Publishing, London, 1998).

Ressler, S 1997, *Multimedia Information Resources*, Macmillan, Melbourne.

Rosenblatt, L 1978, *The Reader, the Text, the Poem: the Transactional Theory of the Literary Work*, Southern Illinois University Press, Carbondale, Illinois.

Selden, R 1989, *Practising Theory and Reading Literature: An Introduction*, Harvester Wheatsheaf, New York and London.

Tallack, D (ed.) 1995, *Critical Theory: A Reader*, Harvester Wheatsheaf, London.

Tompkins, JP (ed.) 1980, *Reader-Response Criticism: From Formalism to Post-Structuralism*, Johns Hopkins University Press, Baltimore and London.

Veeser, HA 1994, *The New Historicism Reader*, Routledge, New York.

Walder, D (ed.) 1990, *Literature in the Modern World: Critical Essays and Documents*, Oxford University Press, Oxford.

Weedon, C 1987, *Feminist Practice and Poststructuralist Theory*, Basil Blackwell, Oxford.

### Literary theory and the classroom

Appleman, D 2000, *Critical Encounters in High school English: Teaching Literary Theory to Adolescents*, Teachers' College Press / NCTE, New York.

Beach, R 1993, *A Teacher's Introduction to Reader-Response Theories*, National Council of Teachers of English, Urbana, Illinois.

Beard, A 2001, *Texts and Contexts: Introducing Literature and Language Study*, Routledge, London and New York.

Belsey, C 1980, *Critical Practice*, Methuen, London.

Corcoran, B & Evans E (eds) 1987, *Readers, Texts, Teachers*, Boynton/Cook, Upper Montclair, NJ.

Corcoran, B & Hayhoe, M et al. (eds) 1994, *Knowledge in the Making: Challenging the Text in the Classroom*, Heinemann Boynton/Cook, Portsmouth, New Haven.

Davis, J 1992, *Reconstructing Literature Teaching*, AATE, Norwood, South Australia.

Dias, P & Hayhoe, M 1988, *Developing Response to Poetry*, Open University Press, Milton Keynes, UK.

Evans, E (ed.) 1992, *Young Readers, New Readings*, Hull University Press, Hull.

Fish, S. 1980, *Is There a Text in this Class?: The Authority of Interpretative Communities*, Harvard University Press, Cambridge, Massachusetts.

Griffith, P 1987, *Literary Theory and English Teaching*, Open University Press, Milton Keynes, UK.

Harner, JL 1989, *Literary Research Guide*, 2nd edn, Modern Language Association of America, New York.

Hayhoe, M & Parker, S (eds) 1990, *Reading & Response*, Open University Press, Milton Keynes, UK.

Lohrey, A 1998, *Critical Literacy: A Professional Development Resource*, Language Australia, Melbourne.

MacLachlan, G & Reid, I 1994, *Framing and Interpretation*, Melbourne University Press, Parkville, Vic.

Martino, W & Mellor, B 1995, *Gendered Fictions*, Chalkface Press, Scarborough, WA.

Mellor, B & Patterson, A 1996, *Investigating Texts*, Chalkface Press, Scarborough, WA.

Mellor, B, Patterson, A & O'Neill, M 1991, *Reading Fictions*, Chalkface Press, Scarborough, WA.

Misson, R 1994, *A Brief Introduction to Literary Theory*, Carlton, Melbourne.

Moon, B 2000, *Literary Terms: A Practical Glossary*, 2nd ed., Chalkface Press, Cottesloe, WA.

Moon, B 1998, *Studying Poetry*, Chalkface Press, Scarborough, WA.

Morgan, W 1997, *Critical Literacy in the Classroom: The Art of the Possible*, Routledge, London.

Munro, D 1993, *Reading Literature*, Macmillan Education, Melbourne.

Muspratt, S, Luke, A & Freebody P (eds) 1997, *Constructing Critical Literacies: Teaching and Learning Textual Practice*, Allen & Unwin, Sydney.

Reid, I 1988, *The Making of Literature*, AATE, Norwood, South Australia.

Scholes, R 1985, *Textual Power: Literary Theory and the Teaching of English*, Yale University Press, New Haven.

Scholes, R 1999, *The Rise and Fall of English*, Yale University Press, New Haven and London.

Snyder, I 1996, *Hypertext: The Electronic Labyrinth*, Melbourne University Press, Parkville.

Snyder, I 1997, *From Page to Screen: Taking Literacy into the Electronic Era*, Allen & Unwin, Sydney.

Stephens, J & Watson, K 1994, *From Picture Book to Literary Theory*, St Clair Press, Sydney.

Thomson, J (ed.) 1992, *Reconstructing Literature Teaching: New Essays on the Teaching of Literature*, AATE, Norwood, South Australia.

Watson, K (ed.) 1995, *Jigsaw: Poetry for Years 9, 10, 11, 12*, St Clair Press, Sydney.

Worth, C & Guy, R (eds) 1998, *Teachers Rethinking English: Critical Theory and Reflective Practice*, VATE, Melbourne.

## GENERAL

### Journals and periodicals

*Australian Book Review*, National Book Council, Australia.

*English in Australia*, The Journal of AATE, Australia.

*Idiom*, The Journal of the Victorian Association for the Teaching of English, Australia.

*English Education*, Journal of the National Council of Teachers of English, USA.

*English in Education*, Journal of the National Association of Teachers of English, UK.

*English Journal*, Journal of the National Council of Teachers of English, USA.

*Australian Screen Education*, Journal produced jointly by the Australian Teachers of Media and ACMI, Australia.

## AUDIOVISUAL

### Videos

*Critical Literacy: Readings and Resources* 1996, Morgan, W, Gilbert, P, Lankshear, C, Werba, S, & Williams, L, AATE, Norwood, SA.

*Moving Pictures as Text: An Introduction to the Language of Film and Television*, Video Education Australasia.

**GENERAL****Websites**

Australian Centre for the Moving Image (borrowing facility available)

[www.acmi.net.au/](http://www.acmi.net.au/)

Eastgate, a commercial site that provides links for writing stories in hypertext:

[www.eastgate.com/Storyspace.html](http://www.eastgate.com/Storyspace.html)

Education Resources Information Centre (US), a database of educational research articles and other resources.

[www.eric.ed.gov/](http://www.eric.ed.gov/)

Eserver: a collection of electronic books and resources, hosted by the University of Iowa, with many links to other sites

<http://eserver.org/>

Glossary of Literary Theory

[www.library.utoronto.ca/utel/glossary/headerindex.html](http://www.library.utoronto.ca/utel/glossary/headerindex.html)

Internet Movie Database

[www.imdb.com](http://www.imdb.com)

National Library of Australia with many links to Australian literature sites:

[www.nla.gov.au/oz/litsites.html](http://www.nla.gov.au/oz/litsites.html)

RMIT Informit (Journal Databases)

[www.informit.com.au/library.asp](http://www.informit.com.au/library.asp)

The Universal Library, hosted by Carnegie Mellon University (A collection of electronic books and other resources)

[www.ulib.org/html/index.html](http://www.ulib.org/html/index.html)

Victorian Education Channel

[www.education.vic.gov.au/ch/](http://www.education.vic.gov.au/ch/)

**Libraries accessible to Victorian teachers**

These catalogues contain resources relevant to VCE Literature. Catalogues of regional campuses of universities can be accessed from these sites.

Deakin University Library

[www.deakin.edu.au/library/](http://www.deakin.edu.au/library/)

La Trobe University Library

[www.lib.latrobe.edu.au/](http://www.lib.latrobe.edu.au/)

Monash University Library

[www.lib.monash.edu/](http://www.lib.monash.edu/)

RMIT University Library

[www.rmit.edu.au/library](http://www.rmit.edu.au/library)

Swinburne University Library

[www.swin.edu.au/lib/](http://www.swin.edu.au/lib/)

University of Ballarat Library

<http://innopac.ballarat.edu.au/>

University of Melbourne Library

[www.lib.unimelb.edu.au/](http://www.lib.unimelb.edu.au/)

Victoria University Library

<http://library.vu.edu.au/>

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