

Week	Key teaching points	Syllabus content—Across Units 1 & 2	Assessment tasks
Term 1 Weeks 1-4	<p><b>The Romantic Movement</b> Focus: Poetry</p> <ul style="list-style-type: none"> <li>Stepping into poetry process for close reading</li> <li>Literary discourse and how to talk about poetry</li> <li>Genre: Romantic Poetry</li> <li>Contextual understandings</li> <li>Conventions of poetry: persona, imagery, fig. language, structure, mood &amp; tone, sound &amp; movement, emotion, meaning</li> <li>Features/devices/elements of poetry</li> </ul>	<p>Reading/Interpreting</p> <ul style="list-style-type: none"> <li>the differences between initial personal responses and more studied and complex responses</li> <li>how there are different reading practices or strategies, such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections between texts. Different reading strategies produce different readings.</li> <li>how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities</li> <li>the use of figurative language, including simile, metaphor, symbolism, metonymy and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation</li> <li>the use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery, typography, music, set design, properties and lighting.</li> <li>how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.</li> </ul>	<p><b>Task #1 – Live oral analysis of unseen poetry (In-class, Week 4, Term 1) 5%</b></p> <p>Close reading comprehension response to an unseen Romantic poem.</p> <p>Students use a routine for stepping into poetry with a focus on developing a vocabulary and analytical skills that enable them to engage with a literary discourse at a more advanced level.</p> <p>Students engage speaking and listening skills in order to complete a live analysis of a poem and discuss in front of an audience.</p> <p>Reading and preparation time, followed by verbal close reading.</p>

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		<p>Writing</p> <ul style="list-style-type: none"> <li>organising viewpoints and arguments in different ways, for example, in essays, reviews and visual presentations</li> <li>using appropriate linguistic, stylistic and critical terminology to compare and contrast texts</li> <li>selecting appropriate argument and evidence to support readings/interpretations</li> </ul> <p>Speaking/presenting</p> <ul style="list-style-type: none"> <li>understand how language, structure and stylistic choices are used in different literary forms</li> <li>examine the ways in which contexts shape how a text is produced then received and responded to by readers/audiences</li> <li>create oral, written and multimodal responses that explore the structure and style of literary texts.</li> <li>structuring arguments using relevant textual evidence</li> </ul> <p>using appropriate linguistic, stylistic and critical terminology to respond to texts</p>	
Term 1 Weeks 5-7	<p><b>Gothic Literature</b> <b>Focus: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i></b></p> <ul style="list-style-type: none"> <li>Genre – Gothic literature</li> <li>Victorian ideologies</li> <li>Contextual understandings</li> <li>Reading practices</li> <li>Essay structure</li> <li>Narrative conventions</li> </ul>	<p>Reading/Interpreting</p> <ul style="list-style-type: none"> <li>examine the ways in which contexts shape how a text is produced then received and responded to by readers/audiences</li> <li>how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre</li> <li>approaches to characterisation, including the use of archetypal figures, the dramatisation of a character's inner life and the use of interior monologue</li> </ul>	<p><b>Task #2 — Extended Response to <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (Week 7, Term 1) 7.5%</b></p> <p>Students focus on constructing and presenting a reading that focuses on genre, characterisation, setting, language, context, responding to the text. Step into evidence and analyse the use of language for purpose and effect.</p> <p>Activities to prepare for the upcoming Task #3 - the creative writing inspired by <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> due Term 1, Week 9.</p>

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	<ul style="list-style-type: none"> <li>Language features (stylistic choices)</li> <li>Producing your own creative writing in the gothic genre</li> <li>Adaptations</li> </ul>	<ul style="list-style-type: none"> <li>different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view</li> <li>the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations</li> <li>how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities</li> <li>the relationship between conventions of genre, audience expectations and interpretations of texts</li> <li>the ways in which texts resemble and/or refer to other texts, including through parody, imitation, appropriation and transformation; and the ways in which adaptations of earlier texts allow new insights into original texts</li> <li>the ways in which different literary forms may evolve by blending and borrowing conventions from other texts and/or genres</li> </ul> <p>Writing</p> <ul style="list-style-type: none"> <li>structuring arguments using relevant textual evidence</li> <li>using appropriate linguistic, stylistic and critical terminology to respond to texts</li> <li>using stylistic features to craft and articulate readings/interpretations</li> </ul>	
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Term 1 Weeks 8-10	<p><b>Realism</b> <b>Focus: <i>Hedda Gabler</i></b></p> <ul style="list-style-type: none"> <li>Genre: Realist Drama,</li> </ul>	<p>Reading/Interpreting</p> <ul style="list-style-type: none"> <li>the degree to which individual viewpoints, experiences and contexts shape readings of texts. A reading of a text refers to a meaning that can be made of a text. In responding to a literary text, readers might consider the context of the writer, the society and culture in</li> </ul>	<p><b>Task #3: Creative Writing Prose Piece – inspired by <i>The Strange Case of Doctor Jekyll and Mr. Hyde</i> – take-home – contemporary adaptation in prose form. (Week 9, Term 1) 5%.</b></p>

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	<ul style="list-style-type: none"> <li>Ideological and aesthetic functions of these genres</li> <li>Generic conventions</li> <li>Reading lenses.</li> <li>Contextual understandings</li> <li>Ideology</li> <li>Dramatic voices</li> <li>Dramatic structure</li> <li>Representation and characterisation</li> <li>Stepping out to context and ideological concerns</li> <li>Feminism, humanism</li> </ul>	<p>which the text was produced, their own experience of reading and their own way of thinking about the world</p> <ul style="list-style-type: none"> <li>how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre</li> <li>the differences between initial personal responses and more studied and complex responses</li> <li>how there are different reading practices or strategies, such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections between texts. Different reading strategies produce different readings.</li> <li>examine the ways in which contexts shape how a text is produced then received and responded to by readers/audiences</li> <li>the relationship between conventions of genre, audience expectations and interpretations of texts</li> <li>the ways in which informed reading influences interpretation of texts</li> <li>how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.</li> <li>the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations</li> <li>how aspects of literary texts have been appropriated into popular culture</li> <li>the ways in which different literary forms may evolve by blending and borrowing conventions from other texts and/or genres</li> <li>the use of literary techniques, including poetic, dramatic and narrative structure and devices</li> </ul>	

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		<ul style="list-style-type: none"> <li>the use of a combination of sound and visual devices in literary texts. (stage craft)</li> <li>the use of figurative language, including simile, metaphor, symbolism, metonymy and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation</li> <li>the use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery, typography, music, set design, properties and lighting.</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>organising viewpoints and arguments in different ways, for example, in essays, reviews and visual presentations</li> <li>using appropriate linguistic, stylistic and critical terminology to compare and contrast texts</li> </ul> <p>selecting appropriate argument and evidence to support readings/interpretations</p>	
Term 2 Weeks 1 - 2	<p><b>Realism</b> <b>Focus: <i>Hedda Gabler</i></b></p> <ul style="list-style-type: none"> <li>Genre: Realist Drama,</li> <li>Ideological and aesthetic functions of these genres</li> <li>Generic conventions</li> <li>Reading lenses.</li> <li>Contextual understandings</li> <li>Ideology</li> </ul>	<p>Reading/Interpreting</p> <ul style="list-style-type: none"> <li>the degree to which individual viewpoints, experiences and contexts shape readings of texts. A reading of a text refers to a meaning that can be made of a text. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world</li> <li>how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre</li> </ul>	<p><b>Task #4— (CAP) short written response to <i>Hedda Gabler</i> (15%) (Friday, Week 2, Term 2)</b></p> <p>Stepping in to dramatic conventions in the text, and stepping out of the text: genre, context, ideology, representation – applying a reading lens.</p> <p>See Key Teaching Points</p>

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Term 2 Weeks 3-5	<p><b>Preparing for the exam</b></p> <p>Focus:</p> <ul style="list-style-type: none"> <li>close reading: stepping in – unseen short texts/excerpts from poetry, prose, drama.</li> <li>Producing readings</li> <li>Revision for extended response on studied texts.</li> </ul>	<ul style="list-style-type: none"> <li>the use of literary techniques, including poetic, dramatic and narrative structure and devices</li> <li>understand how structural and stylistic choices and language patterns shape meaning in literary texts</li> <li>the use of a combination of sound and visual devices in literary texts. (stage craft)</li> <li>the use of figurative language, including simile, metaphor, symbolism, metonymy and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation</li> <li>the use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery, typography, music, set design, properties and lighting.</li> <li>the ways in which informed reading influences interpretation of texts</li> <li>how readings are constructed as a result of the reading practices or strategies that readers apply and</li> </ul>	

		as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.	
Term 2 Week 3	<b>Assessment Free</b>	<b>Assessment Free</b>	<b>Assessment Free</b>
Weeks 6-7	<b>EXAMS</b>	<b>EXAMS</b>	<b>EXAMS</b>  <b>Task #5 - Semester 1 Exam (10%)</b>
Term 2 Weeks 8-10	<b>Australian Literature</b> Focus: (Prose) Reader <ul style="list-style-type: none"> <li>Contextual understandings</li> <li>Ideologies</li> <li>Traditional Aust. Lit</li> <li>Contemporary Aust. Lit ('after Mabo' and diverse ethnic identities)</li> <li>Genres— Australian Gothic, Realism, Coming-of-age.</li> <li>Narrative approaches</li> <li>Representations</li> </ul>	<b>Reading and Writing</b> <ul style="list-style-type: none"> <li>the degree to which individual viewpoints, experiences and contexts shape readings of texts. A reading of a text refers to a meaning that can be made of a text. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world</li> <li>how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities</li> <li>approaches to characterisation, including the use of archetypal figures, authorial intrusion, the dramatisation of a character's inner life and the use of interior monologue</li> <li>different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view</li> <li>the use of figurative language, including simile, metaphor, symbolism, metonymy and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation</li> </ul>	<b>Task #6—Panel Discussion on Australian Literature (Week 10, Term 2) 10%</b>



		<ul style="list-style-type: none"> <li>the ways in which informed reading influences interpretation of texts</li> <li>how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.</li> </ul> <p>Speaking/presenting</p> <ul style="list-style-type: none"> <li>understand how language, structure and stylistic choices are used in different literary forms</li> <li>examine the ways in which contexts shape how a text is produced then received and responded to by readers/audiences</li> <li>create oral, written and multimodal responses that explore the structure and style of literary texts.</li> <li>structuring arguments using relevant textual evidence</li> <li>using appropriate linguistic, stylistic and critical terminology to respond to texts</li> </ul>	
Term 3 Weeks 1-2	<b>Constructing close readings of unseen prose texts.</b>	<p>Reading and Writing</p> <p>Create analytical texts, including:</p> <ul style="list-style-type: none"> <li>organising viewpoints and arguments in different ways, for example, in essays, reviews and visual presentations</li> <li>using appropriate linguistic, stylistic and critical terminology to compare and contrast texts</li> <li>selecting appropriate argument and evidence to support readings/interpretations</li> </ul>	<b>Task #7 Close Reading of unseen prose – CAP short written response (not from an Australian context) (TBA ~ Week 2, Term 3) 15%</b>
Term 3 Weeks 3-6	<p><b>Australian Literature Continued</b> Focus: (Poetry) <i>Smoke Encrypted Whispers</i></p> <ul style="list-style-type: none"> <li>Applying reading lenses</li> </ul>	<ul style="list-style-type: none"> <li>how readers are influenced to respond to their own and others' cultural experiences (12Lit)</li> <li>understand how structural and stylistic choices and language patterns shape meaning in literary texts</li> <li>investigate the interrelationships between texts, audiences and contexts</li> </ul>	<p><b>Task #8 – Extended Response to <i>Smoke Encrypted Whispers</i>, Wagan Watson (Week 6, Term 3) 7.5%</b></p> <p>See Key Teaching Points</p>

	<ul style="list-style-type: none"> <li>Contextual understandings</li> <li>Understanding poetic form</li> <li>Nationhood - the indigenous and the urban</li> <li>Australia's contested national identity and the indigenous voice</li> </ul>	<ul style="list-style-type: none"> <li>the use of literary techniques, including poetic, dramatic and narrative structure and devices</li> <li>the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations</li> <li>the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context (12Lit)</li> <li>how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs (12Lit)</li> <li>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world (12Lit)</li> </ul>	
Term 3 Weeks 7-10 Term 4 Week 1	<b>Drama: <i>The Gift</i></b> <ul style="list-style-type: none"> <li>Representation of groups of people (class and gender)</li> <li>Applying reading lenses.</li> <li>Dramatic conventions</li> <li>Voices and perspectives</li> <li>Dramatic elements – purpose and effect</li> </ul>	<ul style="list-style-type: none"> <li>the use of literary techniques, including poetic, dramatic and narrative structure and devices</li> <li>understand how structural and stylistic choices and language patterns shape meaning in literary texts</li> <li>investigate the interrelationships between texts, audiences and contexts</li> <li>the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations</li> <li>the ways in which different literary forms may evolve by blending and borrowing conventions from other texts and/or genres</li> </ul>	<b>Task #9 – Creative Writing Play Script– inspired by <i>The Gift</i> (Term 4, Week 1) 5%</b>  Students will create their own play script in small groups with a focus on interactions between characters to bring to light contemporary issues and representations of gender and class, incorporating a wide range of dramatic conventions.

		<p>Create imaginative texts, including:</p> <ul style="list-style-type: none"> <li>• integrating real and imagined experiences by selecting and adapting particular aspects of texts to create new texts</li> <li>• using analysis of literary texts to inform imaginative/creative responses</li> <li>• transforming texts studied in one medium or genre to another for different audiences and purposes</li> <li>• reflecting on the significance and effects of variations to texts.</li> </ul>	
<p><b>Assessment Free Week = Term 4 Week 2</b>  <b>Task #10: Semester 2 Examination (Term 4, Weeks 3-4) 20%</b></p>			