



VCE Literature

Implementation briefing— 2016

Units 3 and 4

Goal

Develop deeper understanding of the new or revised sections of the study design

We will achieve this goal by:

- unpacking key knowledge and skills
- clarifying common misconceptions and answering common questions
- reviewing sample responses
- considering sample teaching and learning resources and activities
- providing activities to be completed later.

Written examination

October/November (on a date to be published annually by the VCAA)	Written examination	Marks	Times
	Task A — Literary perspectives Assessment will be based on a written response to a statement related to one selected text from the Literature Text List published annually by the VCAA.	20	Reading time: 15 minutes Writing time: 2 hours
	Task B — Close analysis Assessment will be based on a written response to passages from one selected text from the Literature Text List published annually by the VCAA.	20	
	Total examination score	40	

- Must not write on the same text twice
- Must not write on two texts of the same genre

‘The reader is disappointed that Jane Eyre ultimately gives up her freedom and independence in order to become a dutiful wife and carer to Rochester.’

‘*The Bacchae* is ultimately a play about the human impulse to challenge an oppressive authority.’

‘Mansfield's characters often appear to feel a sense of dislocation and alienation, uncertain of their place in the world.’

‘The world of history and fiction collide in *Beowulf*. As Tolkien states "Beowulf is in fact so interesting as poetry... that this quite overshadows the historical content.’

- What views, values, attitudes and ideas are suggested/ foregrounded by the statement?
- How does this perspective align with/ differ from your own interpretation of the text?
- What other perspectives support or reject this perspective either wholly or partially?
- What insights can you gain from this perspective that might inform/ extend or challenge your own interpretation?

Some exam considerations

- The statements will:
 - be reasonably short (reading time)
 - will represent a perspective on the text
 - will be specific to the text.
- Students will have choice of texts across the two sections of the exam.

So...

- Changes to exam book and answer book.
- Students will approach the tasks in different ways to the current exam.
- Development of skills across the units.

At a glance

	Unit 1: Approaches to literature	Unit 2: Context and connections	Unit 3: Form and transformation	Unit 4: Interpreting texts
Areas of study	Reading practices	The text, the reader and their contexts	Adaptations and transformations	Literary perspectives
	Ideas and concerns in texts	Exploring connections between texts	Creative responses to texts	Close analysis

→ How would you describe a student at the end of the four units?

	UNIT 1: Approaches to literature	UNIT 2: Context and connections
Area of study 1	Reading practices	The text, the reader and their contexts
Summary	<ul style="list-style-type: none"> • Similar to current Readers and their responses area of study • Refinements across area of study description, outcome and key knowledge and skills 	<ul style="list-style-type: none"> • Similar to current The text, the reader and their contexts area of study • Refinements across area of study description, outcome and key knowledge and skills
Area of study 2	Ideas and concerns in texts	Exploring connections between texts
Summary	<ul style="list-style-type: none"> • Similar to current Ideas and concerns in texts area of study • Refinements across area of study description, outcome and key knowledge and skills 	<ul style="list-style-type: none"> • Similar to current Comparing texts area of study • Refinements across area of study description, outcome and key knowledge and skills

***One compulsory oral presentation**

For students	<ul style="list-style-type: none"> • How I read texts is affected by my own experiences, values, attitudes and my own knowledge of texts (form, language). • My reading of a text can change over time. • Texts are deliberately constructed by authors. • Texts can present particular views and values which may align or clash with my own values or those of others. 	<ul style="list-style-type: none"> • The values presented can reflect particular times, places, cultures. • My knowledge of the context in which a text was created can help me interpret a text. • Texts are not created in isolation and my reading of one text can help me understand another text both in terms of features and ideas.
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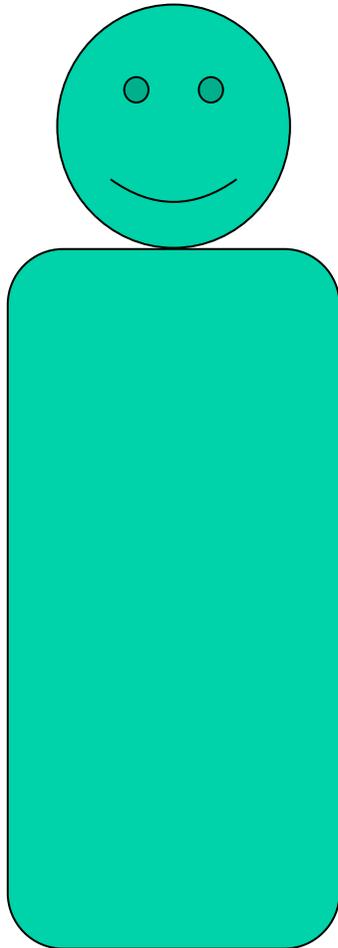
	UNIT 3: Form and transformation	UNIT 4: Interpreting texts
Area of study 1	Adaptations and transformations	Literary perspectives
Summary	<ul style="list-style-type: none"> • Similar to current Adaptations and transformations area of study • Refinements across area of study description, outcome and key knowledge and skills 	<ul style="list-style-type: none"> • A new area of study focusing on how engagement with literary criticism can assist students to develop their own interpretation of a text • Builds on current Views, values and contexts and Considering alternative viewpoints areas of study
Area of study 2	Creative responses to texts	Close analysis
Summary	<ul style="list-style-type: none"> • Similar to current Creative responses to texts area of study • Refinements across area of study description, outcome and key knowledge and skills • Moved from Unit 4 to Unit 3 to improve coherence with Adaptations and transformations area of study 	<ul style="list-style-type: none"> • Similar to current Close analysis area of study • Refinements across area of study description, outcome and key knowledge and skills • Students complete a close analysis of two different texts

*At least one assessment in Unit 3 must include an oral component.

For students

- The form of a text affects its meaning.
- Building on my knowledge of texts, changing the form of a text impacts on meaning, including shifts in values, attitudes, ideas.
- By working creatively to adapt a text into a new form, I can deepen my understanding of how changing the form impacts on meaning.

- Many people write about texts
- My own interpretations of texts can be enhanced, expanded, challenged by engaging with the interpretations of others.
- Deep, close reading of texts, combined with my developed understanding of form, features and language, can enrich my understanding of texts



- Has an appreciation of the power of language and texts
- Has an appreciation of the literary landscape, including literary criticism and a range of literary forms and styles
- Has a range of tools at their disposal to approach and read new texts.

Text selection

For Unit 1, students must study at least:

- two complete texts
- one additional text that is either complete or a collection of excerpts

For Unit 2, students must study at least:

- two complete texts
- one additional text that is either complete or a collection of excerpts.

Text selection

Students study at least six texts.

- Five of the required texts must be selected from the Text List.
- The sixth text is an adaptation of one of the above used for Unit 3 Outcome 1.

Units 1 – 2 Teaching and learning

- The *Advice for teachers* resource contains many examples of learning activities to support each area of study in Units 1 and 2, including some in great detail.
- Implementation briefing material from last year are available on the VATE website.

Oral assessment

Unit 1	One compulsory oral presentation
Unit 2	No oral presentation required
Unit 3	At least one assessment in Unit 3 must include an oral component .
Unit 4	No oral presentation required

Sample oral presentation on study design webpage.

Literary perspectives

Key ideas:

- Develop the skills to approach and use different literary perspectives to develop their own interpretation of a text
- Grapple with the material to develop their own voice and thinking
- Interrogate, analyse and evaluate the perspectives of others
- Perspectives in context

Using literary perspectives

- Understanding and using a range of literary perspectives helps us to read and interpret literature critically and become critical thinkers.
- Texts emerge from social conditions and are documents of a historical or ideological moment.
- So when we analyse literature we are not just analysing texts but are using the texts to analyse the world in which we live.
- These ideas encourage students to be self-reflexive and critique the ways they usually read and to become aware of the manner in which texts are produced and read.

What are literary perspectives?

Across the study design, perspectives:

- reflect views, values, attitudes, ideas
- can be 'lenses' or particular ways of looking at texts e.g. a feminist lens
- can be particular/specific interpretations e.g. a piece of literary criticism from a particular lens or literary criticism, review, article which is not informed by a particular lens

What are literary perspectives?

In Unit 4:

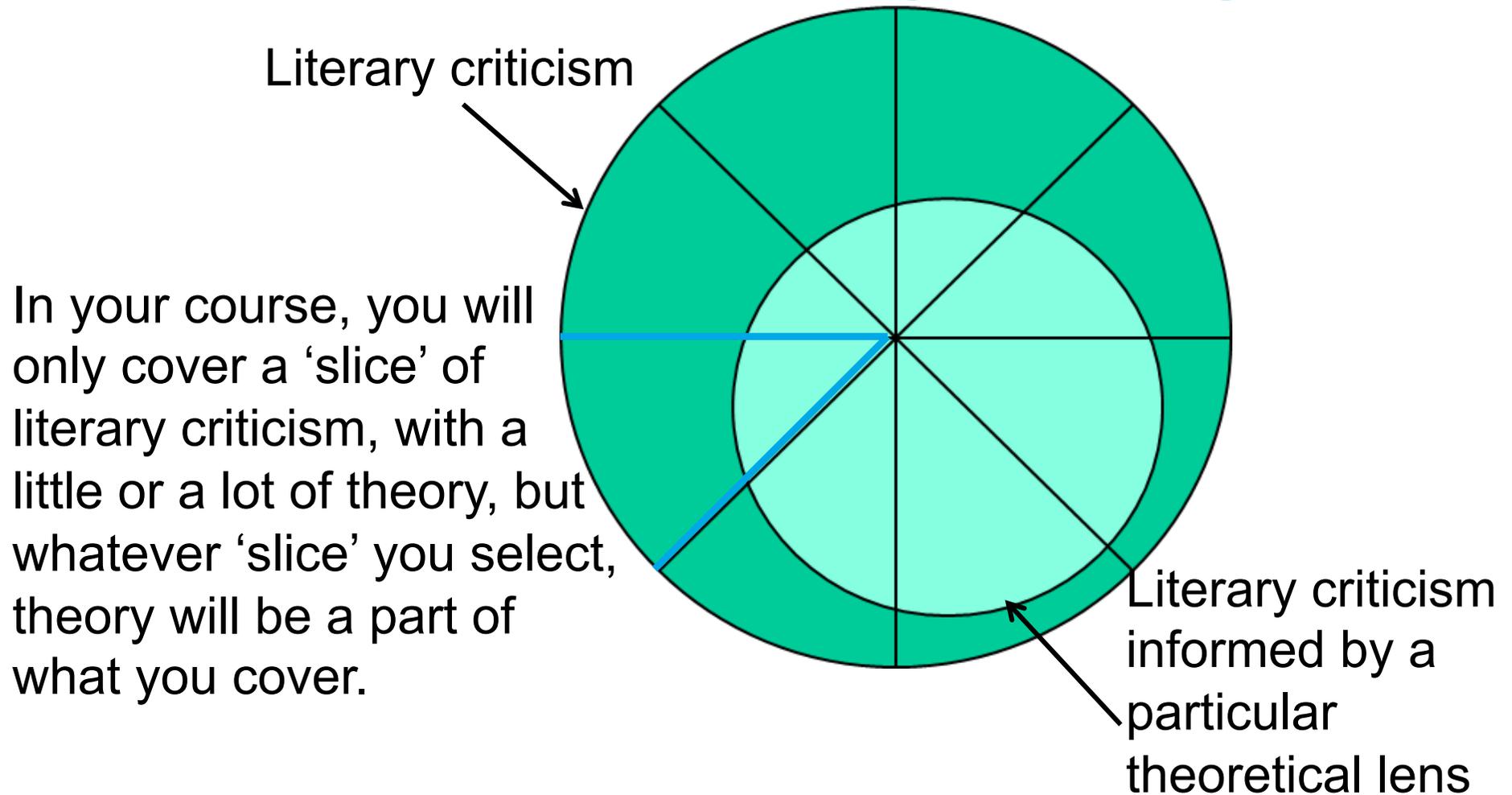
For the purposes of this unit, literary criticism is characterised by **extended, informed and substantiated views on texts** and may include reviews, peer-reviewed articles and transcripts of speeches. Specifically, for Unit 4 Outcome 1, the literary criticism selected must reflect **different perspectives, assumptions and ideas** about the views and values of the text/s studied.

How much literary criticism?

- Literary criticism is introduced in Unit 1
Area of Study 1:
apply understanding of literary criticism to their reading of text/s
- Looking at appropriate literary criticism will scaffold and support students with skills across the study design by providing models and revealing new insights

- The Unit 4, Outcome 1 SAC requires the use of two perspectives (pieces of literary criticism) that reflect different perspectives, assumptions and ideas about the views and values of the text/s studied so that students are exposed to a range of perspectives
- To develop the skills of approaching literary perspectives, a range of perspectives need to be studied.

How much literary theory?



Approaching literary theory

- Short stories, nursery rhymes, poems, riddles and fairy tales serve as an excellent introduction to literary theory, as students are familiar with them and enjoy reminiscing and looking at stories from their childhood from a different, often mischievous, perspective.
- The brevity of such texts is also a bonus in a task that can be complex and dense

Approaching literary theory

When reading literary criticism:

- Consider its assumptions, values, Ideological perspectives, flaws and strengths.
 - How does the critic's own background colour their response to the text?
 - Are there other ways to view/read the text?

Understanding literary theory

- TEXT refers to all texts, be they literature, film or society itself
- At school we assume texts are innocent, and therefore we read with the grain
- Post modernism makes the assumption that texts are not innocent and encourages readers to read against the grain, which is exactly what we need to do with the critics.
- Post modernism encourages us to search for evidence about the way we construct and represent ourselves.

Understanding literary theory

In the past...

- Humanism assumed there were such things as universal truths
- A good film or good literature was that which represented humanity and the human condition in a timeless fashion
- However, we then came to discover that low and behold texts are susceptible to culture: viz; sexuality, race, class and gender
- Texts are fundamentally political

Understanding literary theory

In a post-modern world, single, universal truths no longer exist and the reader (student) is left to create meaning.

- “The death of the author heralds the birth of the reader”
- It is the reader or spectator who, via their interpretation, creates meaning in the text
- We don't know what the author/director intended so we develop ways of understanding:
 - Marxism, Feminism, Psychoanalysis and Post-Colonialism

Understanding literary theory

- In post modernism there is no one truth or one reality
- There are multiple interpretations and constructions of reality
- All readings of texts are constructions which are subject to socio-cultural and historical influences.
- Our reliance on language is so great that it allows us to see only what we can re-present in words or images.
- Language, therefore, constructs the world we perceive.

Why use literary theory?

- Key questions, ideas and assumptions are well articulated in many resources at different levels of complexity e.g.
<https://owl.english.purdue.edu/owl/resource/722/01/>
- Key vocabulary and approaches are modelled.

Literary perspectives across Units 1 – 4



Student uses literary perspectives to develop ideas, expand vocabulary, consider how they approach texts.

- Access resources and references
- Consider broad questions asked by particular 'lenses'

Student considers how particular perspectives across historical and social contexts support their understanding of the 'literary landscape'.

Student sees particular perspectives in context.

- How has this critic been informed/ influenced by other texts and other critics?
- How might adaptations represent particular interpretations of texts?

Student grapples with the perspectives to develop/ inform their own interpretation of a text.

- How does this sit with me?
- Do I agree/ disagree wholly or partially?



Assessing literary perspectives

- Students need to have the opportunity to grapple with the perspectives of others, not learn and regurgitate someone else's view.
- Consider what students have to draw on – what have they read?
- No need to encourage memorisation of quotes, however ability to confidently discuss perspectives presented in literary criticism – paraphrasing.

Questions that might be used for this task

- How do you respond to Ibsen's presentation of Torvald as a husband and as a parent in *A Doll's House*? How much do you think he is affected by the society he lives in? Draw on two different views in constructing your response.
- How important is family in Cate Kennedy's short stories? Bearing in mind the society in which the stories are set, show how Kennedy presents the influence of family. Examine this through two different lenses.
- The role of the narrator is a core issue in modern criticism and theory. Broadly speaking, all theory engages with this problem, but some critics and theorists focus on it more extensively than others. Pick two different critics or theorists who illustrate different views of narration and authorship and apply their views to Conrad's *Heart of Darkness*.

- If the 18th-century novel is seen as participating in the rise of bourgeois society, to what degree is a 19th-century novel such as “North and South” concerned with maintaining the status quo? (Look at issues of gender, empire, and/or class.)
- In monologues of the Italian Renaissance by Browning (“Andrea del Sarto” and “Fra Lippo Lippi”), Browning uses the Renaissance as a canvas on which to paint his own ideas about art. What are these ideas? Why is the Renaissance his chosen canvas? Consider different theoretical views on the value and effect of this canvas in his work.
- A range of critics have focused on the effects of industrialization and urbanization portrayed in the 19th-century novel. More recently we have turned particular interest to how gender is represented in the urban and industrial world of the Victorian age. Questions come to mind: how are women portrayed? What differences emerge between their representation and other characters? What do such differences (or similarities) tell us about the 19th-century novel? Discuss issue of gender and class in the industrial-urban setting in North and South.

Sample

With chugging rhythms and intricately woven harmonies, Rich charts a new territory, an ethereal soundscape where the voices of subverted and oppressed women can break free of the debilitating constructs that have previously silenced them. Rich personalises silence, flinging away marginality in favour of the honest voice, a return to the organic, the visceral, attesting that womankind, must make the “one great choice” to reject patriarchal stipulations or be forced “make a career of pain”.

...

Thus Rich delves into the minutiae, the natural, the microcosmic, in order to expose the lack of cohesion in hegemonic phallogentric constructs. Rich releases women from the fetters that have previously chained them, connecting the disparate fragments of the female experience together in a way that frees the female from “the late report”, the “scar tissue”, “the cellar” of male discourse and instead allows women to “go on from here”, to “open the sheeted water” and write their own words on the palimpsests of history.

Performance descriptors

Very high

Comprehensive understanding, comparison, analysis and evaluation of perspectives presented in literary criticism.

Insightful identification and analysis of the views and values in the text supported by a sophisticated explanation of how literary criticism foregrounds particular views and questions texts in particular ways.

Insightful interpretation developed through considered selection and use of significant detail from the text and literary criticism. Sophisticated analysis of how literary criticism informs interpretations of texts.

Highly expressive, fluent and coherent development of ideas in written and/or oral form.

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Questions and feedback

Contact

Sean Box | English Curriculum Manager

T: (03) 9032 1691

E: box.sean.m@edumail.vic.gov.au

W: www.vcaa.vic.edu.au