



Department of
Education

Year 11 ATAR Literature

Working towards your examinations



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Year 11 ATAR Literature

Working towards your examinations

Estimated time to complete these lessons:

12 hours (one hour per lesson)

11 ATAR LITERATURE

This unit of work is structured into two sections:

Section 1: Close Reading

Preparation for analysing unseen texts and section one of the ATAR exam.

Section 2: Extended Written Response

Preparation for responding to texts studied in class and the extended response section of the ATAR exam.

SECTION 1: CLOSE READING

LESSON 1 – Close Reading terminology

LESSON 2 – Understanding the Close Reading section of the examination - Poetry

LESSON 3 – Understanding the Close Reading section of the examination – Prose

LESSON 4 – Understanding the Close Reading section of the examination - Drama

LESSON 5 – Sample responses

LESSON 6 – Writing a response and using the marking key

SECTION 2: EXTENDED WRITTEN RESPONSE

LESSON 1 – Understanding the Extended Written Response section of the examination

LESSON 2 – Understanding course terminology

LESSON 3 – Deconstructing questions

LESSON 4 – The 7-Minute essay

LESSON 5 – Exploring reading practices 1

LESSON 6 – Exploring reading practices 2

Structure of the syllabus

In your study of the Year 11 ATAR Literature course, you need to become familiar with the syllabus which you will find on the School Curriculum and Standards Authority website here: <https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Below is a summary of the main points.

The ATAR Literature course organises syllabus content into four strands:

- Texts in contexts
- Language and textual analysis
- Creating analytical texts
- Creating imaginative texts

The first two strands relate to your understanding of all texts - those that you study in class, as well as unseen texts. The second two strands relate to the texts you create.

Texts in contexts: Understanding this strand means that you need to demonstrate how you do not see all texts as one and the same. As texts are open to interpretation, this strand is essentially concerned with the influence of contexts on the production of texts, the ideological functions of texts and the ways in which texts can be read from different perspectives

Language and textual analysis: This strand is concerned with how a text is put together – the construction of the text and its composition. You will need to examine the language used in a text as well as the genre, structure and style.

YEAR 11 LITERATURE ATAR SYLLABUS - Unit 1:

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

Investigate and reflect on different ways of reading literary texts, including:

- 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
- how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre

- the differences between initial personal responses and more studied and complex responses
- 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.

Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities
- 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
- different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view
- 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
- 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.

Create analytical texts, including:

- structuring arguments using relevant textual evidence
- using appropriate linguistic, stylistic and critical terminology to respond to texts
- using stylistic features to craft and articulate readings/interpretations
- experimenting with different modes, media and forms.

Create imaginative texts, including:

- developing connections between real and imagined experiences
- drawing on knowledge and understanding of storytelling, style and the structure of texts
- experimenting with aspects of style and form to achieve particular effects
- reflecting on familiar and emerging literary forms for particular audiences and purposes.

Activity

Review your [school’s] course outline now. Highlight where the syllabus content has been addressed (see example below). Create a list of questions to ask your teacher if there is anything you do not understand.

Sample course outline

Literature – ATAR Year 11

Unit 1 Semester 1

| Week | Syllabus content | Assessment tasks |
|------|--|--|
| 1–2 | <ul style="list-style-type: none"> 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. (Text: Brian Moon <i>Literary Terms</i>) | |
| 3–4 | <ul style="list-style-type: none"> how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre (poetry) (Text: <i>Form and Feeling</i>) | Task 1 Explain how two poems you have studied have conformed to the form or sub-genre in which they were written and how that has affected your reading of the poems. (Due Semester 1, Week 4) |
| 5–6 | <ul style="list-style-type: none"> the differences between initial personal responses and more studied and complex responses 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. (Texts: <i>Form and Feeling</i> ; ‘ <i>The Conquest</i> ’ by L E Murray; <i>Literary Terms</i>) | Task 2 Construct two different readings of the same poem. Identify and describe the two reading practices that you used. (Due Semester 1, Week 5) |
| 7–8 | <ul style="list-style-type: none"> how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre (drama) (Texts: <i>Reading Fictions</i> ; <i>The Turning</i> ; <i>Death of a Salesman</i>) | Task 3 Discuss the text structures, language features and stylistic elements of two short stories that you have studied and the subsequent meanings that you made of those texts. (Due Semester 1, Week 9) Task 4 Explain the extent to which the play <i>Death of a Salesman</i> exhibits the qualities usually associated with tragedy. (Due Semester 1, Week 11) |

Sample course outline | Literature | ATAR Year 11



SECTION 1: CLOSE READING

LESSON 1 – Close Reading terminology.

This lesson is designed to make you familiar with, or to revise, terminology that you need to understand in your study of Literature and develop your understanding of commonly used words in your discussion of poetry, prose and drama texts.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- 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
- 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.

There are three studied text forms in the Literature course: Prose fiction, Drama texts and Poetry.

Activity 1

In the charts below (and on the next page), find the definitions to all the words and phrases provided.

What you will need:

- Publications of literary terms or glossaries that are available to you.
- Dictionary

Suggested publications are:

- Literary Terms: A Practical Glossary by Brian Moon
- Defining Literature by Don Munroe

| General literary Terms and phrases | Meaning |
|------------------------------------|---------|
| Patriarchy | |
| Naturalised | |
| Privileged | |
| Binary opposition | |
| Colonial | |
| Post-colonial | |

Points to consider: When reading any text, consider who has power. Certain ideologies are communicated through texts. All texts naturalise, question or privilege values.

| Literary Terms and phrases – (Poetry) | Meaning |
|--|----------------|
| Persona | |
| Voice | |
| Symbol | |
| Tone | |
| Enjambment | |
| Simile | |
| Metaphor | |
| Personification | |
| Metonymy | |
| Synecdoche | |

Points to consider: How do the above terms construct meaning in poetry? Consider the visual shape in poetry, the lack of, or over-use of punctuation. Does the poem challenge or reinforce specific cultural values and, if so, how?

| Literary Terms and phrases – (Prose) | Meaning |
|---|----------------|
| Protagonist | |
| Antagonist | |
| Exposition | |
| Irony | |
| Satire | |

Points to consider: Above are a few points to consider about narrative. Later in Lesson 3, you will have a closer look at prose fiction texts covering conventions in detail. The above terms, however, are sometimes overlooked in narrative study. Also pay close attention to the construction of the text - examine the exposition, conflict, development of plot and setting and ask yourself how they add to the overall meaning that is made.

| Literary Terms and phrases – (Drama) | Meaning |
|---|----------------|
| Tragedy | |
| Comedy | |
| Dramatic irony | |
| Soliloquy | |
| Theatre of the Absurd | |
| Audience | |

Points to consider: What is the sub-genre of the drama text you have been given to read? How does the text challenge/reinforce the values of the audience at the time of production as well as your own values?

LESSON 2 – Understanding the Close Reading section of the examination - Poetry

At the end of this lesson you will be able to understand the steps you need to take to write a response to an unseen poem. This will prepare you for Section 1 of the English ATAR exam.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities
- 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
- 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.

When preparing for the close reading section of the exam, you need to expose yourself to many different extracts of texts from all three text forms (poetry, prose and drama) and follow the following five steps:

PROCESS

STEP ONE

Read the contextual information provided to you in the exam (it is located just before the extract). Why is this important? Sometimes this information can give you a clue about the subject matter of the text, a hint about the context or even the production context.

STEP TWO

Reading the text - read aesthetically. For example, some poems might be aesthetically pleasing because of their sound, rhyme and rhythm, or one could appreciate the way a text has been put together, for example, its language, its style, its tone, its use or adaptation of generic conventions etc. These aspects of a text allow us to focus on the aesthetic qualities of a text. (Adapted from SCSA syllabus glossary). Read for patterns, descriptions, images, connotations and ambiguities. Consider gaps and silences in the text – what has been implied and not stated?

STEP THREE

Apply your reading strategies/reading practice. Read for structure, genre, generic conventions, discourse and ideology. Perhaps you can even read for allusions or intertextuality? Read for social or political issues presented. Can the text be read in more than one way? What lens would you use?

STEP FOUR

What ideas/issues are presented in the text? What values and attitudes are endorsed or challenged by the text? Decide how you feel about the text. Ask yourself, 'What is *my* reading?' Once you have decided, be definite in your decision. What are the strongest points you could put in your thesis?

STEP FIVE

Create a thesis. Use your thesis as an umbrella and think of discussion points you can use under this 'umbrella' to present your reading.

Activity 1

Go to the link below and print out the poem, *Old Ladies' Home* by Sylvia Plath:

<https://englishliterature.net/sylvia-plath/old-ladies-home>

Spend 10 minutes reading and annotating the poem looking for language and meaning so you can determine your reading.

Read the example on the next page to learn how to unpack your text using the five step process above. This one is done for you as an example so that you can then follow the same principles with the new texts that follow.

EXAMPLE:*Old Ladies Home* by Sylvia Plath**Step 1: Read contextual information**

The contextual information for this poem is the following:

Sylvia Plath was an American poet whose poetic work, which was produced in the 1960's, often centred on women's issues and experiences.

HIGHLIGHT THE KEY WORDS:

American = culture = production context

1960's = historical significance = women's liberation movement

Women's issues and experiences = hints about the subject matter

Step 2: Reading aesthetically – (look at language)

sharded (metaphor) in black = denotes having a shell, as a beetle

black (symbol) = symbolic of death, loss widowhood

like (simile) beetles = connotes insignificance, small worthless, low life

as (simile) antique earthenware = denotes age – very old, easy to break.

one (hyperbole) breath = only 'one' breath places them at risk – connotes fragility

shiver (symbol) to bits = symbolises weakness – suggests they would shatter like glass

old (adjective) women = 'old' is a signifier of social identity – connotes insignificance, small and worthless

creep (adjective) = fearful, timid, like insects - emotive diction

sons, daughters, daughters and sons (repetition) = family – the only ones they have left

distant and cold as photos (simile) = suggests children do not visit – abandonment

and Death, that bald head buzzard (personification) = death is real and waiting in the “stalls in halls”

All italicised examples above have been taken from Plath, S *Old Ladies' Home*. Sourced from <https://englishliterature.net/sylvia-plath/old-ladies-home> Accessed 09/04/2020.

Step 3: Apply your reading strategies/ reading practice

In this example, I have decided to read for patterns, descriptions, connotations and ambiguities, paying attention to the gaps and silences in the text. I will also apply a feminist lens as a way of discussing the issues in this text (see sample introduction below)

Step 4: Decide on a 'reading/s'

One reading - *Old Ladies Home* is about old women placed into a retirement home

Another reading- Sylvia Plath's poem, *Old Ladies Home* is about how patriarchal Western societies devalue old women and marginalise them.

Can you see why the second reading is better?

They are both accurate readings, however, the second reading uses better language in accordance with the Literature course.

Step 5: Create a thesis and plan discussion points under this umbrella

Sylvia Plath's poem, *Old Ladies Home* is about how patriarchal Western societies devalue old women and marginalise them.

- Plath depicts these women as frail and old
- In the poem, women are reduced to the belittling status of an insect
- Plath presents the idea that women have been marginalised diachronically

WRITING YOUR INTRODUCTION:

When writing your introduction, it does not have to be as detailed as the one you write for your extended essay. You are reading a text for the first time. You have only a limited time to use reading strategies and formulate your reading. Be short and sharp. Be clear. Make sure you have all the formalities – the writer, the name of text etc. Your marker needs to see your reading and the discussion (thesis) based around the reading.

SAMPLE INTRODUCTION:

Reading is clearly stated at the start.

Michelle Obama recently said, “There is no limit to what we, as women, can accomplish”. This is unequivocally the current view taken by most people in modern Western civilisation. However, this has not always been the case. Women have faced many battles over time and *Sylvia Plath’s poem, Old Ladies Home interrogates how patriarchal Western societies devalue old women and marginalise them.* Plath presents a poignant picture of these women who have been abandoned by their family and society. Through a close analysis of this poem, readers are able to explore the wider implications of how women have been treated over time. *The text elucidates how women are depicted as frail and old, they are reduced to the belittling status of an insect and the poem highlights how women have been marginalised diachronically. Written during the 1960’s, the poem invites a feminist reading, emphasising the marginalised position of women and particularly those who have outgrown the socially accepted roles of wife and mother.*

Applying a Feminist lens somewhere in the response

Points of discussion to support thesis (Make sure there is solid evidence for all these points)

Now it is your turn:

The Close Reading section of the 2019 ATAR English exam, featured in the poem *Recipe for Risotto* by Josephine Clarke.

Access a copy of the ATAR course examination, 2019 Literature Text Booklet **at the link below**. The poem is Text C poetry, found on page 6. It will be useful to print a copy of the poem.

https://senior-secondary.scsa.wa.edu.au/data/assets/pdf_file/0003/592482/2019_LIT_Text_Booklet.PDF

You can see the whole exam on the SCSA website:

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Spend 10 minutes reading and annotating the poem, *Recipe for Risotto*, looking for language and meaning so you can determine your reading.

Fill in the chart below, or create your own in your notebook. Unpack the text using the five step process in the example above.

| <i>Recipe for Risotto</i> by Josephine Clarke |
|--|
| <p>Step 1: Read contextual information</p> <p>The contextual information for this poem is the following:</p> <p><i>Recipe for Risotto</i> by Josephine Clarke was published in <i>between white</i> in 2016. Clarke is a contemporary Fremantle writer. She grew up in the south west of Western Australia. Her poems and short stories have been published in several Australian journals.</p> <p>ATAR course examination, 2019 Literature Text Booklet, p 6. https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature</p> <p style="text-align: center;">HIGHLIGHT THE KEY WORDS</p> <p style="text-align: center;">WRITE NOTES ABOUT THE SIGNIFICANCE OF EACH HIGHLIGHTED WORD BELOW:</p> |

Step 2: Reading aesthetically – (look at language)**Step 3: Apply your reading strategies/ reading practice****Step 4: Decide on a ‘reading/s’****Step 5: Create a thesis and plan discussion points**

WRITING AN INTRODUCTION:

Using your planning sheet, write your introduction to the text *Recipe for Risotto*. Consider where you will introduce your reading, the points you will discuss, and if you choose, what alternative lens you will apply.

LESSON 3 – Understanding the Close Reading section of the examination – Prose fiction

At the end of this lesson you will be able to understand the steps you need to take to write a response to an unseen prose fiction text. This will prepare you for Section 1 of the English ATAR exam.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- 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
- different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view

During the study of your prose fiction texts, you need to revise all the terms relating to this genre.

Plot:

Examine the exposition and the plot development. Ask yourself, is there any conflict? Where? What purpose does it serve? What is the chronology of events in the novel – is it linear? If not, then what is the purpose of the non-linear structure – what purpose do the flashbacks provide?

Setting:

Physical setting – This refers to the location of where the characters are placed - where the story happens.

Temporal setting – the time in which the story is told. Pay attention to the time period in which the characters exist. Also consider time of day – whether it is morning or night can also add to the effect of the setting in a story. Is time linear? Does the story play with this through flashbacks?

Social/cultural setting – This is the social cultural context of the society represented in the text – make notes about what the text suggests about this society and how people behaved at that time.

Narrative point of view:

Understand the point/s of view in your text and consider its significance in shaping meaning. Does it change through the extract? How might changes affect reader response? Is it a first, second or third person (limited or omniscient) narrative point of view? Pay attention to the narrator. How has he/she been constructed and how does this construction frame the content? Are you able to determine a narrator's attitude and values?

Style:

This is the way the writer puts words together. Consider the diction (choice of words) and syntax (the way words are combined in phrases and sentences - their order).

Characterisation:

If the text allows, look for the dialogue and the style of speech. Also note the way characters speak (formal, colloquial etc). Consider their tone (is it melancholy, contemplative etc?). How do the characters move or interact with others? Consider their appearance and how it contributes to the way they are represented.

Narrative structure:

Are there any structural divisions and what meaning/s do they bring to a text? Analyse the relationship of structure and character development.

Symbols, motifs and imagery:

Examine any symbols, motifs and imagery in the text and consider the effect it has to the story.

Activity 1

The Close Reading section of the 2019 ATAR English exam, featured an extract from the novel, *The Unlikely Pilgrimage of Harold Fry* by Rachel Joyce.

Access a copy of the ATAR course examination, 2019 Literature Text Booklet **at the link below**. The extract is Text B prose, found on pages 5. It will be useful to print a copy of the extract.

https://senior-secondary.scsa.wa.edu.au/_data/assets/pdf_file/0003/592482/2019_LIT_Text_Booklet.PDF

You can see the whole exam on the SCSA website:

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Spend 10 minutes reading and annotating the extract, *The Unlikely Pilgrimage of Harold Fry*, looking for language and meaning so you can determine your reading.

Complete the following chart after reading the text. You can use these as planning notes for your response.

| <i>The Unlikely Pilgrimage of Harold Fry by Rachel Joyce</i> | | |
|--|--------------------|----------------------|
| Generic convention | Evidence from text | Effect on the reader |
| Plot | | |
| Setting | | |
| Narrative point of view | | |
| Style | | |
| Characterisation | | |
| Narrative structure | | |
| Symbols | | |
| Motifs | | |

Activity 2

Demonstrate your understanding of the text by filling in the chart below, or create your own in your notebook. Unpack your text using the five step process you completed in lesson one.

| <i>The Unlikely Pilgrimage of Harold Fry</i> by Rachel Joyce |
|---|
| <p>Step 1: Read contextual information</p> <p>The contextual information for this poem is the following:</p> <p>This passage is from <i>The Unlikely Pilgrimage of Harold Fry</i>, which was published in 2012 and is the first work by British writer Rachel Joyce. ATAR course examination, 2019 Literature Text Booklet, p 5. https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature</p> <p style="text-align: center;">HIGHLIGHT THE KEY WORDS WRITE NOTES ABOUT THE SIGNIFICANCE OF EACH HIGHLIGHTED WORD BELOW:</p> |
| <p>Step 2: Reading aesthetically – (look at language)</p> |
| <p>Step 3: Apply your reading strategies/ reading practice</p> |
| <p>Step 4: Decide on a ‘reading/s’</p> |
| <p>Step 5: Create a thesis and plan discussion points</p> |

WRITING AN INTRODUCTION:

Using your planning sheet, write yourself a mini five-point checklist and then write your introduction to the text *The Unlikely Pilgrimage of Harold Fry*.

1. Have you carefully read the contextual information and considered your own context?
2. Have you looked for language features and their effect?
3. Have you applied all other reading strategies - structure, genre, generic conventions, discourse and ideology?
4. What is your reading?
5. Write an introduction with a thesis.

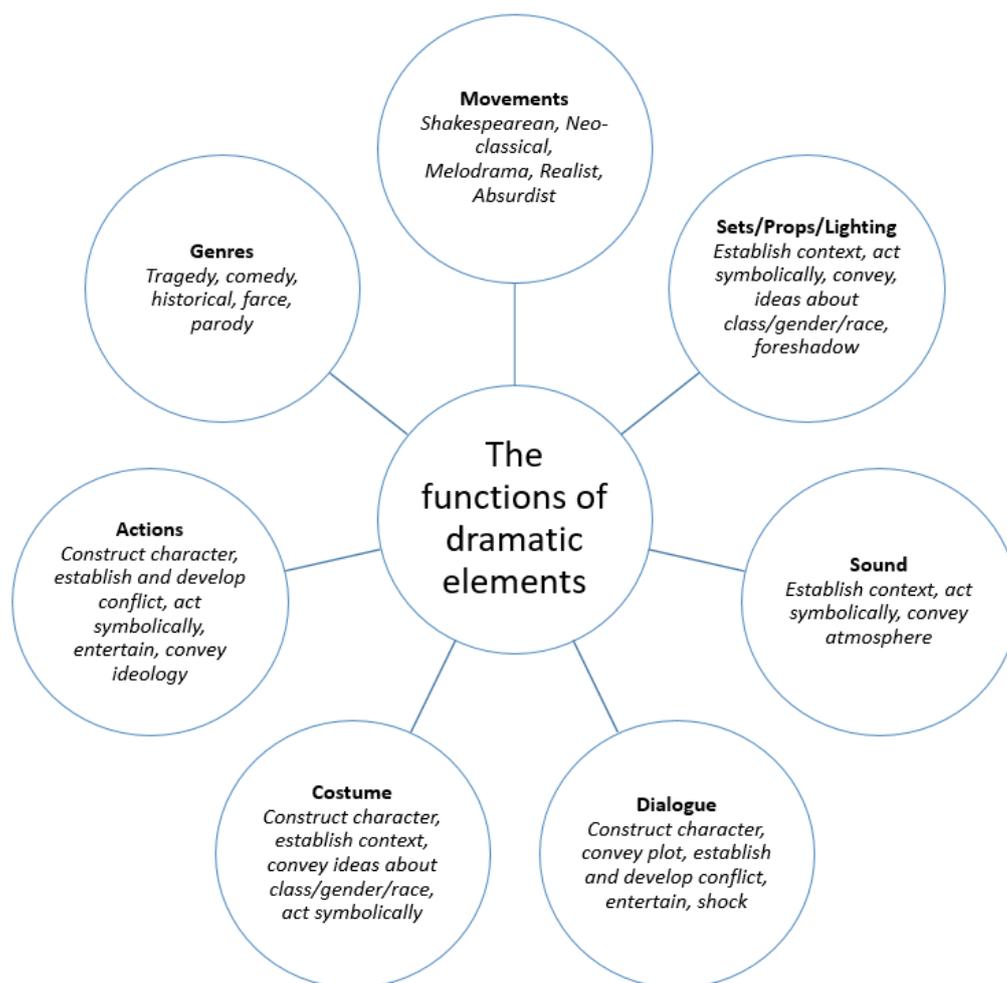
LESSON 4 – Understanding the Close Reading section of the examination – Drama

At the end of this lesson you will be able to understand the steps you need to take to write a response to an unseen drama text. This will prepare you for Section 1 of the English ATAR exam.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- 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
- different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view
- 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

During the study of drama texts, you need to revise elements of drama and the functions they serve. Remember to look for both verbal and non-verbal elements.



Activity 1

The Close Reading section of the 2019 ATAR English exam, featured an extract from the script, *Yanagai! Yanagai!* by Andrea James.

Access a copy of the ATAR course examination, 2019 Literature Text Booklet **at the link below**. The extract is Text A drama, found on pages 2-4. It will be useful to print a copy of the extract.

https://senior-secondary.scsa.wa.edu.au/data/assets/pdf_file/0003/592482/2019_LIT_Text_Booklet.PDF

Spend 10 minutes reading and annotating the drama extract, *Yanagai! Yanagai!* looking for language and meaning so you can determine your reading.

Step 1: Highlight as many dramatic elements you can find from the chart on the previous page.

Step 2: Find evidence to support this from the text.

Activity 2

Fill in the chart below, or create your own in your notebook. Unpack your text using the five step process in the example above.

| <i>Yanagai! Yanagai!</i> by Andrea James |
|---|
| <p>Step 1: Read contextual information</p> <p>The contextual information for this poem is the following:</p> <p><i>Yanagai! Yanagai!</i> by Andrea James was first produced by the Playbox Theatre in collaboration with the Melbourne Workers Theatre in Melbourne in 2003. Andrea James is a Yorta Yorta/Kurnai playwright from Victoria.</p> <p>ATAR course examination, 2019 Literature Text Booklet, p 2. https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature</p> <p style="text-align: center;">HIGHLIGHT THE KEY WORDS:</p> <p style="text-align: center;">WRITE NOTES ABOUT THE SIGNIFICANCE OF EACH HIGHLIGHTED WORD BELOW:</p> |

Step 2: Reading aesthetically – (look at language)**Step 3: Apply your reading strategies/ reading practice****Step 4: Decide on a ‘reading/s’****Step 5: Create a thesis and plan discussion points**

WRITING AN INTRODUCTION:

Using your planning sheet, write your introduction to the text *Yanagai! Yanagai!* Consider where you will introduce your reading, the points you will discuss, and if you choose, what alternative lens you will apply.

LESSON 5 – Sample responses

This lesson is designed to give you an understanding of how to write your own response by reading and closely analysing strengths and weaknesses of other responses.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities
- 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
- 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.

Activity 1

Click on the following link to read the poem “The Terrorist He’s Watching”, by Wislawa Szymborska (you may find it useful to print a copy of the poem).

https://www.pnreview.co.uk/cgi-bin/scribe?item_id=455

Spend 10 minutes reading and annotating the poem, looking for language and meaning so you can determine your reading.

Activity 2

Read the contextual information for the poem below:

“The Terrorist He’s Watching”, is a poem by the Polish Nobel Prize-winning poet Wislawa Szymborska. It is from her 1976 collection *A Large Number*. It has been translated by Stanislaw Baranczak and Clare Cavanagh and appears in the collection, *Poems- New and Collected 1957 – 1977/ Wislawa Szymborska (1998)*.

Read the following introductions from Student A, B and C and determine whether they have completed the following checklist:

1. Carefully read the contextual information and considered own context.
2. Looked for language features and their effect.
3. Applied all other reading strategies.
4. Started a reading.
5. Write a clear introduction with a thesis.

Student A

“The Terrorist He’s Watching”, by Wislawa Szymborska (1976) can be read as a commentary of how Western civilisation is vulnerable to the apparently imminent threats of terrorism and the subsequent repercussions. The manipulation of language features such as diction, repetition and syntax cooperatively function to position the reader to assimilate with the victimised society represented in the poem and constructs ‘the terrorist’ as a disconnected ‘other’ and to portray death as imminent within the timeline of each individual’s life.

Student B

“The Terrorist He’s Watching”, is a free verse poem by Polish Nobel Prize winner Wislawa Szymborska written in 1976. The poem can be read as a critique of modern society’s lack of involvement and general apathy towards others in society, particularly those who are marginalised, therefore having little regard for the greater good, or moral standards. The poem utilises repetition, and a linear structure using the motif of time to effectively analyses the count down to the explosion of the bomb. The fact that the bystander is watching the terrorist in action in a voyeuristic manner and not running for help positions the reader to accept that many in society are too self-absorbed and lack a moral conscience.

Student C

The world we live in today is one which is constantly driven by fear. But perhaps the greatest fear we should have, is that as a society, we are becoming insensitive and cold. The free verse poem, “The Terrorist He’s Watching”, written by Polish Nobel Prize winner Wislawa Szymborska, can be read, on one level, as criticizing the idea that modern society has become cold and insensitive because of the media, however, on another level, it could simply be read as a comment on the production context (1976), as it was a time of fear and anticipation fear of terrorism with ongoing the threats during the Cold War. Szymborska’s poem effectively uses the poetic structure, symbolism and reliance on irony to portray these ideas.

COMPARISON CHART:

Below is a comparison chart to allow you to make a list of what you see in each response. Note the strengths and weaknesses in each. It has been started for you. (15 minutes)

| Student A | Student B | Student C |
|--|---|---|
| Student A has not used contextual information to introduce poet as a Polish Nobel Prize winner but has used it to note the year of publication | Student B has used contextual information to introduce poet as a Polish Nobel Prize winner | Student C used contextual information to introduce poet as a Polish Nobel Prize winner but has first made a general introductory statement about the state of our world to draw the reader in |
| Student A has not mentioned the form of the poem | Student B has demonstrated his/her understanding of forms of poetry by recognising that the poem is free-verse. | Student C has demonstrated his/her understanding of forms of poetry by recognising that the poem is free-verse |
| | | |
| | | |
| | | |
| | | |
| | | |

Activity 3

Now write your own introduction to this poem (20 minutes).

LESSON 6 – Writing a response and using the marking key

This lesson is designed so you can review and apply understanding of key concepts using the syllabus glossary embedded in the marking key.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities
 - structuring arguments using relevant textual evidence
 - using appropriate linguistic, stylistic and critical terminology to respond to texts
 - using stylistic features to craft and articulate readings/interpretations
-

Now that you have had some practise in writing the introductions to responses. Let's look at how to follow through with the reading you have presented in your introduction.

Read the sample introduction and first body paragraph on the next page.

1. Note how the introduction ticks many boxes in the checklist above (at the top of p27)
 2. See how the body paragraph follows through and delivers what the introduction promises.
 3. Note the use of language.
 4. Although incomplete, where do you think this response could sit on the marking key so far? Look at the breakdown of marks on the following marking key (see p31) and decide what the student is and is not doing.
-

SAMPLE RESPONSE (Introduction and first body paragraph)

Wisława Szymborska's 1976 free-verse poem titled, "The Terrorist He's Watching", provides a shocking psychoanalysis of a terrorist which has unsettling reverberating effects on readers of a modern context. Written from the perspective of a prospective terrorist as he voyeuristically watches events unfold in the lead up to an explosion, Szymborska explores the fear of the possibility of the terrorism pandemic spreading to our society. An intricate employment of poetic techniques including structure, imagery, repetition and punctuation, allows the persona to have a tone that is both callous and bleak but also foreboding. Szymborska explores the vulnerability of Western society and her poem is a poignant expression of the volatile and unpredictable nature of terrorism.

The significance of the structure of the poem parallels the impending doom faced by the innocent victims of terrorism. The opening two stanzas of the poem are four and three lines respectively and the short sharp syntax echoes the anxious, mental state of the personas as the 'count down' to the imminent explosion draws towards a climax as "the bomb in the bar will explode at thirteen, twenty/Now it's just thirteen sixteen!" Time is evidently an aspect of the poem emphasised "just like the movies" the clock "ticks away". In contrast, the structure of the third and fourth stanzas are drawn out over six and seven lines respectively. As people enter and exit the building, time in the poem creates tension and anxiety as "the short one, he's lucky", but "the tall one, he's going in". The persona is relishing in the intensity of the moment, excited to watch the horror about to implode. The build-up of tension enhanced by the structure of the poem reinforces, for readers, the possibility of the terrorism pandemic spreading to our society and that horrific events like this can occur at any time without warning.

Literature – Response – Close Reading Marking Key

Source: SCSA, *Literature ATAR course examination 2019 Marking Key*

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Section One: Response – Close reading

30% (25 Marks)

| Description | Marks |
|--|-----------|
| Reading/s of text | |
| The response presents: | |
| an insightful and coherent reading/s using appropriate reading strategies and/or reading practices. | 7 |
| an informed and coherent reading/s using appropriate reading strategies and/or practices. | 6 |
| A sound reading using mostly appropriate reading strategies and/or practices. | 5 |
| a general reading that makes some use of appropriate reading strategies and/or practices. | 4 |
| an inconsistent reading imposing reading strategies and/or practices inappropriately. | 3 |
| a vague reading with little use of reading strategies. | 2 |
| a limited reading showing little understanding of the text. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 7 |
| Close textual analysis | |
| The response uses: | |
| detailed close textual analysis of language, text examples and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop and support the reading/s. | 6 |
| close textual analysis of language, text examples and/or generic conventions and reference to cultural contexts where appropriate throughout the response to support the reading/s. | 5 |
| close textual analysis of language, text examples, and/or generic conventions with some reference to cultural contexts where appropriate to largely develop the reading/s. | 4 |
| some textual analysis of relevant examples from the text that generally develop the reading/s. | 3 |
| little textual analysis of examples that do not always develop a reading. | 2 |
| limited evidence to support a reading. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Linguistic, stylistic and critical terminology | |
| The response shows: | |
| a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the reading. | 6 |
| a comprehensive use of linguistic, stylistic and critical terminology appropriate to the reading. | 5 |
| a consistent use of linguistic, stylistic and critical terminology mostly related to the reading. | 4 |
| some use of linguistic, stylistic and critical terminology mostly related to the reading. | 3 |
| infrequent use of linguistic, stylistic and critical terminology not always appropriate to the reading. | 2 |
| limited and inaccurate use of linguistic, stylistic and critical terminology. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Expression of ideas | |
| The response expresses ideas: | |
| in sophisticated language, style and structure. | 6 |
| in controlled language, style and structure. | 5 |
| in mostly controlled language, style and structure. | 4 |
| in a largely clear way, but not always coherently structured. | 3 |
| in a disjointed style, characterised by unclear language use and lack of structure. | 2 |
| that are difficult to follow because of unclear language use and lack of structure. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Total | 25 |

SECTION 2: EXTENDED RESPONSE

LESSON 1 – Understanding the Extended Written Response section of the examination

This lesson is designed to give you an understanding of how respond to studied texts by analysing the breakdown of the marking key.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- structuring arguments using relevant textual evidence
- using appropriate linguistic, stylistic and critical terminology to respond to texts
- using stylistic features to craft and articulate readings/interpretations

The following information is taken from the *Literature ATAR course examination 2019 Marking Key* available on the SCSA website:

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Look at the breakdown of marks from the marking key. There is a maximum of six marks awarded for each criteria. Pay attention to what markers are awarding and make notes in your Literature file. What are you not doing/not doing?

| A BREAKDOWN OF THE MARKING KEY |
|--|
| <p>Engagement with the question = maximum 6 marks</p> <p>A key criterion in assessing content is engagement with the question rather than the reproduction of memorised information. It is important that candidates address all aspects of a question.</p> <p>The questions examine candidates' knowledge of syllabus concepts. Answers should be assessed according to the extent to which their comments about texts are used to support arguments in relation to the question</p> |
| <p>Course concepts = maximum 6 marks</p> <p>It is important that candidates demonstrate a detailed understanding of syllabus concepts as applied to the primary text(s) used to support their answer to the question. In particular, understanding of course concepts that are the key words of the question is to be demonstrated through supporting text references.</p> |
| <p>Use of evidence = maximum 6 marks</p> <p>It is important for candidates to use evidence from the text and/or cultural context to support the arguments they make. It is important that the use of supporting evidence and examples are</p> |

strategic in that they support particular readings of the text and points made by the candidate, rather than unselected text detail and summary being provided for its own sake.

Linguistic, stylistic and critical terminology = maximum 6 marks

Candidates are to be rewarded for a sophisticated and comprehensive use of linguistic, stylistic and critical terminology. In doing so, candidates are to use linguistic terminology such as metaphor, stylistic terminology such as narrative approaches and intertextuality, and critical terminology such as identity and ideology.

Expression of ideas = maximum 6 marks

Marks are specifically allocated for expression in the areas of:

- argumentation
- structure
- language use and style.

Activity 1

Take out your last essay written on a text you have studied in class and address the following questions:

1. What section of the marking key is your lowest score?
2. Read the comment on the marking key (below) and make notes of where you are on the criteria.
3. Set a goal to improve in this area. How will you do this?

Some suggestions – (write these in your Literature file)

- check in with the syllabus to make sure you know the examinable content
- use the glossary and other vocabulary lists to practise using the terminology
- use old exam papers to practice unpacking questions?
- revise texts and key concepts by making revision the notes, mind maps etc
- practise breaking down and answering questions.
- choose the correct evidence you will use to support your assertions
- write your response using an appropriate essay structure

Activity 2

Look at the comments written on your essay by your teacher. It is important to make a note of these. Re-write this essay correcting all errors and ask your teacher or a peer for feedback.

Literature – Extended Response Marking Key

Source: SCSA, *Literature ATAR course examination 2019 Marking Key*

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english/literature>

Section Two: Extended response

70% (30 + 30 marks)

| Description | Marks |
|---|-----------|
| Engagement with the question | |
| The response demonstrates: | |
| a sophisticated and critical engagement with all parts of the question. | 6 |
| a comprehensive and detailed engagement with all parts of the question. | 5 |
| a purposeful engagement with all parts of the question. | 4 |
| a general engagement with most parts of the question. | 3 |
| a limited or simplistic engagement with the question. | 2 |
| little engagement with the question. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Course concepts | |
| The response shows: | |
| a sophisticated understanding and application of the course concepts that are related to the question. | 6 |
| a well-informed understanding and application of the course concepts that are related to the question. | 5 |
| a sound understanding and application of the course concepts that are related to the question. | 4 |
| a general understanding and some application of the course concepts that are related to the question. | 3 |
| a vague understanding of the course concepts that are related to the question. | 2 |
| little or no understanding of the course concepts that are related to the question. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Use of evidence | |
| The response uses: | |
| detailed textual analysis of text examples, language and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop and support the answer. | 6 |
| textual analysis of text examples, language and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop the answer. | 5 |
| textual analysis of text examples, language and/or generic conventions with some reference to cultural contexts where appropriate to largely develop the answer. | 4 |
| some textual analysis of relevant examples from the text that generally develop the answer. | 3 |
| some use of relevant examples in the answer. | 2 |
| limited evidence to support an answer. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Linguistic, stylistic and critical terminology | |
| The response shows: | |
| a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the answer. | 6 |
| a comprehensive use of linguistic, stylistic and critical terminology appropriate to the answer. | 5 |
| a consistent use of linguistic, stylistic and critical terminology mostly related to the answer. | 4 |
| some use of linguistic, stylistic and critical terminology mostly related to the answer. | 3 |
| infrequent use of linguistic, stylistic and critical terminology not always appropriate to the answer. | 2 |
| limited and inaccurate use of linguistic, stylistic and critical terminology. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Expression of ideas | |
| The response expresses ideas: | |
| in sophisticated language, style and structure. | 6 |
| in controlled language, style and structure. | 5 |
| in mostly controlled language, style and structure. | 4 |
| in a largely clear way, but not always coherently structured. | 3 |
| in a disjointed style, characterised by unclear language use and lack of structure. | 2 |
| that are difficult to follow because of unclear language use and lack of structure. | 1 |
| no evidence of this criterion. | 0 |
| Subtotal | 6 |
| Total | 30 |

LESSON 2 – Understanding course terminology and glossary.

At the end of this lesson you should be able to apply understanding of key concepts using the syllabus glossary and classwork material by writing definitions for all the terms in your own words, writing sentences to apply understanding and applying these terms to a text you have studied.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities

Ensuring familiarity with the course Glossary

Activity 1

1. Click the link to download the Year 11 Literature Syllabus: https://senior-secondary.scsa.wa.edu.au/data/assets/pdf_file/0005/8618/Literature_Y11_Syllabus_AC_ATAR_pdf.PDF
2. Using the table on pages 37-39, write a definition for each listed term in your own words (an example has been completed for you).
3. If you are unsure of the meaning of any of the listed terms, go to the glossary at the end of the syllabus, which you downloaded earlier.
4. If you are not familiar with a term, and feel no clearer after reading the glossary definition, leave it blank for now and seek clarification from your teacher or consider other texts/websites that may have the answer. Some suggested texts/websites to assist you with this are:
 - Literary Terms: A Practical Glossary by Brian Moon
 - Defining Literature by Don Munroe
 - <https://literarydevices.net/>
 - <https://literaryterms.net/glossary-of-literary-terms/>

5. Practise using the terminology by writing a few sentences that is relevant to a text you have studied. Perhaps you could work on a thesis for an essay using the terminology.

| Concept | Definition | Paraphrase definition in your own words | A few sentences that demonstrate an understanding of the term |
|-------------------|---|--|---|
| Multiple readings | A literary text is open to interpretation, can be read in a number of ways, depending on the reading strategies that readers are employing. In that sense, because different reading strategies are being used by different readers, then multiple readings of the text are possible... | Texts are polysemic and are sites for different interpretations. Meaning is dependent on the reading strategies used by the reader, as well as their own personal context. A reader may be able to read a text in different ways by applying a particular lens or reading practice approach. | By applying a postcolonial lens to <i>The Tempest</i> , readers are positioned to see Prospero's oppression of Caliban as a critique of the naturalised Jacobean values which supported the notion that all natives were savage and needed educating. Alternatively, the application of a psychoanalytical approach can be undertaken by applying an understanding of Freud's "uncanny theory of the double". In doing so, readers are positioned to see Caliban as a manifestation of Prospero's double and a projection of Prospero's repressed subconscious. |
| Aesthetic | | | |
| Intertextuality | | | |
| Representation | | | |
| Ideology | | | |

| Concept | Definition | Paraphrase definition in your own words | A few sentences that demonstrate an understanding of the term |
|-------------------------|------------|---|---|
| Discourse | | | |
| Values | | | |
| Attitudes | | | |
| Ideology | | | |
| Voice | | | |
| Perspective | | | |
| Discourse | | | |
| Context (reader-writer) | | | |

| Concept | Definition | Paraphrase definition in your own words | A few sentences that demonstrate an understanding of the term |
|-------------------------------|-------------------|--|--|
| Reading strategies/ practices | | | |
| Genre | | | |
| Naturalise | | | |
| Marginalise | | | |
| Generic conventions | | | |

Activity 2

Revising your study of texts

There are many ways to revise your texts – some suggestions are creating concept and mind maps, revision charts etc. Whatever you choose, it is important to make sure you unpack your understanding of course concepts (straight from the syllabus) and how they relate to your studied texts. Fill in the revision chart below (and continued on the following pages), providing detailed evidence from your texts to support your ideas.

REVISION CHART

| Course concept | Text: Author: | Text: Author: | Text: Author: |
|---|--------------------------------|--------------------------------|--------------------------------|
| <p>Context:</p> <p>Reception: Write about your own personal context and how it shapes how you respond to the text</p> | | | |
| <p>Production: What is the production context?</p> <p>What important information can you find about this time?</p> | | | |
| <p>Social cultural context of the text:</p> | | | |

| Course concept | Text: Author: | Text: Author: | Text: Author: |
|-----------------------------|--------------------------|--------------------------|--------------------------|
| Representation: | | | |
| Language features: | | | |
| Genre: | | | |
| Sub-genre: | | | |
| Generic conventions: | | | |
| Ideologies | | | |

| Course concept | Text: Author: | Text: Author: | Text: Author: |
|---------------------------|--------------------------|--------------------------|--------------------------|
| Intertextuality: | | | |
| Reading practices: | | | |

LESSON 3 – Deconstructing questions

At the end of this lesson you should be able to apply your understanding of key concepts using the syllabus glossary and classwork material by writing your own exam questions to match the syllabus statements.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities

Activity 1

Take syllabus content points and reorganise your notes so that you have your texts thoroughly prepared and quotes memorised.

Remember all questions in your exam will be examining the syllabus.

Look at the chart below and examine how the questions are shaped by the syllabus. You may consider highlighting the questions in order to break them down.

| SYLLABUS POINT | POSSIBLE EXAMINATION QUESTION |
|--|---|
| How there are different reading practices or strategies, such as ... reading intertextually , that is, reading that focuses on connections between texts. | Discuss how intertextuality or allusion allows a text to resonate across time and place. |
| How text structures, language feature and stylistic elements shape meaning... | Discuss how your understanding of an idea has changed as a result of the specific use of language in one or more literary texts. |
| How the production and reception of texts is informed by an understanding of the conventions ... | Literary meanings are not timeless and universal, but vary across times, places and other contexts . Discuss with reference to one text you have studied |

Below there are more syllabus points. Create your own questions based around the following course concepts presented.

| SYLLABUS POINT | POSSIBLE EXAMINATION QUESTION |
|--|-------------------------------|
| The use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery | |
| Different narrative approaches, including multiple narrators, the unreliable narrator, the omniscient narrator and the use of specific characters' points of view | |
| Different reading strategies produce different readings.... | |

LESSON 4 – The 7 Minute Essay

At the end of this lesson you should be able to apply your understanding of key concepts using the syllabus glossary by writing short essays on studied texts.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities
-

Activity 1

Take the six essay questions from the previous lesson (Lesson 3) and write a 7- minute essay for each question. Doing this will allow you to have a range of essay plans to draw on before the exam. The 7- Minute essay is a strategy to see how much you can write on a question under timed conditions which will prepare you for the exam.

NOTE: You will need six copies of the plan on the next page or draw something similar in your Literature file.

| The 7 Minute Essay | |
|--|--|
| Step 1 Write the question into the space below. Read it carefully. Highlight the key terms of the question | |
| Step 2 Rephrase the question What do you think it is asking you? | |
| Step 3 Write a one-sentence thesis statement ie – your answer to the question | |
| <i>Double-check that your thesis statement answers all parts of the question. It does? Let's continue...</i> | |
| Step 4 Plan your essay – good answers will have a minimum of three paragraphs | |
| Topic sentence: Relevant generic convention/s: Quote/s: Related ideas to expand upon in paragraph: | |
| Topic sentence: Relevant generic convention/s: Quote/s: Related ideas to expand upon in paragraph: | |
| Topic sentence: Relevant generic convention/s: Quote/s: Related ideas to expand upon in paragraph: | |
| Topic sentence: Relevant generic convention/s: Quote/s: Related ideas to expand upon in paragraph: | |
| Step 5 Rank your paragraphs from first to last. Remember to make your strongest points straight away. | |

LESSON 5 – Exploring reading practices 1

At the end of this lesson you should be able to demonstrate your knowledge of five different reading practices and understand relevant concepts.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities

Activity 1

Below you will find a table of jumbled critical reading practices, terms and sample sentences. Match the terms and sentences with the reading practice by highlighting the ones that go together. One has been done for you:

| Reading practise | Concepts | Example reading |
|---|---|---|
| Feminist Reading the text for representations of women, gender roles and power relationships | race privileging coloniser Eurocentric | This chapter 'investigates the charge that the novella is racist in its dehumanisation of Africans as the savage alterity against which the 'civilised' European ..can be measured' (Thiemes 2001:15) |
| Psychoanalytic Reading the text for representations of unconscious desires and the formation of personal identity | ecology environmentalism sustainability wilderness | 'Fitzgerald's novel stands as a scathing critique of American capitalist culture and the ideology that promotes it (but) fails to push its critique of capitalism far enough' (Tyson 2006:87) |
| Ecocritical Reading the text for representations of nature and humanity's relationship with the natural world. | class ideology hegemony dominant marginalised naturalise | <u>Othello</u> provides a clear representation of the damaging impact of Patriarchal gender roles dictated for both men and women. |
| Post-colonial Reading for the way that colonised people and their cultures have been represented in texts. | The Unconscious, drives, repression, desire, Oedipus complex, | Victor's 'frequent protestations of love for the newcomer who dethroned him as the sole object of parental affection', suggests 'the repression of feelings of abandonment' that are kept in the unconscious and never resolved. (Tyson 2006:55) |
| Marxist Reading to explore issues such as social class, economic power and inequality | gender patriarchy representation feminine masculine | <u>The Secret River</u> promotes a contemporary environmentalist perspective through the privileging of Blackwood's character; his harmonious relationship with the land stands in direct opposition to Smasher's violent destruction and exploitation of the landscape |

Acknowledgement of sources:

Tyson, Lois (2006) *Critical Theory Today: A User-Friendly Guide, Edition 2* Routledge New York

Thieme, John (2002) *Postcolonial Con-texts – writing back the cannon* Continuum New York London

LESSON 6 – Exploring reading practices 2

At the end of this lesson you should have a clear understanding of how to apply a lens when reading a studied text.

Unit 1 Syllabus content - Analyse distinctive features in literary texts, including:

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities

Activity 1

Read the introduction below, paying attention to how it engages with the following criteria from the marking key. Highlight the paragraph where you find evidence of each criteria. The first two have been done for you:

Engagement with the question – deconstruct

Course concepts – reading practice

Linguistic, stylistic and critical terminology – look for language of the course

Expression of ideas – is it successful in:

argumentation

structure

language use and style?

Question:

Different **reading practices** or **strategies** can **deepen our appreciation** of a text. Discuss.

Meanings within a literary work are always shifting, multi-faceted and ambiguous depending on the **reading practices** applied. In the words of literary theorist Roland Barthes, “the birth of the reader must be at the cost of the death of the author”. Shakespeare’s tragic comedy, The Tempest follows the protagonist, Prospero as he schemes to redeem his rightful Dukedom of Milan. One of Shakespeare’s last plays, The Tempest propounds dominant Western ideas of the Jacobean era such as the Divine Chain of Beings. However, in the centuries since its publication, The Tempest (1610-1611) has been the subject of much literary critique and analysis, with fluid reader interpretation deviating from the meaning made by target audiences at the context of publication, influenced by the evolution of social organisation, new ideologies and intellectual theories. Applying a **postcolonial lens** to Shakespeare’s The Tempest **deepens my appreciation** of how the play encourages the re-evaluation of colonial actions toward oppressed Indigenous people. Alternatively, applying a **psychoanalytical reading** to explore the unconscious mind of characters **deepens my intellectual appreciation** of The Tempest, allowing greater insight into the nature of humanity. These ideas have been conveyed in The Tempest through the dramatic conventions of dialogue, metatheatre, symbolism and structure

WRITING YOUR INTRODUCTION: Using the same question, write your own introduction by applying a reading practice to a text studied in class.