**Sample Unit – English Extension 1– Year 12 Common Module**

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| **Unit title:** Common module: Literary Worlds | **Duration** 16–20 hours |
| **Unit description**  In this module, students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds. Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts. They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.  Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view and how values are presented and reflected in texts. They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.  Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.  In their study of literary worlds, students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.  This unit introduces students to the Common Module which will provide a valuable foundation for the elective study.  This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are to be completed in order to achieve the learning intentions of this module. Teachers may select what is appropriate and relevant for their students. | |
| **Outcomes**  A student:  **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies  **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts  **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts  **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts  **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes | |
| **Focus questions**   * How do the literary worlds of texts represent the complexity of individual and collective lives? * How are ideas and ways of thinking that are represented in texts shaped by personal, social, historical and cultural contexts? * How do texts broaden our understanding of the diversity of human ideas and perspectives and provide new understandings and insights? * Why are texts valued in different times and places by different audiences? | |
| **Course requirements**   * The study of THREE prescribed texts, including at least TWO extended print texts * The study of at least TWO related texts * The study of ONE elective option from the common module   In selecting specific texts for study, teachers should consider the school’s policy relating to the use of film, DVDs, websites, TV materials, computer games and other media. | |
| **Assessment strategies**  Students:   * compose a reflective piece of writing on the importance of a place and its aesthetic impact. * write a proposal and map for a literary world they would like to create. * compose a piece of imaginative writing that is an exploration of the power of the imagination. Students include a short reflection on the composition process and the effectiveness of their written piece. * compose an imaginative piece that explores a literary world that they have deeply enjoyed and develop their own narrative using the characters and settings of that world for their own purposes. * submit brief written feedback on their research and presentation process. * compose a reflective piece answering the question, ‘What has this module taught you about the way literary worlds create and question ideas about the real world?’.   Summative assessment task:   * The trope of exploration and travel is a recurring motif in fiction used to represent experiences of difference and diversity. Using two of the texts explored in class, students compare and contrast how this trope represents diverse and challenging perspectives about the human experience. | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * evaluate how complex texts construct meaning and communicate [values](http://syllabus.nesa.nsw.edu.au/glossary/ene/values/?ajax)   **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts   * articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * reflect on and evaluate the growth of their own conceptual understanding of complex ideas and how they are represented in texts | 1. **Personal reflection: worlds**   Students recall the most striking, different or powerful place they have been to. They find a picture or representation of it and write a short reflection on why it had a powerful effect on them and what physical characteristics of that place created such an impact on them.  The teacher conducts a class discussion using the following questions as prompts:   * What it is about travel to another place that engages us so much? * What does it give us? * Why are humans often so keen to travel to exotic, different or unusual places?   Students make connections with literature and consider how many people find the experience of reading, or viewing a film, to have similarities with travel. Instead of literally travelling to a distant land, we do it by reading or viewing or even playing an electronic game. Fiction can even make a familiar place seem different or strange.   1. **Personal reflection on literature**   Students reflect on the following questions:   * In which books or films have you become immersed and felt as though you had entered a different world? * What elements of the text created that experience? * Do you think the composer deliberately tried to create an alternative world? Why? * Was that experience enjoyable? Why? * How did you position this text, and your experience of it, into your broader lifelong experience of exploring imaginative texts?   Students use acollaborative tool, such as Google Docs, to create a class list of the texts that have most powerfully affected them. If a text is already listed by another student, then add a tick next to it. This will determine those texts that the class determines have been powerful imaginative creations of worlds. This list can be used in future discussions and could be developed throughout the course.  Using *Literary Wonderlands: A Journey through the greatest fictional worlds ever created*, edited by Laura Miller, the teacher distributes a list of texts that critics consider to be powerful literary worlds. The teacher facilitates a class discussion about how many of the books on the list students have read or heard about, what the texts have in common and whether the students would add any of texts to their own personal list of powerful texts.  **Imaginative task**  Students create a proposal and map for a literary world that they would like to create. They explain its composition and draw part or all of its geographical area, and explain how the map helps them envisage their world.  The teacher highlights the following points to students:   * How the experience of reading, listening to or viewing quality literature is like travelling to a new world and being caught up in it * How texts communicate ideas and values and depict how others think and feel * That reading is an immersive experience that has both a simple human pleasure but also a sophisticated set of rules and interpretive frames that we learn as children and develop as we grow. | * List of valued literary worlds from *Literary Wonderlands* ed. Laura Miller (2016) * Oxford English Dictionary reference for *world* * List of quotes on the value of literature |
| **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts   * use creative and critical thinking to enhance the quality of their personal responses and compositions   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * reflect on and evaluate the growth of their own conceptual understanding of complex ideas and how they are represented in texts | 1. **Definitions – some working generalisations**   Students examine the term **literary** – fictional, imaginative, quality writing – deliberately shaped by a composer.  The teacher facilitates a discussion on students’ current understanding of the word ‘literary’.   * Fictional (not real) – imaginary characters and events * Conventional (follows its own set of rules) has to seem plausible, but not be real * Often the boring bits are cut out (shaped by text constraints) * Plot driven (teleological) whereas real life often can seem random, pointless, complex * Aesthetically arranged (a sense of order or beauty in alternative, fictional worlds – but also darkness and severity)   Students examine the term **worlds.**  The teacher distributes a copy of the *Oxford English Dictionary* and the range of meanings of the word ‘world’. Through analysis and discussion, this should show that ‘world’ is a complex word that suggests a number of things:   * A whole, a totality (or a part perceived as a totality) eg Shakespeare’s world or the world of *Othello* or the world of *The Wizard of Oz* * A metaphor: we respond to both as geographical metaphor (space) but also elements of time – not a real world but a made up one (even if it’s extremely realistic and uses real world people in it) * It has its own consistency – where the parts make up the whole   Students synthesise their understanding of the two terms in order to create a definition of the term **literary worlds**.  Teaching notes:  *Across the course of human history, writers, actors, artists and musicians (and more recently filmmakers and web designers) have been creating literary worlds – fictional places and experiences in their art – to create places for readers, audiences, viewers and listeners to experience imaginary places and times that can be very like the world we know or completely different. Partly, as we’ve seen, they do this for pleasure – their own and those of their responders.*  The teacher asks students to research what writers have said about the imagination and compile a list of statements about the imagination collected from a variety of sources and periods of history, including the Romantic era. The teacher asks students to rank the statements in order of importance to them and to defend their first choice.  Eg ‘It is not down in any map; true places never are.’ H. Melville *Moby Dick*. |  |
| **EE12-1**demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * insightfully respond to and compose complex texts, using a variety of modes, media and technologies for a range of purposes, including their own pleasure   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * reflect on the ways deep personal engagement with texts enhances understanding of the complex relationships between texts, composers, responders and contexts | 1. **Exploring the role of literature in our world**   Students brainstorm the question: Why do artists create fictional worlds? Some answers may include:   * It’s personal – you escape to other places and develop (personal growth model) * It broadens your experience and knowledge (cultural literacy) * It immerses you in the beauty of language (cultural heritage model) * It can be a profound experience of human meaning/the effectiveness of literature (cultural heritage model) * It helps you explore human values – morality and ethics from a distance – writers can present ideas, values, views that can be tried on and decided upon (liberal humanist values) * It enables you to critique social structures and constructs (critical literacy)   The teacher introduces the idea of mimesis (literary representation of the real world) as a kind of make-believe (imitation as imaginary acts of experience) in order to experience the ideas, perspectives and experiences of others. The teacher distributes a page from Kendall Walton’s book, or a précis of it, to explore this idea through discussion.  Students explore contrasts through a second brainstorm in response to the question: Why do we study literature (imaginative fiction) and not just history/nonfictional representations of worlds? Answers might include:   * It is about the style – responders react to the style, the form, the ‘feel’ * It allows us to engage with the fact that it’s a version of the world (it’s profoundly personal and individual) * There’s a safety and a power in it not being ‘real’ – a make-believe, fantastical, vicarious, empathic, exploratory feeling * It can explore what doesn’t exist as a way of learning about the world and hypothesising about it, eg science fiction, fantasy * You can derive enjoyment from the art of words or symbols – the beauty of the aesthetic construction of texts * It can reshape your thinking; you can be deeply touched by literature. * It has a trans-historical message – has been called universality (makes the common links between humanity) but even from a historicist perspective – a desire to speak with the past * We love stories – human instinct as narrative animals * It is a powerful way to experience truths about the real world. * There is increased accessibility – often a more personal focus than the objective, or broad-scale focus of history – captures the texture of experience in a way that history often does not.   Students reflect on what they explored in Year 11 *Narratives that Shape our World* and make connections to their current learning. | * *Mimesis as Make Believe: on the Foundations of the Representational* Arts by Kendall Walton (1990) |
| **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts   * use creative and critical thinking to enhance the quality of their personal responses and compositions | Students view the Ted talk ‘[My year reading a book from every country in the world’](https://www.ted.com/talks/ann_morgan_my_year_reading_a_book_from_every_country_in_the_world).  This is an interesting talk that raises questions about the literary worlds we have access to and how that access shapes our world view. It raises questions about publishing, translation and English language literature. There are interesting ideas expressed about how global communication has exploded or can explode the literary landscape that has been dominated by those with social and cultural agency.  In a class discussion, students explore how we may value different works of literature and what limitations might be placed upon our selection by the industry and the culture that selects and promotes it. | * Ted Talk by Ann Morgan, <https://www.ted.com/talks/ann_morgan_my_year_reading_a_book_from_every_country_in_the_world> |

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| **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts   * manipulate textual form and stylistic devices to construct original texts that express an informed perspective   use the aesthetic qualities of language in composing complex and original texts for pleasure, reflection and understanding  **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts   * experiment with language to craft creative and critical compositions, communicating particular perspectives and values effectively | 1. **The value of literature**   The teacher hands out a list of traditional and modern quotes on the value of literature that focus on its world-creating capacity. Students select one quote that appeals to them and write a brief paragraph linking it to an element of their experience of reading or viewing a powerful literary text.  **Imaginative tasks**   * Using Julian Barnes’ quotation (below) as a stimulus, students compose a piece of writing, in a form of their own choosing, that is an exploration of the power of the imagination. Students also write a short reflection that explores how they wanted to represent the power of the imagination and what they see as its limitations.   *When you read a great book, you don’t escape from life, you plunge deeper into it. There may be a superficial escape – into different countries, mores, speech patterns – but what you are essentially doing is furthering your understanding of life’s subtleties, paradoxes, joys, pains and truths. Reading and life are not separate but symbiotic. Julian Barnes,* [*A Life with Books*](http://www.goodreads.com/work/quotes/21418162)  Students compose an imaginative piece that explores a literary world they have deeply enjoyed and develop their own narrative using the characters and settings of that world for their own purposes. Students may consider offering a critical revision of that world in dialogue with the composer they admire. |  |
| **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * use sophisticated metalanguage in textual analysis, including digital elements * critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context * evaluate how complex texts construct meaning and communicate values   **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts   * evaluate how changing contexts and values influence how texts are composed and interpreted * critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particular responses   **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts   * examine how perspectives represented in texts might be understood and valued differently in a range of personal, cultural, historical and social contexts   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * understand and apply knowledge of language forms and features | **Key interpretive frameworks for the module**  **How we respond to literary worlds**  Students explore the metaphor of travelling to a new world when travelling into a literary world. The world is set up through the paratext (book cover, film titles, reviews read) and then draws the audience into an imaginative world through its setting, graphics, images and maps, and fictionally, by the initial premise of the narrative. Students explore a chosen text, such as a fantasy or science fiction text, and the lives of the people within it. They write a series of statements about how the text communicates ideas about the complexity of human lives and the diversity of human experiences.  **Activity:** The teacher selects an appropriate opening scene from a film or series that depicts a fantasy world. Students watch the clip and answer the following questions:   * How does it use film techniques to establish a world of fantasy? * What does it remind you of? * How does its visual style suggest the type of world you are about to enter and the kinds of people you are about to meet? * How does it offer historical, mythical clues to help you connect your world with this ‘other world’? * How are post-modern conventions such as pastiche, intertextuality or hybridity used?   The teacher guides students through a sophisticated mental map of how readers enter literary worlds.  **Activity:** Students look at some famous maps of literary worlds for example, *Lord of the Rings* or *The Chronicles of Narnia* and discuss how and why these maps are an essential part of the overall effect of the literary world created.  The teacher provides students with a detailed handout, covering the following dot points, with detailed additional questions the students will ask of the text.   * **The personal, social, historical and cultural context of the text** * **Its genre, form and structure** * **Distinctive features of the text** * **Our own contexts**   in order to understand:   * **ideas about the complex relationship between individuals and society** * **perspectives on the diversity of human experience** * **alternative readings of the text** * **the value of the text.**   Students explore these points through a close reading of the opening chapter of *Moby Dick* considering how it positions us to read it and how an understanding of its context, its values and its textual features deepens our initial analysis.  The teacher may choose another short text, or excerpt, including one from the students’ elective, which students explore through the lens of the common module, for example Coleridge’s *‘*Kubla Khan*’* or Seamus Heaney’s ‘Casualty’. | * Map of literary world like *Lord of the Rings* or *Chronicles of Naria* * Chapter 1 of *Moby Dick* by Herman Melville |
| **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context * evaluate how complex texts construct meaning and communicate values   **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts   * evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context, for example the representation of a diverse range of Australian voices, including those from Aboriginal and/or Torres Strait Islander People(s) * consider a range of critical perspectives to test their own perspectives in understanding and evaluating particular ways of thinking, cultural assumptions and values represented in texts | **Different kinds of literary worlds**  **Myths and lore**  Students examine different kinds of fictional worlds and how their personal, social, historical and cultural contexts shape how the audience experiences the text. Each literary world is a representation of the real world in some sense (even if some are fantastical and mythic, while others may have a very deep correspondence and verisimilitude to our own social worlds) and leads us to build ideas about the individuals and society within it.  **1.Pre-modern worlds**  The teacher distributes a copy of the Introduction to *Literary Wonderlands* edited by Laura Miller and students explore the key ideas through close reading and discussion.  The teacher explains that the oldest literary worlds that humans have developed are myths, legends and lore: stories that are created to explore how the world came to exist and why it is the way it is. These are often strange and wonderful worlds with gods and lords, miraculous events and symbolic meanings. A lot of these myths touch deep places in our cultural and psychological make-up so that, while not ‘realistic’ in any modern sense, they are still profoundly affective and leave mythic structures that endure and organise modern literature – structures of success and failure, comedy and tragedy, good and evil.  The teacher distributes a key myth/legend – such as the legend of Pandora’s box – a kind of creation myth about the origins of evil. Students contrast this myth/legend with another creation story.  The next sequence of activities is an opportunity for students to examine Aboriginal stories.  Students listen to the podcast of Uncle Jack Charles (Boonwurrung) reading the ancient and enduring storyof[*Cleverman*](http://www.abc.net.au/triplej/breakfast/blog/s4479059.htm). Students examine its production qualities and how it invites the listener into this world.  Students examine the official trailer for the TV series [*Cleverman*](https://www.youtube.com/watch?v=D9DlMDEIHx0)*,* a postmodern text that creates a world that brings the ancient past and the future together to represent and challenge values and cultural assumptions.  Students view the online ABC news article, ‘[Cleverman showcases revival of Australia's Indigenous languages’.](http://www.abc.net.au/news/2016-07-04/cleverman-showcases-revival-of-indigenous-languages/7561842) Students use Australia Arts Council 2007 *Protocols for producing Indigenous Australian media arts* as a reference to help them todiscuss Indigenous cultural and intellectual property and protocols for the inclusion of Gumbaynggirr and Bundjalung languages of the north coast of NSW in *Cleverman***.**  Students consider how we read these stories today and what we can still gain from them.  Students use the interpretive model below to explore the texts. They make notes on the following areas in small groups and share their ideas.   * **personal, social, historical and cultural context of the text** * **genre, form and structure of the text** * **distinctive features of the text** * **their own context(s)**   in order to understand:   * **ideas about the complex relationship between individuals and society** * **diverse perspectives on human experience** * **alternative readings of the text** * **the value of the text.**   In discussion, students discuss how myths and lore are now read as:   * symbolic explanations of the social and physical world (external explanations) * explanations for cultural ritual (internal explanations) * explanations for psychological traits.   They also consider:   * how the texts’ social, historical and cultural context may determine these meanings * how one’s own context will affect how one interprets the myth compared to its original context. | * *Literary Wonderlands: A Journey through the greatest fictional worlds ever created.* Hardie Grant books: Melbourne, 2016. * JJJ radio podcast Uncle Jack Charles reading *Cleverman,* <http://www.abc.net.au/triplej/breakfast/blog/s4479059.htm> * Offical Trailer for ABC TV *Cleverman,* <https://www.youtube.com/watch?v=D9DlMDEIHx0> * ‘Cleverman showcases revival of Australia's Indigenous languages’, <http://www.abc.net.au/news/2016-07-04/cleverman-showcases-revival-of-indigenous-languages/7561842> * Australia Arts Council 2007. *Protocols for producing Indigenous Australian media arts,* <http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=bed1086ea0f531a7fa0ce11804002e5d.pdf> * Artists in the Black, <http://www.aitb.com.au/> |
| **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * appreciate and examine the complex connections between texts, composers, responders and contexts * use sophisticated metalanguage in textual analysis, including digital elements   **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts   * evaluate how changing contexts and values influence how texts are composed and interpreted * analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts | **Responses to modernity**  This stage focuses on texts which respond to elements of individual and collective experience in the modern world (last five centuries) – where most of our texts originate.  As the module and electives are trans-historical, they focus on literary responses to the emerging modern world and the various challenges it has thrown up to individuals and societies within it. These include the varied, diverse perspectives individuals have towards those experiences and the various identities it shapes as well as how voices that have been silenced or marginalised are expressed through new worlds that represent a new world order.  The teacher leads discussion around the accompanying examples of illustrations, artworks and literary works on the modern world and the various literary and artistic responses to it – how the modern world has drawn out some broad historical responses.  The teacher introduces the broad contexts of the modern world and successive artistic responses to it covering the following points:   * The rise of reason over religion and its effect on humanity * The growth of the urban world and its impact on culture and individuals * The growth of complexity and size of human institutions and structures – the rise of the state – and its impact on individuals * The growth of technology and its impact on society * The rise of voices and experiences that challenge the dominant or grand narratives of the Western world   These factors led, in a complex way, to successive artistic responses: in a simplified map of the development of literary worlds. The waves of modernity led to the rise of Romanticism, then Realism, Modernism and Postmodernism, each with characteristic preoccupations, perspectives and values.  Some suggested artworks include:   * Caspar David Friedrich *Wanderer above the sea of Fog* (1818) – Romantic worlds * Ford Madox Brown, *Work* (1852-1865) – Realist worlds * Pablo Picasso *Les Demoiselles d’Avignon* (1907) and Bauhaus furniture and architecture – modernist worlds * Richard Hamilton *Why are the Houses of today so different, so appealing* (1957) and postmodern architecture by Gehry and Johnson * Margaret Preston an Australian female modernist who appropriated Aboriginal motif and design. |  |
| **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies   * deliver sophisticated critical and creative presentations using a variety of digital technologies for communication and collaboration   **EE12-2** analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts   * articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts * analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts * critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particular responses   **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts   * respond to and challenge theoretical perspectives to test their own personal responses to a range of complex texts * make judicious choices in the selection of independent research and wide reading * critically examine the multiple ways texts are valued in different contexts and by different audiences * analyse the ways social, historical, cultural and personal values are inscribed in texts * develop sustained, critical arguments, that express deep understanding of complex texts and concepts, using appropriate academic language * synthesise a range of theoretical perspectives and integrate these into sophisticated analytical responses   **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts   * consider a range of critical perspectives to test their own perspectives in understanding and evaluating particular ways of thinking, cultural assumptions and values represented in texts * examine how perspectives represented in texts might be understood and valued differently in a range of personal, cultural, historical and social contexts * strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * use evaluative language to articulate the processes of independent investigation and the insights gained through the research process | **Group project work**  The next section of this unit includes brief explorations of characteristic texts from each period, linked by ideas of mapping and travel, in order to show diverse representations of key human experiences.  Students use the interpretive framework in a group work activity. The teacher splits the class into groups to develop and present a multimodal seminar on one of the following periods and related texts (teachers or students may choose alternative texts that are appropriate to their contexts). The periods include:   * Early modern worlds * Romantic worlds * Realistic worlds * Modernist worlds * Postmodern worlds * Future and speculative worlds or Anthropocene fiction   Students use the key interpretive questions to structure their presentations and present information on contexts to assist their classmates to understand the text being explored. Teachers may need to prepare notes to guide students into fruitful lines of research and exploration. Students should deliver their presentation with study notes and these can become valuable future resources.  At the end of their presentation, students submit brief written feedback on the research and presentation process, commenting on the most important insight they gained from their research and discussion, and how they could improve the process next time. They also write a brief evaluation of the best critical research they discovered. |  |
| **Early modern worlds**  **Key text** **–** John Donne’s‘Good Morrow’or similar early modern poem about exploration  The student group leads a seminar to explore a number of the following elements as representative of an early modern worldview and the experiences it portrays:   * **Personal, social, historical and cultural context of the text:** early-modern world pitched between the medieval world and its moral values and the rise of the individual, the world of exploration and travel * **Genre, form and structure of the text:** aubade (morning poem), love poem moving rapidly through a series of ideas about love as a kind of exploration, wittily using love imagery as the personal exploration of the other * **Distinctive features of the text:** its wit, use of paradox, formal rhyme structure * **Your own context(s):** our own era still values individualism and romantic love and appreciates the wit, but may question Donne’s self-assurance and male confidence   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** the growth of individualism and romantic love, the witty indirect exploration of human intimacy (reacting against medieval formality and moral disapproval) * **diverse perspectives on human experience:** contrast the attitude of the male lover and his implicit female listener * **alternative readings of the text:** explore at least one academic reading of the text and contrast it with the group’s personal reading * **the value of the text:** an early love poem that shows the rise of human individualism and the exploration of romantic love | * John Donne, ‘Good Morrow’ |
| **Romantic worlds**  **Key text** – Keats’ ‘On first looking into Chapman’s Homer’  The student group leads a seminar to explore a number of the following elements as representative of a Romantic worldview and the experiences it portrays.   * **personal, social, historical and cultural context of the text:** the Romantic celebration of the artist and of travel to exotic places as enlightening of the soul * **genre, form and structure of the text** – a sonnet where the octet sets out the experience of reading Chapman’s translation and the sestet captures the wonder of exploration * **distinctive features of the text** – exploring literature as entering new worlds – capturing its joy and passion * **their own context(s)** – a more jaded sense of exploration– it’s all been discovered and mapped by Google Earth – we need to go to interplanetary discovery to get the same sense of wonder   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** the celebration of the heroic artistic individual * **diverse perspectives on human experience:** our current era is more cynical about the power of art * **alternative reading of the text:** students explore an academic or alternative reading of the text and compare and contrast it with the group’s own reading * **the value of the text:** its heroic celebration of art and of human ingenuity through a beautifully constructed sonnet | * John Keats, *‘*On first looking into Chapman’s Homer’ |
| **Realist worlds**  **Key text –** realist fiction or poetry: ‘Eveline’by James Joyce (1904) [attempted migration thwarted] ora similar short story.Joyce is on the border between realism and modernism but his early short stories can be considered realist. This may be an interesting discussion for students to consider by researching the critical opinion on Joyce’s style.  The student group leads a seminar to explore a number of the following elements as representative of a realist worldview and the experiences it portrays.   * **personal, social, historical and cultural context of the text** – look at Joyce’s experience of Ireland, the Irish experience of immigration, the gendered roles of immigrants and the experiences open to them * **genre, form and structure of the text** – a realist short story exploring the disappointments of modern life and the psychological forces holding us back * **distinctive features of the text** – expert use of the short story genre, subtext and implied psychological states examined, modulated use of narrative perspective and its effect, the realist recreation of social structures based on class and gender * **their own context(s)** – current experiences of immigration, contesting the gendered expectations of the era   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** the social forces driving emigration and its social costs * **perspectives on the diversity of human experience:** the privations and difficulties of turn of the century Ireland/female perspectives on life and love * **alternative reading of the text:** students explore an academic or alternative reading of the text and compare and contrast it with the group’s own reading * **the value of the text:** its poignant sadness exploring the social tensions of early twentieth century Europe | * James Joyce, ‘Eveline’ (1904) |
| **Modernist worlds**  **Key texts** – either Yeats’ ‘Second Coming’  *or*  Borges short story ‘Tlön, Uqbar, Orbis Tertius’ (1935) on maps and a fictional world. This is a more negative view of the cycles of history or the paradoxes of geographical invention.  The student group leads a seminar to explore a number of the following elements as representative of a modernist worldview and the experiences it portrays.   * **personal, social, historical and cultural context of the text** – a sense of cultural crisis in the early twentieth century, an uncertainty and despair about progress * **genre, form and structure of the text** – sonnet form that shows the disintegration of Christian civilisation and its replacement by a new and frightening era of violence * **distinctive features of the text** – symbolism, imagery, sonnet form, allusion to gyres and historical eras * **your own context(s)** – early twenty first century readers see the cataclysms of World War I followed by World War II then the Cold War and post-September 11 eras as a series of world-shattering events that can breed despair or fundamentalism   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** the voice of the speaker is a dreamlike incarnation of the sense of modernist crisis * **perspectives on the diversity of human experience:** explores history in terms of the subversion of biblical ideas and the integration of mythic structures to undermine notions of Western civilisation * **alternative reading of the text:** students explore an academic or alternative reading of the text and compare and contrast it with the group’s own reading * **the value of the text:** a powerful poem that encapsulates the fear that the progress expected by the Enlightenment has not occurred; eminently quotable lines about the disintegration of civilisation and the questioning of what the idea of civilisation has come to mean | * Yeats, ‘Second Coming’ or * Jorge Luis Borges short story, ‘Tlön, Uqbar, Orbis Tertius’ |
| **Postmodern worlds**  **Key text** – short story, ‘Do you love me?’by Peter Carey(1979) *–* a self-reflexive exploration of the transience of love through the metaphor of cartography  The student group leads a seminar to explore a number of the following elements as representative of a postmodern worldview and the experiences it portrays:   * **Personal, social, historical and cultural context of the text** – postmodern cultural frame of jadedand fractured identity * **Genre, form and structure of the text –** disjointed short story, with numbered sequences, to undermine the linearity of modern existence * **Distinctive features of the text** – cartography metaphor used to show the transience of love based on the need for certain knowledge * **Your own context(s) –** postmodern world of mediated relationships   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** a self-conscious sense of personal identity and the tenuousness of individual relationships * **perspectives on the diversity of human experience:** a sense of loneliness and isolation within a complex cultural milieu * **alternative reading of the text:** students explore an academic or alternative reading of the text and compare and contrast it with the group’s own reading * **the value of the text:** responding to its contemporary context of the isolation of the individual in an atomised society. | * Peter Carey, *‘*Do you love me?’ *(1979)* |
| **Future and speculative worlds or Anthropocene fiction**  **Key texts** – the opening of *Blade Runner [*or *Children of Men* or James Bradley’s essay, ‘Writing on the Precipice’ (2017 on *Sydney Review of Books* website)]  The student group leads a seminar using *Blade Runner* to explore a number of the following elements as representative of a speculative, futuristic or Anthropocene world view and the experiences it portrays.   * **personal, social, historical and cultural context of the text:** late modern world with pollution, hybrid cultures and hyperreality or a world marked by irreversible climate change * **genre, form and structure of the text:** groundbreakingfuturisticsci-noir film * **distinctive features of the text** – stylised future world that is grimmer than the present, establishing a Japanese Los Angeles and dominant urban landscape * **your own context(s) –** early 21st nostalgia for the past   in order to gain understanding about:   * **ideas about the complex relationship between individuals and society:** a sense of depletion and exhaustion/the decadence and jadedness of modern life * **perspectives on the diversity of human experience:** again, alienation within a complex and changing cultural milieu, on the brink of irreversible ecological damage * **alternative reading of the text:** students explore an academic or alternative reading of the text and compare and contrast it with the group’s own reading * **the value of the text:** responding to its contemporary context of the alienation of the individual in an atomised society | * *Blade Runner* or *Children of Men* or ‘Writing on the Precipice’ |

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| **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts   * strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts   **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes   * critically engage in the drafting, revising, refining and publishing processes of composition * reflect on the ways deep personal engagement with texts enhances understanding of the complex relationships between texts, composers, responders and contexts | **Culminating activity**  **Formal assessment:** The trope of exploration and travel is a recurring motif in fiction used to represent experiences of difference and diversity. Using two of the texts explored in class, compare and contrast how this trope represents diverse and challenging perspectives about human experience.  Students submit a plan of this essay for structured feedback before submitting their final draft.  Teachers can use information gathered from this plan to make decisions regarding any required revision or additional learning to assist students with their understanding of the module and their essay writing.  **Reflection**  Students compose a reflective piece that brings the common module to a close, answering the question: What has this module taught you about the way literary worlds create and question ideas about the real world? |  |
|  | **Some books to consider reading as background:**   * Goodman, Nelson. *Ways of World-Making.* Hackett: Indianapolis, 1978. * Harvey, David. *The condition of postmodernity: an enquiry in the conditions of cultural change*. Wiley-Blackwell: London, 1989. * Hayot, Eric. *On Literary Worlds.* Oxford University Press: Oxford, 2012. * Hayot, Eric. *‘On Literary Worlds’, Modern Language Quarterly, 72:2 (June 2011).* * Miller, Laura (ed). *Literary Wonderlands: A Journey through the greatest fictional worlds ever created.* Hardie Grant books: Melbourne, 2016. * Pettersson, Bo. *How Literary Worlds are Shaped: A comparative poetics of literary imagination.* De Gruyter: Berlin and Boston, 2016. * Walton, Kendall L. *Mimesis as Make Believe: on the Foundations of the Representational Arts*, Harvard University Press: Cambridge, Massachusetts, 1990. |  |