



LITERATURE

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IMPORTANT INFORMATION

Syllabus review

Once a course syllabus has been accredited by the Curriculum Council, the implementation of that syllabus will be monitored by the Course Advisory Committee. This committee can advise Council about any need for syllabus review. Syllabus change deemed to be minor requires schools to be notified of the change at least six months before implementation. Major syllabus change requires schools to be notified 18 months before implementation. Formal processes of syllabus review and requisite reaccreditation will apply.

Other sources of information

The Western Australian Certificate of Education (WACE) Manual contains essential information on assessment, moderation and other procedures that need to be read in conjunction with this course.

The Curriculum Council will support teachers in delivering the course by providing resources and professional development online.

The Curriculum Council website www.curriculum.wa.edu.au provides support materials including sample programs, assessment outlines, assessment tasks, with marking keys, sample examinations with marking keys and grade descriptions with annotated student work samples.

WACE providers

Throughout this course booklet the term 'school' is intended to include both schools and other WACE providers.

Currency statement

This document may be subject to minor updates. Users who download and print copies of this document are responsible for checking for updates. Advice about any changes made to the document is provided through the Curriculum Council communication processes.

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Rationale

Literature presents many perspectives on life, powerfully imagined and memorably expressed. One of the main benefits of literary study, particularly in a multi-cultural and diverse society such as Australia, is exposure to a variety of ways of thinking about the world*. This Literature course encourages students to relate their experience of literature to their experience of life generally and to learn that ways of reading texts and their readings of texts can enrich their understanding of identity, culture and society. Students are given the opportunity to read, enjoy and respond to literary texts, to which the genres of poetry, prose and drama are central. Other kinds of texts may also be used to enable students to engage with ideas and to encourage them to make connections among texts.

Response and interpretation are central to this course. Students make meanings by taking into account some of the relationships between reader, writer, text and context. Students are introduced to several different reading 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 the connections among texts. Other reading strategies may be explored. Students reflect on their own reading preferences and learn to analyse and account for them.

Designed to stimulate intellectual curiosity and to promote creative, logical and analytical thinking, the course encourages students to be literate and articulate; to be competent in the expression of ideas and feelings; and to engage critically with texts. Students have the opportunity to discuss the moral, ethical and philosophical issues that are debated in the culture; to consider how different contexts affect our interpretation and evaluation of literary texts; and to develop an understanding of our culture and its past. The study of literature, including Australian literature, leads students to an appreciation of the values and traditions which inform literary texts. They need to understand that critical engagement with texts is a creative activity and that they can communicate their responses in a variety of ways, using a variety of text forms. Responses to texts during the course could be personal, reflective, discursive, creative and analytical.

The course explores the power of language to provoke and shape response, with particular reference to both literary texts and the student's own writing. Students explore and discuss the techniques and effects of the language of literary texts. They explore the evocative power of literary language and come to understand that language itself can be imaginative, sensuous, persuasive, stimulating and pleasurable.

The reading, critical thinking and production skills encouraged by this course will be useful in students' other studies, in their further studies, in their chosen careers and in their lives generally.

This course provides students with the opportunity to further their achievement of specific overarching learning outcomes from the Curriculum Framework together with the development of the core-shared values.

*Australia Council for the Arts. (2007). *Communiqué—Australian Literature in Education Roundtable*. Retrieved October, 2011, from <http://www.australiacouncil.gov.au/news/items/pre-2010/communiqué-australian-literature-in-education-roundtable>.

Course outcomes

The Literature course is designed to facilitate the achievement of two outcomes. Outcomes are statements of what students should understand and be able to do as a result of the syllabus content taught.

Outcome 1: Reading

Students demonstrate creative, logical and analytical thinking when making meaning from a range of literary texts. Employing different reading strategies, they demonstrate understanding of the structures of such texts, and of the relationships between writer, reader, text and context.

Outcome 2: Producing

Students communicate and account for their responses to literary texts using a variety of text forms and produce texts appropriate to purpose, context and audience.

Course content

The course content needs to be the focus of the learning program. It enables students to maximise their achievement of both the overarching learning outcomes from the Curriculum Framework and the Literature course outcomes.

The course content is divided into three content areas:

- language and generic conventions
- contextual understandings
- producing texts.

Language and generic conventions

Language

Literature students explore the ways writers, including students themselves, can employ and adapt language to specific purposes.

Language in literary texts may be used both literally and figuratively and may be manipulated for particular effects. Learning about language develops the ability to use words precisely and to interpret

language with sensitivity to shades of meaning, understanding of contextual appropriateness and an awareness of its impact.

Language is a social practice that generates meanings. It influences and is influenced by society and culture. It produces representations of reality. The use of language determines meaning and the meaning of words is contingent on the context in which they are used. Thus, meanings of words might change over time or from one culture to another; as the context changes, multiple meanings are possible at any one time.

Generic conventions

An understanding of generic conventions provides a framework for producing and interpreting texts. Genres are fluid and dynamic, overlapping with others and changing over time. A genre is an abstract generalisation about a wide variety of concrete examples and no text replicates the characteristics of a genre exactly. Indeed, many texts blend and borrow from a number of genres. Students need to develop the ability in their readings of texts and in their own productions to draw on their understanding of generic conventions and to adapt those conventions to purpose and context.

While some conventions seem more frequently used by writers of particular genres, for example, the use of stage properties in stage plays or rhyme in poetry, the very same conventions are often apparent in other literary texts. Students need to consider, therefore, that generic conventions themselves are subject to change and adaptation.

Contextual understandings

Context refers to the personal, social, cultural and historical spaces in which texts are produced and read. An understanding of context in the study of literature centres on the relationships among writer, reader, text and context. For example, texts, both in their content and their construction, influence and are influenced by other texts.

Similarly the way texts are interpreted is influenced, to some extent, by other texts a reader has encountered. *Intertextuality* signifies the relationship among texts whether in terms of allusion, quotation, generic affiliation, and reader-made connections between one text and one or more others.

Context also includes an understanding of ideology, which is a set of underlying assumptions about society, its structure, social practice and people's place and function. Texts articulate the assumptions and ideas which inform social practice and hence also the representation of different groups or ideas.

A reader might place an emphasis on the historical context of the text or the writer; or focus on particular perspectives; or focus on the aesthetic aspects of the text or consider how the text may be read differently by different readers.

Readers play an active role in the construction of meaning from language. The meanings readers make will be influenced by their contexts: their life experience and reading experiences.

Producing texts

Many of the ideas discussed in this content organiser are embedded in the other two content organisers; however, they are identified under this organiser as a reminder that responding to texts may be seen as part of the process of producing texts.

The study of literature involves an understanding of the processes and strategies involved in the reading and production of texts.

Literature students produce analytical, discursive and reflective responses to literary texts, considering the choice of form, the adherence to, or divergence from various conventions of genre and the use of language to position readers.

Literature students also produce creative pieces, which draw on the processes and strategies that writers might use. In producing texts for presentation to others, students need to pay attention to context, purpose and audience. Producing written, oral or multimedia texts requires attention to planning, drafting, revising and editing. It may also involve seeking out appropriate models, mentors and critical readers and often requires cooperative learning skills and collaboration with others.

Course units

Each unit describes the specific unit content that must be covered. Literature is a course in which learning to read and produce texts requires an understanding and application of particular concepts which make up the content of each stage. From one unit to the next within a stage it is not the statement of that content that changes but the student's understanding and use of the concepts. One unit within a stage differs from the next in the focus that the teacher chooses for the unit and in the choices of texts made. So while the content of units within a stage is identical, the student's understanding and use of that content develops. The student is challenged to understand and use that content with different texts and focuses. The cognitive difficulty of the content increases with each stage. The pitch of the content for each stage is notional and there will be overlap between stages.

Stage 1 units provide bridging support and a practical and applied focus to help students develop skills required to be successful for Stage 2 units.

Stage 2 units provide opportunities for applied learning but there is a greater focus on academic learning.

Stage 3 units provide opportunities to extend knowledge and understandings in challenging academic learning contexts.

Units 1A–1D Literature

Across the four units, it is expected that students develop an understanding of the elements of literary study. Students are also expected to respond to texts of increasing complexity.

These units introduce students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They have the opportunity to learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Units 2A–2B Literature

Across the two units, it is expected that students develop a more sophisticated understanding of the elements of literary study. They are also expected to respond to texts of increasing complexity.

In these units, students explore how our response to literary texts results from relationships among writer, reader, text and context. They engage in close textual analysis of literary texts and develop their understandings of the historical and cultural contexts of the writer, the text and the reader. Teachers will choose texts that they think are most appropriate to their students.

Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language.

Students consider how texts are structured and how texts use or adapt generic conventions. They also consider how the readers' expectations about genre influence their response to texts. They learn that texts can be grouped by genre but that genres overlap, blend and borrow techniques from other genres and that genres might change over time. They continue their study of the concept of genre, the conventions and characteristics of particular generic forms, structures and sub-genres.

Students explore the idea that language is a tool for offering particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society. They examine how literary meaning is related to the historical and cultural context within which the literary text was produced.

Students consider their context as readers, for example, their experience, their attitudes and values and their education. They also consider the reading strategies that they might bring to a text, for example, how readers might focus on a text's generic conventions; or how they might read texts intertextually; or place an emphasis on the historical context of the text or the writer; or how they might focus on particular representations. In this way, students engage with the notion of multiple readings.

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. They examine the changing notions of what is considered to be literature over time.

In general, students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and they are encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences will develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Units 3A–3B Literature

Across the two units, it is expected that students develop a more sophisticated understanding of the elements of literary study. Students are also expected to respond to texts of increasing complexity.

In these units, students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to, or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers will influence the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still reflect and produce culturally significant ideas. In this way, students engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. Students are encouraged to experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A recommended text list is provided for Stage 1. A set text list is provided for Stage 2 and Stage 3 from which teachers must make their selection of texts (see Appendix 2). Students may not study the same text in a series of units.

It is a requirement that students study a minimum of one Australian text: that is, one novel, or play, or a selection of the work of one poet or a selection of Australian short stories in each pair of units.

A detailed list of other textbooks, teacher references, teacher guides and manuals that might be relevant to the teaching of Literature can be found at www.det.wa.edu.au/education/cmis/eval/curriculum/courses/

Time and completion requirements

The notional hours for each unit are 55 class contact hours. Units can be delivered typically in a semester or in a designated time period up to a year depending on the needs of the students. Pairs of units can also be delivered concurrently over a one year period. Schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students.

A unit is completed when all assessment requirements for that unit have been met. Only completed units will be recorded on a student's statement of results.

Refer to the WACE Manual for details about unit completion and course completion.

Resources

Teacher support materials are available on the Curriculum Council website extranet and can be found at: <http://www.curriculum.wa.edu.au/>

A Literature Reference Text List, specific to Literature, is presented at <http://www.curriculum.wa.edu.au/> on the Literature course page under Assessment and other support materials.

Vocational Education and Training information

Vocational Education and Training (VET) is nationally recognised training that provides people with occupational knowledge and skills and credit towards, or attainment of, a vocational education and training qualification under the Australian Qualifications Framework (AQF).

When considering VET delivery in WACE courses it is necessary to:

- refer to the WACE Manual, Section 5: Vocational Education and Training, and
- contact education sector/systems representatives for information on operational issues concerning VET delivery options in schools.

Australian Quality Training Framework (AQTF)

AQTF is the quality system that underpins the national vocational education and training (VET) sector and outlines the regulatory arrangements in states and territories. It provides the basis for a nationally consistent, high-quality VET system.

The AQTF Essential Conditions and Standards for Registered Training Organisations outline a set of auditable standards that must be met and maintained for registration as a training provider in Australia.

VET integrated delivery

VET integrated within a WACE course involves students undertaking one or more VET units of competency concurrently with a WACE course unit. No unit equivalence is given for units of competency attained in this way.

VET integrated can be delivered by schools providing they meet AQTF requirements. Schools need to become a Registered Training Organisation (RTO) or work in a partnership arrangement with an RTO to deliver training within the scope for which they are registered. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment.

Units of competency from related training package qualifications have been considered during the development of this course but no units of competency have been suggested for integration.

Assessment

Refer to the WACE Manual for policy and principles for both school-based assessment and examinations.

School-based assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment types, including examples of different ways that they can be applied and the weighting range for each assessment type.

Teachers are to use the assessment table to develop their own assessment outlines.

An assessment outline needs to be developed for each class group enrolled in each unit of the course. This outline includes a range of assessment tasks that cover both course outcomes and assessment types with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit.

In developing assessment outlines and teaching programs the following guidelines should be taken into account.

- All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
- There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
- Student work submitted to demonstrate achievement of outcomes should only be accepted if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.
- Over the course of the two units at any stage, the assessment types must include the three genres of poetry, prose and drama.

School-based assessment table			
Weightings for types			Type of assessment
Stage 1	Stage 2	Stage 3	
10–30%	10–30%	10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	30–50%	30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	10–20%	10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	10–20%	10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	10–30%	20–30%	Examinations This could include extended or short written responses in appropriate forms.

Grades

Schools assign grades following the completion of the course unit. The following grades may be used:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Inadequate achievement

Each grade is based on the student's overall performance for the course unit as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and associated annotated work samples.

Grade descriptions:

- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council.

The grade descriptions are included in Appendix 1. Together with associated annotated work samples for this course, grade descriptions can be accessed on the course page at

<http://www.curriculum.wa.edu.au/>

Examination details

There are separate examinations for Stage 2 pairs of units and Stage 3 pairs of units.

In their final year, students who are studying at least one Stage 2 pair of units (e.g. 2A/2B) or one Stage 3 pair of units (e.g. 3A/3B) will sit an examination in this course, unless they are exempt.

Each examination will assess the specific content, knowledge and skills described in the syllabus for the pair of units studied.

Details of the examinations in this course are prescribed in the examination design briefs (pages 27–29).

UNIT 1A LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts; for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1 (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described as follows:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- 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.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 1B LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1 (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described as follows:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- 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.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

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Weighting Stage 1	Type of assessment
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30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 1C LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1 (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described as follows:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- 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.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 1D LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1 (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described as follows:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- 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.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 2A LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

In this unit students explore how our response to literary texts results from relationships among writer, reader, text and context. They engage in close textual analysis of literary texts and develop their understandings of the historical and cultural contexts of the writer, the text and the reader. Teachers will choose texts that they think are most appropriate to their students.

Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language.

Students consider how texts are structured and how texts use or adapt generic conventions. They also consider how the readers' expectations about genre influence their response to texts. They learn that texts can be grouped by genre but that genres overlap, that they blend and borrow techniques from other genres and that genres might change over time. They continue their study of the concept of genre, the conventions and characteristics of particular generic forms, structures and sub-genres.

Students explore the idea that language is a tool for offering particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society. They examine how literary meaning is related to the historical and cultural context within which the literary text was produced.

Students consider their context as readers, for example, their experience, their attitudes and values and their education. They also consider the reading strategies that they might bring to a text, for example, how readers might focus on a text's generic conventions; or how they might read texts intertextually; or place an emphasis on the historical context of the text or the writer; or how they might focus on particular representations. In this way, students engage with the notion of multiple readings.

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. Students examine the changing constructions of literature over time.

In general students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and students are encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 2 from which teachers must make their selection of texts (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Language and generic conventions

Students demonstrate an understanding that:

- the production and reception of texts is informed by an understanding of the conventions usually associated with a genre
- language is a medium used to offer representations of the world and to position readers
- writers may select grammatical and stylistic elements of language to invite a particular response
- the different ways in which language can be used involves choices about audience, purpose and genre
- language is open to interpretation and different people may respond to it in different ways
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- there are different reading 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 among texts. Different reading strategies produce different readings
- readings are constructed as a result of the reading strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible
- the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes
- by reading intertextually we can examine how a text may position readers by inviting them to draw on ways of thinking they have encountered in other texts
- some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups
- the reading of a literary text may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the writer's context and the reader's own set of values, attitudes and beliefs.

Producing texts

Students are able to:

- develop an understanding of literary terminology and concepts
- develop increasing control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 2	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
10–30%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 2B LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

In this unit students explore how our response to literary texts results from relationships among writer, reader, text and context. They engage in close textual analysis of literary texts and develop their understandings of the historical and cultural contexts of the writer, the text and the reader. Teachers will choose texts that they think are most appropriate to their students.

Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language.

Students consider how texts are structured and how texts use or adapt generic conventions. They also consider how the readers' expectations about genre influence their response to texts. They learn that texts can be grouped by genre but that genres overlap, that they blend and borrow techniques from other genres and that genres might change over time. They continue their study of the concept of genre, the conventions and characteristics of particular generic forms, structures and sub-genres.

Students explore the idea that language is a tool for offering particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society. They examine how literary meaning is related to the historical and cultural context within which the literary text was produced.

Students consider their context as readers, for example, their experience, their attitudes and values and their education. They also consider the reading strategies that they might bring to a text, for example, how readers might focus on a text's generic conventions; or how they might read texts intertextually; or place an emphasis on the historical context of the text or the writer; or how they might focus on particular representations. In this way, students engage with the notion of multiple readings.

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. Students examine the changing constructions of literature over time.

In general, students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and students are encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 2 from which teachers must make their selection of texts (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Language and generic conventions

Students demonstrate an understanding that:

- the production and reception of texts is informed by an understanding of the conventions usually associated with a genre
- language is a medium used to offer representations of the world and to position readers
- writers may select grammatical and stylistic elements of language to invite a particular response
- the different ways in which language can be used involves choices about audience, purpose and genre
- language is open to interpretation and different people may respond to it in different ways
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- there are different reading 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 among texts. Different reading strategies produce different readings
- readings are constructed as a result of the reading strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible
- the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes
- by reading intertextually we can examine how a text may position readers by inviting them to draw on ways of thinking they have encountered in other texts
- some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups
- the reading of a literary text may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the writer's context and the reader's own set of values, attitudes and beliefs.

Producing texts

Students are able to:

- develop an understanding of literary terminology and concepts
- develop increasing control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 2	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
10–30%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 3A LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

In this unit students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers influences the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still represent and produce culturally significant ideas. In this way, they engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. They experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 3 from which teachers must make their selection of texts (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

It is recommended that students studying Stage 3 have completed Stage 2 units.

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Language and generic conventions

Students demonstrate an understanding that:

- genres may have social, ideological and aesthetic functions. For example, writers may blend and borrow conventions from other genres to appeal to particular audiences
- language is a cultural medium; its meanings may vary according to context
- writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes
- choice of language is related to ideological and aesthetic considerations
- language can be shaped to produce particular meanings and effects
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading is not neutral or natural; it is a process influenced by the readers' cultural assumptions, their cultural backgrounds, social position, gender etc.
- readings that are constructed by the reader are related to their ways of thinking about the values, attitudes and beliefs circulating in their culture. Different groups might read the same text in different ways and produce dominant, alternative or resistant readings
- representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs

- by reading intertextually we can examine the ways texts may reflect, reinforce or challenge ideas in other texts, and the way literary texts contribute to the circulation and construction of ideas, beliefs and attitudes in society
- literary texts can be read in terms of a range of ideologies; literary texts can be read as complex, even contradictory, in their treatment of ideologies; literary texts can be read as both serving and challenging ideologies
- the social, cultural and historical spaces in which texts are produced and read mediate texts and readings/readers.

Producing texts

Students are able to:

- use the terminology of a literary discourse
- take control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 3	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
20–30%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 3B LIT

Unit description

The unit description provides the focus for teaching the specific unit content.

In this unit students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers influences the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still represent and produce culturally significant ideas. In this way, they engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. Students experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 3 from which teachers must make their selection of texts (see Appendix 2).

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

It is recommended that students studying Stage 3 have completed Stage 2 units.

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Language and generic conventions

Students demonstrate an understanding that:

- genres may have social, ideological and aesthetic functions. For example, writers may blend and borrow conventions from other genres to appeal to particular audiences
- language is a cultural medium; its meanings may vary according to context
- writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes
- choice of language is related to ideological and aesthetic considerations
- language can be shaped to produce particular meanings and effects
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading is not neutral or natural; it is a process influenced by the readers' cultural assumptions, their cultural backgrounds, social position, gender etc.
- readings that are constructed by the reader are related to their ways of thinking about the values, attitudes and beliefs circulating in their culture. Different groups might read the same text in different ways and produce dominant, alternative or resistant readings
- representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs
- by reading intertextually we can examine the ways texts may reflect, reinforce or challenge

ideas in other texts, and the way literary texts contribute to the circulation and construction of ideas, beliefs and attitudes in society

- literary texts can be read in terms of a range of ideologies; literary texts can be read as complex, even contradictory, in their treatment of ideologies; literary texts can be read as both serving and challenging ideologies
- the social, cultural and historical spaces in which texts are produced and read mediate texts and readings/readers.

Producing texts

Students are able to:

- use the terminology of a literary discourse
- take control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 3	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
20–30%	Examinations This could include extended or short written responses in appropriate forms.

**Examination details
Stage 2 and Stage 3**

Literature Examination design brief Stage 2

Time allowed

Reading time before commencing work: ten minutes
Working time for paper: three hours

Permissible items

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters
Special items: nil

Section	Supporting information
<p>Section One Response — Close reading 30% of the total examination One question Suggested working time: 60 minutes</p>	<p>Three texts or text excerpts are provided, one from each genre — prose, poetry and drama.</p> <p>The candidate responds to the question with reference to one of the provided texts/text excerpts.</p> <p>The question is scaffolded by key phrases or it is divided into parts. The question includes a focus on the use of language and generic conventions.</p>
<p>Section Two Extended response 70% of the total examination Two questions from a choice of 5–10 Suggested working time: 120 minutes</p>	<p>The candidate must make primary reference to a different genre (prose, poetry and drama) for each of the two responses. Neither response may make primary reference to the text or genre used in Section One.</p> <p>The text/s discussed as the primary reference/s must be from the text lists in the syllabus.</p>

Literature Examination design brief Stage 3

Time allowed

Reading time before commencing work: ten minutes
Working time for paper: three hours

Permissible items

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters
Special items: nil

Section	Supporting information
<p>Section One Response — Close reading 30% of the total examination One question Suggested working time: 60 minutes</p>	<p>Three texts or text excerpts are provided, one from each genre — prose, poetry and drama.</p> <p>The candidate responds to the question with reference to one of the provided texts/text excerpts.</p> <p>The response typically takes the form of an essay which could be analytical, discursive or reflective.</p>
<p>Section Two Extended response 70% of the total examination Two questions from a choice of 8–10 Suggested working time: 120 minutes</p>	<p>The candidate must make primary reference to a different genre (prose, poetry and drama) for each of the two responses. Neither response may make primary reference to the text or genre used in Section One.</p> <p>The text/s discussed as the primary reference/s must be from the text lists in the syllabus.</p>

Appendix 1

Grade descriptions



Grade descriptions

Literature

Stage 1

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

A	Demonstrates sound control of and some experimentation with language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates sound control of and some experimentation with generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates a sound understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces logical readings of literary texts with supporting evidence.
	Produces written and oral work showing a sound understanding of the relationship of content to purpose and audience.
B	Demonstrates adequate control of language and language devices. Experiments with language appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses
	Demonstrates adequate control of some generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates adequate understanding of historical, cultural and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces adequate readings of literary texts which draw on some supporting evidence.
	Produces written and oral work demonstrating an understanding of the relationship of content to purpose and audience.
C	Demonstrates some control of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates some control of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates some understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Attempts to produce readings of literary texts with some evidence.
	Produces written and oral work showing some understanding of the relationship of content to purpose and audience.
D	Demonstrates very little control of language and language devices in analytical, discursive, reflective and creative responses.
	Demonstrates very little control of generic conventions in analytical, discursive, reflective and creative responses.
	Demonstrates very little understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces unconvincing readings of literary texts with little supporting evidence.
	Produces written and oral work showing little understanding of the relationship of content to purpose and audience.
E	Demonstrates inadequate control of language and language devices in analytical, discursive, reflective and creative responses.
	Demonstrates inadequate control of generic conventions in analytical, discursive, reflective and creative responses.
	Demonstrates inadequate understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces unconvincing readings of literary texts with little supporting evidence.
	Produces written and oral work showing very little understanding of the relationship of content to purpose and audience.



Grade descriptions

Literature Stage 2

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

A	Demonstrates effective control, coherence and / or inventiveness in the use of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates effective control and / or inventiveness in the use of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates a strong understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces convincing readings of literary texts drawing on relevant evidence.
	Produces written and oral work showing a strong understanding of the relationship of content to purpose and audience.
B	Demonstrates sound control of and some experimentation with language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates sound control of and some experimentation with generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates a sound understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces logical readings of literary texts with supporting evidence.
	Produces written and oral work showing a sound understanding of the relationship of content to purpose and audience.
C	Demonstrates adequate control of language and language devices; experiments with language appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses
	Demonstrates adequate control of some generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses
	Demonstrates adequate understanding of historical, cultural and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces adequate readings of literary texts which draw on some supporting evidence.
	Produces written and oral work showing an understanding of the relationship of content to purpose and audience.
D	Demonstrates limited control of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates limited control of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates some understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Attempts to produce readings of literary texts with limited evidence.
	Produces written and oral work showing limited understanding of the relationship of content to purpose and audience.
E	Demonstrates very little control of language and language devices in analytical, discursive, reflective and creative responses.
	Demonstrates very little control of generic conventions in analytical, discursive, reflective and creative responses.
	Demonstrates very little understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces unconvincing readings of literary texts with little supporting evidence.
	Produces written and oral work showing little understanding of the relationship of content to purpose and audience.



Grade descriptions

Literature Stage 3

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

A	Demonstrates sustained control, coherence and/or inventiveness in the use of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates sustained control and/or inventiveness in the use of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates a sophisticated understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces convincing readings of more complex literary texts drawing on compelling evidence.
	Produces written and oral work showing a sophisticated understanding of the relationship of content to purpose and audience.
B	Demonstrates effective control, coherence and / or inventiveness in the use of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates effective control and / or inventiveness in the use of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates a strong understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces convincing readings of literary texts drawing on relevant evidence.
	Produces written and oral work showing a strong understanding of the relationship of content to purpose and audience.
C	Demonstrates reasonable control of and some experimentation with language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates reasonable control of and some experimentation with generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses
	Demonstrates a reasonable understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts
	Produces logical readings of literary texts with supporting evidence.
	Produces written and oral work showing a reasonable understanding of the relationship of content to purpose and audience.
D	Demonstrates limited control of language and language devices; experiments with language appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates adequate control of some generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates some understanding of historical, cultural and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces limited readings of literary texts which draw on some supporting evidence.
	Produces written and oral work showing a limited understanding of the relationship of content to purpose and audience.
E	Demonstrates very limited control of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates very limited control of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Demonstrates very limited understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Attempts to produce readings of literary texts with limited evidence.
	Produces written and oral work showing very limited understanding of the relationship of content to purpose and audience.

Appendix 2
Text Lists for the Literature course

Preamble/Rationale

Texts are arranged into the three genres: poetry, prose and drama.

Stage 1 texts, that is, texts recommended for 1A–1D form one list; and Stage 2 and Stage 3, that is, texts set for 2A–3B form another list.

Teachers should choose texts that allow them to cover the content of the unit and that allow students to achieve the outcomes of the course.

All the texts from the previous Year 11 and 12 English Literature syllabuses have been retained to accommodate those schools that have bought class sets of those texts and to enable teachers to decide if and when they need to change the texts that their students are using. Additional texts have been included on the recommendation of the Literature Reference Group.

Students who sit a Stage 2 or a Stage 3 exam are expected to refer to texts listed for those stages.

The list for 1A–1D is a recommended list only. Teachers may use other texts that they find appropriate for covering the content of those units and for assisting students to achieve the outcomes of the course.

It is a requirement that students study a minimum of one Australian text: that is, one novel, or play, or a selection of the work of one poet or a selection of Australian short stories in each pair of units.

1A/1B/1C/1D Poetry texts

The publications identified in the following table are offered only as examples. Teachers may use any of that poet's works that are appropriate.

Poet's name / Editor(s)	Title of Text
Bragg, Billy	
Cave, Nick *	<i>The Complete Lyrics: 1978-2006</i> . Camberwell, Vic: Penguin, 2007
Ciuraru, Carmela (Ed.)	<i>Beat Poets</i> . London: Everyman, 2002
Cohen, Leonard	<i>Stranger Music: Selected Poems and Songs</i> . New York: Knopf, 1994
Colmer, J., & Colmer, D. (Eds)	<i>Pattern and Voice</i> . Melbourne: Macmillan, 1981
Davis, J., Muecke, S. Narogin, M., & Shoemaker, A. (Eds)	<i>Paperbark: A Collection of Black Australian Writings</i> . St Lucia, Qld: University of Queensland Press, 1990
Dawe, Bruce*	<i>Sometimes Gladness: Collected Poems 1954 to 2005</i> . Melbourne: Pearson, 2006
Dylan, Bob	<i>Lyrics: 1962-2001</i> . New York: Simon & Schuster, 2002
Ferguson, M., Salter, M.J., & Stallworthy, J. (Eds)	<i>The Norton Anthology of Poetry</i> (5 th ed.). New York: W.W. Norton, 2004
Hamilton, E., & Livingston, J. (Eds)	<i>Form and Feeling</i> (2 nd ed.). Melbourne: Longman Cheshire, 1990
Hughes, Langston	<i>The Collected Poems of Langston Hughes</i> . New York: Knopf, 1995
Jensen, D., & Granger, M. (Eds)*	<i>Top Lines From Australian Contemporary Poets</i> . Putney, NSW: Phoenix Education, 1994
Kelly, Paul*	<i>Don't Start Me Talking: Lyrics 1984-1999</i> . St Leonards, NSW: Allen & Unwin, 1999
Kooser, Ted	<i>Delights and Shadows</i> . Port Townsend, Washington: Copper Canyon Press, 2004
Lawson, Henry*	
Lennon, John	
Leonard, John (Ed.)	<i>Seven Centuries of Poetry in English</i> . Melbourne, Oxford University Press, 2004
McFarlane, P., & Temple, L. (Comps)	<i>Blue Light, Clear Atoms</i> (2 nd ed.). Sydney: Macmillan, 2006
Mycak, S., & Baker, C. (Eds)*	<i>Australian Mosaic: An Anthology of Multicultural Writing</i> . Port Melbourne, Vic: Heinemann, 1997
Noonuccal , Oodgeroo*	
O'Connor, Mark (Ed.)*	<i>Two Centuries of Australian Poetry</i> . Melbourne: Oxford University Press, 1996
Patterson, Banjo*	
Roach, Archie*	
Silkin, Jon (Ed.)	<i>The Penguin Book of First World War Poetry</i> . Camberwell, Vic: Penguin, 1997

* Australian writers/texts are indicated with an asterisk

1A/1B/1C/1D Drama texts

Playwright	Title	Publication details
Betzien, Angela*	<i>Hoods</i>	Sydney, Currency Press, 2007.
Beynon , Richard*	<i>A Shifting Heart</i>	Melbourne: Angus & Robertson, 2003
Chi, Jimmy*	<i>Bran Nue Dae</i>	Strawberry Hills, NSW: Currency Press, 1991
Cribb, Reg*	<i>The Return</i>	Strawberry Hills, NSW: Currency Press, 2003
Christie, Agatha	<i>The Mousetrap [Anthology title The Mousetrap and Selected Plays]</i>	Pymble, NSW: HarperCollins, 1995
Davis, Jack*	<i>In Our Town</i>	Strawberry Hills, NSW: Currency Press, 1992
Enright, Nick*	<i>Blackrock</i>	Strawberry Hills, NSW: Currency Press, 1996
Frayn, Michael	<i>Noises Off</i>	New York: Anchor, 2002
Fugard, Athol	<i>People are living there</i>	Cape Town: Oxford University Press Southern Africa, 1998
Lawler, Ray*	<i>Summer of 17th Doll [Anthology title The Doll Trilogy]</i>	Strawberry Hills, NSW: Currency Press, 2001
Milroy, David*	<i>Windmill Baby [Anthology title Contemporary Indigenous Plays, Vivienne Cleven et al.]</i>	Strawberry Hills, N.S.W. : Currency Press, c2007
Rankin, Scott and Purcell, Leah*	<i>Box the Pony</i>	Sydney: Hodder Headline, 1999
Rayson, Hannie*	<i>Hotel Sorrento</i>	Strawberry Hills, NSW: Currency Press, 2002
Russell, Willy	<i>Educating Rita</i>	London: Methuen, 2001
Russell, Willy	<i>Shirley Valentine</i>	London: Methuen, 1988
Stoppard, Tom	<i>The Real Inspector Hound</i>	New York: Grove/Atlantic, 1998
Williams, Tennessee	<i>The Glass Menagerie</i>	London: Penguin, 1988
Williams, Tennessee	<i>Cat on a Hot Tin Roof</i>	New York: Signet, 1958
Williamson, David*	<i>The Club</i>	Strawberry Hills, NSW: Currency Press, 1978

* Australian writers/texts are indicated with an asterisk

1A/1B/1C/1D Prose texts

Author	Title	Publication details
Adams, Douglas	<i>The Hitchhiker's Guide to the Galaxy</i>	London: Pan Macmillan, 2002
Allende, Isabelle	<i>Paula</i>	New York: HarperCollins, 2003
Allende, Isabelle	<i>The House of Spirits</i>	New York: Random House, 1985
Angelou, Maya	<i>I Know Why the Caged Bird Sings</i>	New York: Bantam, 1997
Baines, Richard (Ed.)*	<i>Journey Through Humour</i>	South Melbourne, Vic: Oxford University Press, 2003
Baynton, Barbara*	<i>Bush Studies</i>	Sydney: Sydney University Press, 2004
Bennett, Bruce et al. (Eds)	<i>Spectrum One</i>	Melbourne : Longman Cheshire, 1979 (out of print?)
Boyne, John	<i>The Boy in Striped Pyjamas</i>	Melbourne: Random House, 2007
Burke, J.C.*	<i>The Story of Tom Brennan</i>	Melbourne: Random House, 2005
Chandler, Raymond	<i>The Big Sleep</i>	London: Penguin, 1988
Christie, Agatha	<i>Murder on the Orient Express</i>	New York: HarperCollins, 2001
Christopher, J.	<i>The White Mountains</i>	New York: Simon & Schuster, 2003
Conan Doyle, Arthur	<i>The Hound of the Baskervilles</i>	London: Penguin, 2001
Disher, Gary*	<i>Bamboo Flute</i>	Sydney: Hachette Livre, 2002
Disher, Gary*	<i>The Divine Wind</i>	Sydney: Hachette Livre, 2002
Earls, Nick*	<i>48 Shades of Brown</i>	Camberwell, Vic.: Penguin, 2004
Gardner, Scot	<i>One Dead Seagull</i>	Sydney: Pan Macmillan, 2001 (out of print?)
Grenville, Kate*	<i>Joan Makes History</i>	St Lucia, Qld: University of Queensland Press, 2002
Gwynne, Phillip	<i>Deadly Unna</i>	Camberwell, Vic: Penguin, 1998
Ishiguro, Kazoo	<i>Never Let Me Go</i>	New York: Faber & Faber, 2006
James, Henry	<i>Collected Short Stories (Vols 1 & 2)</i>	New York: Random House, 2000
Lat (Mohammad Nor Khalid)	<i>Kampung Boy</i>	New York: First Second Books, 2006
Lawrinson, Julia*	<i>Bye Beautiful</i>	Camberwell, Vic: Penguin, 2006
Lessing, Doris	<i>Stories</i>	New York: Vintage, 1980
McGahan, Andrew*	<i>The White Earth</i>	St Leonards, NSW: Allen & Unwin, 2005
Mitchell, Stephen	<i>Gilgamesh</i>	London: Profile Books, 2005
Morgan, Sally*	<i>My Place</i>	Fremantle, WA: Fremantle Arts Centre Press, 1988
Nix, Garth	<i>Sabriel</i>	St Leonards, NSW: Allen & Unwin, 2003
Park, Ruth*	<i>The Harp in the South</i> [Anthology title <i>Ruth Park's Harp in the South Novels</i>]	Camberwell, Vic: Penguin, 1987
Pratchett, Terri	<i>The Colour of Magic</i>	London: Corgi, 2005
Pratchett, Terri	<i>Soul Music</i>	London: Corgi, 2005
Rudd, Steele*	<i>On Our Selection</i>	Camberwell, Vic.: Penguin, 1990
Steinbeck, John	<i>Of Mice and Men</i>	London: Penguin, 2000
Stevenson, R.L.	<i>Dr Jekyll and Mr Hyde</i>	London: Penguin, 2006
Tolkein, J.R.R.	<i>The Hobbit</i>	London: HarperCollins, 2001
Tolkein, J.R.R.	<i>The Lord of the Rings</i>	London: HarperCollins, 2007

* Australian writers/texts are indicated with an asterisk

2A–3B Poetry texts

The publications identified in the following table are offered only as examples. Teachers may use any of that poet's works that are appropriate.

Poet's name / Editor(s)	Title of Text
Adamson, R.*	
Angelou, Maya	
Armitage, Simon	
Barnes, J., and McFarlane, B.*	<i>Cross-Country: A Book of Australian Verse</i> . Richmond, Vic: Heinemann, 1988 (out of print?)
Bishop, E.	
Blake, W.	<i>The Portable Blake</i> . Harmondsworth, UK: Penguin, 1987 (The Songs of Innocence and Experience only)
Brett, Lily*	
Campbell, D.*	
Chapman, M., & Dangor, A. (Eds)	<i>Voices From Within</i> . Johannesburg: Ad Donker, 1982 (out of print?)
Chaucer, G.	<i>The Canterbury Tales: The Prologue</i>
Cohen, Leonard	<i>Stranger Music: Selected Poems and Songs</i> . New York: Knopf, 1994
Cole, R. (Ed.)*	Lines to Time (4 th ed.). Port Melbourne, Vic: Heinemann, 2007
Coleridge, Samuel Taylor	
Collins, Billy	
Colmer, J., & Colmer, D. (Eds)	Pattern and Voice. Melbourne: Macmillan, 1981
Cosman, C., Keefe J., & Weaver, W. (Eds)	<i>The Penguin Book of Women Poets</i> . New York: Penguin, 1980
Cummings, E.E.	
Dawe, Bruce*	<i>Sometimes Gladness: Collected Poems 1954 to 2005</i> . Melbourne: Pearson, 2006
Dennis, C.J.*	<i>The Sentimental Bloke</i>
Dickinson, Emily	
Dobson, R.*	
Dougan, Lucy*	<i>White Clay</i> Artarmon, NSW: Giramondo Publishing Company, 2008
Dransfield, Michael*	
Duffy, Carol-Ann	
Dylan, Bob	<i>Lyrics: 1962-2001</i> . New York: Simon & Schuster, 2002
Eliot, T.S.	<i>Selected Poems</i> . London: Faber and Faber, 1982
Ferguson, M., Salter, M.J., & Stallworthy, J. (Eds)	<i>The Norton Anthology of Poetry</i> (5 th ed.). New York: W.W. Norton, 2004
Ferguson, M., Salter, M.J., & Stallworthy, J. (Eds)	<i>The Norton Anthology of Poetry</i> (5 th ed.). New York: W.W. Norton, 2004
Frost, Robert	
Gardner, H. (Ed.)	<i>The Metaphysical Poets</i> . Harmondsworth, UK: Penguin, 1985
Gilbert, K. (Ed.)*	<i>Inside Black Australia</i> . Ringwood, Vic: Penguin, 1988 (out of print?)
Gray, R.	
Goldsworthy, Peter*	
Hamilton, E., & Livingston, J. (Eds)	<i>Form and Feeling</i> (2 nd ed.). Melbourne: Longman Cheshire, 1990
Hardy, Thomas	
Harwood, G.	<i>Gwen Harwood Selected Poems</i> . Auckland: Halcyon Press, 2001
Harwood, G.*	<i>Gwen Harwood Selected Poems</i> . Camberwell, Vic: Penguin, 2001
Heaney, S.	<i>New Selected Poems 1966-87</i> . London: Faber and Faber, 1990
Herbert, Zbigniew	

Poet's name / Editor(s)	Title of Text
Hewett, Dorothy*	
Horne, C., & O'Brien, M. (Eds)	<i>The Progress of Poetry</i> . Melbourne: Heinemann, 1965 (out of print?)
Hughes, Ted	Selected Poems 1957–1981
Keats, John	
Kinsella, J.*	<i>The Silo: A Pastoral Symphony</i> . Fremantle, WA: Fremantle Arts Centre Press, 1995
Lawrence, D.H.	
Leonard, John (Ed.)	<i>Seven Centuries of Poetry in English</i> . Melbourne, Oxford University Press, 2004
Leonard, John (Ed.)	<i>Seven Centuries of Poetry in English</i> . Melbourne, Oxford University Press, 2004
McCauley, James*	
McFarlane, P., & Temple, L. (Comps)	<i>Blue Light, Clear Atoms</i> (2 nd ed.). Sydney: Macmillan, 2006
McKenzie, J.A., & McKenzie, J.K. (Eds)	<i>The World's Contracted Thus</i> . Richmond, Vic: Heinemann Educational, 1983 (out of print?)
Milton, John	<i>Paradise Lost</i>
Mtshali, Oswald	<i>Sounds of a Cowhide Drum</i> . Chicago: Third World Press, 1972 (out of print?)
Murray, L.*	<i>New Selected Poems</i> . Sydney: Duffy Snellgrove, 1998
Neruda, Pablo	
O'Connor, M. (Ed.)*	<i>Two Centuries of Australian Poetry</i> . Melbourne: Oxford University Press, 1996 (out of print?)
Oliver, M.	<i>New and Selected Poems: Volume One</i> . Boston: Bacon Press, 1992
Parthasarathy, R. (Ed)	<i>Ten 20th Century Indian Poets</i> . New Delhi: Oxford University Press India, 1990 (out of print?)
Phillips, Glen and van Loon, Julianne (Eds)*	<i>2008 Lines in the Sand</i> . Cottesloe, WA: Fellowship of Australian Writers (WA).
Plath, Sylvia	
Rich, A.	<i>The Fact of a Door Frame: Selected Poems 1950–2001</i> . New York: W. W. Norton, 2002
Shakespeare, William	The Sonnets
Silkin, Jon (Ed.)	<i>The Penguin Book of First World War Poetry</i> . Camberwell, Vic: Penguin, 1997
Slessor, Kenneth*	
Smith, S.	
Soyinka, Wole	
Stewart, M.*	<i>Poetry in Time</i> . Melbourne: Nelson, 1982 (out of print?)
Stow, Randolph*	
Sutcliff, R. (Ed.)	<i>Beowulf</i> . North Sydney, NSW: Random House, 2001
Thomas, Dylan	
Tranter, J.*	
Wagan Watson, S.*	<i>Smoke Encrypted Whispers</i> . St. Lucia, Qld: University of Queensland Press, 2006
Walcott, Derek	
Webb, Francis*	
Whitman, W.	<i>The Portable Walt Whitman</i> . London: Penguin, 1977
Wordsworth, J., & Wordsworth, J. (Eds)	<i>The Penguin Book of Romantic Poetry</i> . New York: Penguin, 2006
Wordsworth, W.	<i>Selected Poems</i> . London: Penguin, 2004
Wright, J.*	<i>Collected Poems 1942–85</i> . Sydney: HarperCollins, 1994
Yeats, W.B.	<i>Selected Poetry</i> . Harmondsworth, UK: Penguin, 2004

* Australian writers/texts are indicated with an asterisk

2A–3B Drama texts

(Plays by Shakespeare, George Bernard Shaw, Henrik Ibsen and any play belonging to Greek Tragedy or Greek or Roman Comedy may be used at any stage, in any unit, at the discretion of the school or teacher. Decisions about which editions of plays are used are also at the discretion of the school and the teacher. For example, it might be appropriate for a teacher to use an illustrated version of *Romeo and Juliet* with a 1A class and an annotated folio edition with a 2A class.)

Author	Title	Publication details
Albee, Edward	<i>The Zoo Story</i> [Anthology title <i>The American Dream and Zoo Story</i>]	New York: Plume, 1997
Albee, Edward	<i>Who's Afraid of Virginia Woolf</i>	New York: Penguin, 1983
Beckett, S.	<i>Waiting for Godot</i>	London: Faber, 2006
Bennett, Alan	<i>The Complete Talking Heads</i>	New York: Picador, 2003
Bennett, Alan	<i>The History Boys</i>	London: Methuen, 2004
Bennetto, Casey*	<i>Keating!</i>	Contact Casey Bennetto's agent, Michael Lynch, at Smartartists Management http://www.smartartists.com.au/main.html .
Beynon, Richard*	<i>A Shifting Heart</i>	Melbourne: Angus & Robertson 2003
Bovell, Andrew*	<i>Speaking in Tongues</i>	New York: Dramatists Play Service, 2004
Brecht, B.	<i>The Caucasian Chalk Circle</i>	Methuen, Student Edition, UK, 1984
Brecht, Bertolt	<i>The Good Person of Szechuan</i>	London: Methuen, 1985
Cawley, A.C. (Ed.)	<i>Everyman and Medieval Miracle Plays</i>	London: Orion, 1993
Chekhov, A.	<i>The Cherry Orchard</i>	Methuen, 1978, or Penguin Classic, 1959.
Chekhov, A.	<i>Three Sisters</i>	London: Methuen, 1988
Chi, Jimmy*	<i>Bran Nue Dae</i>	Strawberry Hills, NSW: Currency Press, 1991
Churchill, Caryl	<i>Top Girls</i>	London: Methuen, 1984
Cooper, G., & Wortham, C. (Eds)	<i>Everyman</i>	Crawley, WA: UWA Press, 1980 (out of print?)
Coward, Noel	<i>Blithe Spirit</i>	London: Methuen, 2002
Cribb, Reg*	<i>The Return</i>	Strawberry Hills, NSW: Currency Press, 2003
Davis, J.*	<i>No Sugar</i>	Sydney: Currency Press, 1986
Davis, Jack*	<i>Kullark/The Dreamers</i>	Sydney: Currency Press, 1982
Davis, Jack*	<i>Barungin, Smell the Wind</i>	Sydney: Currency Press, 1989
Durband, A. (Ed.)	<i>New Directions: Five One-Act Plays in the Modern Idiom</i>	London: Hutchinson, 1975
Enright, Nick*	<i>Blackrock</i>	Strawberry Hills, NSW: Currency Press, 1996
Frayn, Michael	<i>Noises Off</i>	New York: Anchor, 2002
Frayn, Michael	<i>Copenhagen</i>	London: Methuen, 2003
Friel, B.	<i>Translations</i>	London: Faber, 1981
Gow, Michael*	<i>Away</i>	Strawberry Hills, NSW: Currency Press, 1990
Kaufmann, Moises	<i>The Laramie Project</i>	New York: Dramatists Play Service, 2001
Kenna, D.*	<i>A Hard God</i>	Strawberry Hills, NSW: Currency Press, 1982
Kushner, Tony	<i>Angels in America: Part 1, Millennium Approaches; Part 2, Perestroika</i>	New York: Theatre Communications Group, 1993
Lawler, Ray*	<i>Summer of 17th Doll</i> [Anthology title <i>The Doll Trilogy</i>]	Strawberry Hills, NSW: Currency Press, 2001
Mamet, David	<i>Oleanna</i>	London: Methuen, 1993
Mamet, David	<i>Glengarry Glen Ross</i>	London: Methuen, 1993
Marlowe, Christopher	<i>Doctor Faustus</i> [Anthology title <i>Doctor Faustus and Other Plays</i>]	Oxford, UK: Oxford University Press, 10998
Miller, A.	<i>The Crucible</i>	New York: Penguin, 1976
Miller, A.	<i>Death of a Salesman</i>	New York: Penguin, 1998
Miller, A.	<i>A View from the Bridge</i>	London: Penguin, 1987
Miller, J. (Ed.)	<i>Marquee: Ten Plays by American and British Playwrights</i>	Glenview, ILL: Scott Foresman, 1973 (OP)

Author	Title	Publication details
Milroy, David*	<i>Windmill Baby [Anthology title Contemporary Indigenous Plays, Vivienne Cleven et al.]</i>	Strawberry Hills, N.S.W. : Currency Press, c2007
Nicholls, P.	<i>A Day in the Death of Joe Egg</i>	London: Faber, 2001
Nowra, Louis*	<i>Inside the Island</i>	Sydney: Currency Press, 1981
Nowra, Louis*	<i>Cosi</i>	Strawberry Hills, N.S.W. : Currency Press, 1994
O'Casey, Sean	<i>Juno and the Paycock [Anthology title Sean O'Casey: Plays 1]</i>	London: Faber, 1998
O'Casey, Sean	<i>The Plough and the Stars [Educational ed.]</i>	London: Faber, 2001
Orton, J.	<i>Loot</i>	London: Methuen, 1970
Oxenburgh, Dickon and Ross, Andrew	<i>The Merry-Go-Round-in-the-Sea</i>	NSW: Currency Press, 2006
Pinter, Harold	<i>The Birthday Party</i>	London: Methuen or Faber 1991
Pinter, Harold	<i>The Caretaker</i>	London: Methuen or Faber, 1991
Rankin, Scott and Purcell, Leah*	<i>Box the Pony</i>	Sydney: Hodder Headline, 1999
Rayson, Hannie*	<i>Hotel Sorrento</i>	Strawberry Hills, NSW: Currency Press, 2002
Redmond, J., & Tennyson, H. (Eds)	<i>Contemporary One-Act Plays</i>	London: Heinemann Educational, 1986 (out of print?)
Russell, Willy	<i>Educating Rita</i>	London: Methuen, 2001
Russell, Willy	<i>Shirley Valentine</i>	London: Methuen, 1988
Shaeffer, Peter	<i>Amadeus</i>	New York: Samuel French, 1993
Shaeffer, Peter	<i>Equus</i>	New York: Samuel French, 1973
Shepard, Sam	<i>True West</i>	New York: Samuel French, 1981
Soyinka, Wole	<i>A Dance of the Forests [Anthology title Collected Plays]</i>	Oxford, UK: Oxford University Press, 1973
Soyinka, Wole	<i>Death and the King's Horseman</i>	London: Methuen, 2006
Soyinka, Wole	<i>A Dance of the Forests [Anthology title Collected Plays]</i>	Oxford, UK: Oxford University Press, 1973
Soyinka, Wole	<i>Death and the King's Horseman</i>	London: Methuen, 2006
Stoppard, Tom	<i>Rosencrantz and Guildenstern are Dead</i>	London: Faber, 1973
Stoppard, Tom	<i>Arcadia</i>	London: Faber, 1993
Synge, J.M.	<i>Playboy of the Western World</i>	London: Methuen, 2006
Thomas, D.	<i>Under Milkwood</i>	London: Penguin, 2000
Thomson, K.*	<i>Diving for Pearls,</i>	Currency Press, Sydney, 1992
Tourneur, Cyril	<i>The Revenger's Tragedy [Anthology title Three Revenge Tragedies]</i>	London: Penguin, 2004
White, Patrick*	<i>The Season at Sarsaparilla [Anthology title Plays of the 60s: Volume 1]</i>	Strawberry Hills, NSW: Currency Press, 1998
Wilde, O.	<i>The Importance of Being Earnest and Other Plays</i>	Harmondsworth, UK: Penguin Classics, 2000
Wilde, O.	<i>An Ideal Husband [Anthology title The Importance of Being Earnest and Other Plays]</i>	Harmondsworth, UK: Penguin Classics, 2000
Williams, Tennessee	<i>The Glass Menagerie</i>	London: Penguin, 1988
Williams, Tennessee	<i>Cat on a Hot Tin Roof</i>	New York: Signet, 1958
Williams, Tennessee	<i>A Streetcar Named Desire</i>	New York: Signet, 1986
Williams, Tennessee	<i>Sweet Bird of Youth</i>	New York: Dramatists Play Service, 1992
Williamson, David*	<i>Dead White Males</i>	Strawberry Hills, NSW: Currency Press, 1995
Williamson, David*	<i>Flatfoot</i>	Strawberry Hills, NSW: Currency Press, 2004
Williamson, David*	<i>The Removalists</i>	Strawberry Hills, NSW: Currency Press, 1984
Williamson, David*	<i>Emerald City</i>	Strawberry Hills, NSW: Currency Press, 1987
Williamson, David*	<i>The Club</i>	Strawberry Hills, NSW: Currency Press, 1978
Williamson, David*	<i>The Perfectionist</i>	Strawberry Hills, NSW: Currency Press, 1983
Williamson, David*	<i>Don's Party</i>	Strawberry Hills, NSW: Currency Press, 1973

* Australian writers/texts are indicated with an asterisk

2A–3B Prose texts

Short stories/anthologies/writers

Author	Title	Publication Details
Adams, Glenda*	<i>The Hottest Night of the Century</i>	Pymble, NSW: HarperCollins, 1988
Astley, Thea*		
Bail, Murray*	<i>The Drover's Wife and Other Stories?</i>	Melbourne: Text Publishing, 1998
Baynton, Barbara*	<i>Collected Short Stories</i>	
Bennett, B. Cowan, P. and Hay, J. (eds)*	<i>Spectrum One</i>	Longman, Melbourne, 1970
Bennett, B. Cowan, P. and Hay, J. (eds)*	<i>Spectrum Two</i>	Longman Cheshire, Melbourne, 1970
Cline, C.L., (ed.)	<i>The Rinehart Book of Short Stories, (alternative ed.)</i>	Rinehart, 1952, (OP)
Coffey, B.R., (ed.)*	<i>Decade</i>	Fremantle Arts Centre, 1982
Disher, Garry (ed)*	<i>Personal Best</i>	Pymble, NSW: HarperCollins, 1997 (out of print?)
Drewe, Robert*	<i>The Bay of Contented Men</i>	Camberwell, Vic: Penguin, 2001
Drewe, Robert*	<i>The Rip</i>	Camberwell, Vic: Penguin Books Australia, 2008
Garner, Helen*	<i>My Hard Heart: Selected Fictions</i>	Camberwell, Vic: Penguin, 1998
Garner, Helen*	<i>Postcards from Surfers</i>	Camberwell, Vic: Penguin, 1996 (out of print?)
Gordimer, Nadine	<i>Once Upon A Time</i> (1989) <i>published in Jump and Other Stories</i>	New York: Penguin, 1992
Grenville, Kate*		
Ikin, V. (Ed.)*	<i>Glass Reptile Breakout and other Australian Speculative Stories</i>	UWA, Perth, 1990
James, Henry		
Jennings, W.R. (Ed.)	<i>Sixteen Modern Short Stories</i>	Pitman, 1982
Jolley, Elizabeth*		
Kafka, Franz		
Kavanagh, Michael and Kavanagh, Mary (Eds)	<i>Reading the Signs*</i>	Melbourne: Oxford University Press, 2003
Lawrence, D.H.		
Lawson, Henry*		
Lessing, Doris		
Lord, M. (Ed.)*	<i>The Penguin Best Australian Short Stories</i>	Penguin, 1991
Mansfield, Katherine		
McElheny, H., and Moffett, J. (Eds)	<i>Points of View</i>	Mentor, 1966
Mellor, B. and Martino, W.*	<i>Gendered Fictions</i>	Cottesloe, WA: Chalkface Press, 1995
Mellor, B. and Patterson, A.*	<i>Investigating Texts</i>	Cottesloe, WA: Chalkface Press, 1996
Mellor, B. Patterson, A. and O'Neill, M.*	<i>Reading Fictions</i>	Scarborough, WA: Chalkface Press, 1991
Mellor, B., O'Neill, M., and Patterson, A.*	<i>Reading Stories</i>	Chalkface Press, Perth, 1988
Moon, B.*	<i>Studying Literature</i>	Scarborough, WA: Chalkface Press, 1990
Morgan, Wendy*	<i>Borderland</i>	
Naipaul, V.S.	<i>Miguel St.</i>	Penguin, 1971
Orwell, George		
Poe, Edgar Allan		
Phillips, Glen and van Loon, Julianne (Eds)*	<i>Lines in the Sand</i>	Cottesloe, WA: Fellowship of Australian Writers (WA), 2008

Author	Title	Publication Details
Saki		
Scott, B.	<i>Impressions on a Continent</i>	Heinemann, 1983
Solzhenitsyn, Alexander		
Tlali, Miriam	<i>Footprints in the Quag: Stories and Dialogues from Soweto</i>	Cape Town: David Philip Publishers, 1989
Winterson, Jeanette		
Winton, Tim	<i>Minimum of Two</i>	Ringwood, Vic: Penguin, 1998
Winton, Tim	<i>The Turning</i>	Sydney: Pan Macmillan, 2006
Wolfe, Tobias	<i>The Night in Question</i>	New York: Random House, 1997

* Australian writers/texts are indicated with an asterisk

2A–3B Prose: Novels

Author	Title	Publication details
Achebe, Chinua	<i>Things Fall Apart</i>	London: Penguin, 2006
Adiga, Aravind	<i>White Tiger</i>	Harper Collins, India, 2008
Ali, Monica	<i>Brick Lane</i>	New York : Scribner, 2003
Allende, I.	<i>Eva Luna</i>	London: Penguin, 1995
Allende, Isabelle	<i>The House of Spirits</i>	New York: Random House, 1985
Allende, Isabelle	<i>Of Love and Shadows</i>	London: Black Swan, 1988
Anderson, J.*	<i>Tirra Lirra By the River</i>	Sydney: Picador, 1997
Andric, Ivo	<i>The Bridge on the Drina</i>	University of Chicago Press, 1977
Angelou, Maya	<i>I Know Why the Caged Bird Sings</i>	New York: Bantam, 1997
Astley, Thea*	<i>A Kindness Cup</i>	Camberwell, Vic: Penguin, 1989
Astley, Thea*	<i>Drylands</i>	Camberwell, Vic: Penguin, 2000
Astley, Thea*	<i>It's Raining in Mango</i>	Ringwood, Vic: Penguin, 1989
Atwood, Margaret	<i>Oryx and Crake</i>	London : Bloomsbury, 2003
Atwood, Margaret	<i>Surfacing</i>	New York: Anchor, 1998
Atwood, Margaret	<i>Cat's Eye</i>	New York: Anchor, 1998
Atwood, Margaret	<i>The Blind Assassin</i>	London: Virago, 2001
Atwood, Margaret	<i>The Penelopiad</i>	Camberwell, Vic: Penguin, 2005
Atwood, Margaret	<i>The Handmaid's Tale</i>	London: Vintage, 1996
Austen, Jane	<i>Northanger Abbey</i>	London: Penguin Classics, 2003
Austen, Jane	<i>Pride and Prejudice</i>	London: Penguin Classics, 2003
Austen, Jane	<i>Persuasion</i>	London: Penguin, 2006
Ballard, J.G.	<i>Empire of the Sun</i>	London: Flamingo, 1994
Barker, Pat	<i>Regeneration</i>	London: Penguin, 1992
Bellow, Saul	<i>Mr. Sammler's Planet</i>	London: Penguin, 2007
Bellow, Saul	<i>Herzog</i>	London: Penguin, 2001
Boll, H.	<i>The Lost Honour of Katharina Blum</i>	London Vintage Classics, 2000
Boll, H.	<i>The Lost Honour of Katharina Blum</i>	Minerva, UK, 1993
Broderick, D.*	<i>Striped Holes</i>	Port Melbourne, Vic: Mandarin, 1990
Bronte, Charlotte	<i>Jane Eyre</i>	London: Penguin, 2006
Bronte, Emily	<i>Wuthering Heights</i>	London: Penguin, 2006
Buck, Pearl S.	<i>The Good Earth</i>	New York: Simon & Schuster, 2004
Camus, A.	<i>The Outsider</i>	London: Penguin, 2000
Camus, Albert	<i>The Plague</i>	London: Penguin, 2000
Carey, Peter*	<i>Bliss</i>	Melbourne: Vintage, 2005
Carey, Peter*	<i>The True History of the Kelly Gang</i>	Melbourne: Random House, 2005
Carey, Peter*	<i>Illywhacker</i>	Melbourne: Random House, 2005
Carey, Peter*	<i>Oscar and Lucinda</i>	Melbourne: Random House, 2005
Carter, Angela	<i>Nights at the Circus</i>	London: Vintage, 2006
Chambers, A.	<i>Break Time</i>	Bodley Head, 1986
Chatwin, B.*	<i>On the Black Hill</i>	London: Vintage, 2005
Chevalier, Tracy	<i>Girl with a Pearl Earring</i>	New York: Penguin, 2003
Chopin, Kate	<i>Awakening and Other Stories</i>	London: Random House, 2005
Clarke, Marcus	<i>For the Term of His Natural Life</i>	Camberwell, Vic.: Penguin, 2000
Coetzee, J.M.	<i>Disgrace</i>	New York: Penguin, 2005
Coetzee, J.M.	<i>Waiting for the Barbarians</i>	London: Vintage, 2004
Conrad, J.	<i>Heart of Darkness</i>	London: Penguin, 2000
Crane, Stephen	<i>The Red Badge of Courage</i>	New York: Bantam, 1982
D'Aguiar, Fred	<i>The Longest Memory</i>	London: Vintage, 1995
Day, Marele*	<i>Lambs of God</i>	St Leonards, NSW: Allen & Unwin, 1998
Deane, Seamus	<i>Reading in the Dark</i>	London: Vintage, 1997
Desai, Kiran	<i>The Inheritance of Loss</i>	London: Hamish Hamilton, 2006
Dickens, Charles	(Any title)	
Drewe, Robert*	<i>The Drowner</i>	Camberwell, Vic.: Penguin, 2001

Author	Title	Publication details
Eidson, Thomas	<i>St. Agnes' Stand</i>	London: HarperCollins, 2004
Eliot, George	<i>Adam Bede</i>	London: Penguin, 1980
Eliot, George	<i>Silas Marner</i>	Various editions
Eliot, George	<i>The Mill on The Floss</i>	London: Penguin, 2003
Emchetta, Buchi	<i>Second Class Citizen</i>	New York: George Braziller, 2002
Faulkner, William	<i>As I Lay Dying</i>	New York: Random House, 2000
Fitzgerald, F.S.	<i>The Great Gatsby</i>	London: Penguin, 2000
Flanagan, Richard*	<i>The Sound of One Hand Clapping</i>	Sydney: Pan Macmillan, 1998
Flood, T.*	<i>Oceana Fine</i>	St Leonards, NSW: Allen and Unwin, 2000 (out of print?)
Foer, Jonathon Safran	<i>Everything Is Illuminated</i>	Houghton Mifflin, USA, 2002
Foer, Jonathan Safran	<i>Extremely Loud and Incredibly Close</i>	London: Penguin, 2006
Forster, E.M.	<i>A Passage to India</i>	London: Penguin, 2005
Foster, Margaret	<i>Shadow Baby</i>	New York: Penguin, 1997 (out of print?)
Fowles, John	<i>The French Lieutenant's Woman</i>	London: Vintage, 2004
Franklin, Miles*	<i>My Brilliant Career</i>	Pymble, NSW: HarperCollins, 2001
Fugard, Athol	<i>Tsotsi</i>	Melbourne: Text Publishing, 2006
Furphy, Joseph	<i>Such Is Life</i> [annotated edition]	Ultimo, NSW: Halstead Press, 1999
Garcia Marquez, Gabriel	<i>One Hundred Years of Solitude</i>	London: Penguin, 2001
Gardam, Jane	<i>Old Filth</i>	London: Chatto & Windus, 2004
Garner, Helen*	<i>Monkey Grip</i>	Camberwell, Vic.: Penguin, 1995
Golding, William	<i>The Inheritors</i>	London: Faber, 2005
Goldsworthy, Peter	<i>Maestro</i>	Melbourne: HarperCollins, 1995
Greene, Graham	<i>The Quiet American</i>	London: Vintage, 2004
Greene, Graham	<i>Our Man in Havana</i>	London: Vintage, 2006
Grenville, K.*	<i>Joan Makes History</i>	St Lucia, Qld: University of Queensland Press, 2002
Grenville, Kate*	<i>The Secret River</i>	Melbourne: Text Publishing, 2006
Hardy, T.	<i>The Mayor of Casterbridge</i>	London: Penguin, 2003
Hawthorne, N.	<i>The Scarlet Letter</i>	New York: Random House, 2000
Hemingway, E.	<i>A Farewell to Arms</i>	London: Vintage, 1999
Hemingway, E.	<i>Fiesta</i>	London: Vintage, 2000
Herbert, Xavier*	<i>Poor Fellow, My Country</i>	North Ryde, NSW: Collins/Angus & Robertson, 1990 (out of print?)
Hesse, H.	<i>Siddhartha</i>	London: Pan Macmillan, 1998
Hesse, H.	<i>The Glass Bead Game</i>	London: Ebury Publishing, 2000
Hesse, H.	<i>The Prodigy</i>	London: Peter Owen, 2002
Hosain, Attia	<i>Sunlight on a Broken Column</i>	New York: Penguin, 1989 (out of print?)
Hospital, J.T.	<i>Charades</i>	St Lucia, Qld: University of Queensland Press, 2003
Hosseini, Khaled	<i>The Kite Runner</i>	London: Bloomsbury, 2004
Huxley, Aldous	<i>Brave New World</i>	New York: HarperCollins, 2006
Innes, Michael	<i>Hamlet, Revenge!</i>	New York: Penguin, 1990 (out of print?)
Ireland, David*	<i>A Woman of the Future</i>	Ringwood, Vic.: Penguin, 1980 (out of print?)
James, Henry	<i>The Europeans</i>	London: Penguin, 1986
Jolley, E.*	<i>The Well</i>	Ringwood, Vic: Penguin, 1987
Jolley, Elizabeth*	<i>Miss Peabody's Inheritance</i>	St Lucia, Qld: University of Queensland Press, 1984
Jones, Gail*	<i>Sixty Lights</i>	London: Vintage, 2005
Jones, Gail*	<i>Dreams of Speaking</i>	Melbourne: Random House, 2006
Jones, Gail*	<i>Sorry</i>	North Sydney, NSW: Vintage Books, 2007
Jones, Lloyd	<i>Mr Pip</i>	Auckland, Penguin, 2006

Author	Title	Publication details
Kafka, Franz	<i>Metamorphosis</i> [Anthology title <i>Metamorphosis and Other Stories</i>]	London: Penguin, 2007
Kazuo, Ishiguro	<i>The Remains of the Day</i>	London: Faber, 2005
Keneally, Thomas*	<i>Bring Larks and Heroes</i>	Camberwell, Vic.: Penguin, 1989
Keneally, Thomas*	<i>Towards Asmara</i>	Sydney: Hachette Livre, 2002
Keneally, Thomas*	<i>The Chant of Jimmie Blacksmith</i>	Melbourne: HarperCollins, 2004
Kingsolver, Barbara	<i>The Poisonwood Bible</i>	New York: HarperCollins, 2005
Kingston, Maxine Hong	<i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i>	New York: Random House, 1989
Kneale, Matthew	<i>English Passengers</i>	London: Penguin, 2001
Lahiri, Jhumpa	<i>The Interpreter of Maladies: Stories</i>	London: Flamingo, 2000
Lawrence, D.H.	<i>Sons and Lovers</i>	London: Penguin, 2006
Lazaroo, Simone*	<i>The Australian Fiance</i>	Sydney: Pan Macmillan, 2001
LeGuin, U.	<i>The Left Hand of Darkness</i>	London: Little, Brown Book Group, 1981
Levy, Andrea*	<i>Small Island</i>	Sydney: Headline, 2004
Lewis, Janet	<i>The Wife of Martin Guerre</i>	London: Penguin, 1996
Mahy, M.	<i>Memory</i>	New York: M.K. McElderry Books, 1988 (out of print?)
Malouf, D.*	<i>Fly Away Peter</i>	London: Vintage, 1998
Malouf, David*	<i>An Imaginary Life</i>	London: Vintage, 1999
Malouf, David*	<i>Ransom</i>	Vintage, 2010
Malouf, David*.	<i>Remembering Babylon</i>	London: Vintage, 1994
Martel, Yan	<i>The Life of Pi</i>	Edinburgh: Canongate Books, 2003
McEwan, Ian	<i>The Child in Time</i>	London: Vintage, 1997
McEwan, Ian	<i>Saturday</i>	London: Vintage, 2006
McEwan, Ian	<i>Atonement</i>	London: Jonathan Cape, 2001.
McGahan, Andrew*	<i>The White Earth</i>	St Leonards, NSW: Allen & Unwin, 2005
McGahern, John	<i>Amongst Women</i>	London: Faber, 2000
Mitchell, David	<i>Black Swan Green</i>	London: Hodder & Stoughton, 2006
Modjeska, Drusilla*	<i>The Orchard</i>	Sydney: Pan Macmillan, 1995
Morrison, Toni	<i>Beloved</i>	London: Vintage, 1999
Niland, D'Arcy*	<i>The Shiralee</i>	Camberwell, Vic.: Penguin, 2001
Ondaatje, M.	<i>The English Patient</i>	London: Picador, 1992
Orwell, George	<i>Nineteen Eighty-Four</i>	London: Penguin, 2004
Patchett, Anne	<i>Bel Canto</i>	New York: HarperCollins, 2005
Potok, Chaim	<i>The Chosen</i>	London: Penguin, 1975
Pritchard, Katharine Susannah*	<i>Coonardoo</i>	Pymble, NSW: HarperCollins, 2002
Pullman, Philip	<i>Northern Lights</i>	London: Scholastic, 2007
Pym, B.	<i>Excellent Women</i>	London: Pan, 1995 (out of print?)
Rand, A.	<i>The Fountainhead</i>	London: Penguin, 2007
Richardson, Henry Handel*	<i>The Getting of Wisdom</i>	St Lucia, Qld: University of Queensland Press, 2007
Richardson, Henry Handel*	<i>The Fortunes of Richard Mahony</i>	Ringwood, Vic: Penguin, 1998 (out of print?)
Rhys, Jean	<i>Wide Sargasso Sea</i>	London : Folio Society, 1993
Roy, Arundhati	<i>The God of Small Things</i>	London: HarperCollins, 1998
Rushdie, Salman	<i>Midnight's Children</i>	London: Vintage, 2006
Salinger, J.D.	<i>Catcher in the Rye</i>	London: Penguin, 1994
Salinger, J.D.	<i>Catcher in the Rye</i>	New York: Back Bay, 2001
Schlink, Bernard	<i>The Reader</i>	London: Orion, 1998
Scott, Kim*	<i>True Country</i>	Fremantle, WA: Fremantle Arts Press, 1993
Scott, Kim*	<i>Benang</i>	Fremantle, WA: Fremantle Arts Centre Press, 1999

Author	Title	Publication details
Shelley, M.	<i>Frankenstein</i>	Harmondsworth, UK: Penguin, 1992
Shute, Nevil*	<i>A Town Like Alice</i>	Marleston, SA: Gecko Books, 2006
Silvey, Craig*	<i>Jasper Jones</i>	Crows Nest, NSW: Allen and Unwin, 2009
Silvey, Craig*	<i>Rhubarb</i>	Fremantle, WA: Fremantle Arts Centre Press, 2004
Solzhenitsyn, Alexander	<i>One Day in the Life of Ivan Denisovich</i>	London: Penguin, 2000
Stead, Christina	<i>The Man Who Loved Children</i>	Pymble, NSW: HarperCollins, 1994
Stead, Christina*	<i>For Love Alone</i>	Bondi Junction, NSW: ETT Imprint, 1999
Steinbeck, John	<i>The Grapes of Wrath</i>	London: Penguin, 2000
Steinbeck, John	<i>Tortilla Flat</i>	London: Penguin, 2000
Steinbeck, John	<i>Cannery Row</i>	London: Penguin, 2000
Stevenson, R.L.	<i>Dr Jekyll and Mr Hyde</i>	London: Penguin, 2006
Stow, Randolph*	<i>The Merry-Go-Round in the Sea</i>	New York, Morrow, 1966
Stow, Randolph*	<i>To the Islands</i>	St Lucia, Qld: University of Queensland Press, 2002
Swift, Jonathon	<i>Gulliver's Travels</i>	London: Penguin, 2003
Toibin, Colm	<i>The Blackwater Lightship</i>	London: Pan Macmillan, 2000
Toibin, Colm	<i>The Heather Blazing</i>	London: Pan Macmillan, 2001
Tolstoy, Leo	<i>Anna Karenina</i>	London: Penguin, 2006
Trevor, W.	<i>Fools of Fortune</i>	New York: Penguin, 2006
Twain, Mark	<i>Huckleberry Finn</i>	London: Penguin, 2006
Twain, Mark	<i>Huckleberry Finn</i>	New York: Signet, 1997
Tyler, A.	<i>Dinner at the Homesick Restaurant</i>	London: Vintage, 1992
Vonnegut, Kurt	<i>Slaughterhouse Five</i>	London: Vintage, 1991
Walker, Alice	<i>The Color Purple</i>	London: Orion, 2005
Waugh, Evelyn	<i>Decline and Fall</i>	London: Penguin, 2004
Waugh, Evelyn	<i>Scoop</i>	London: Penguin, 2004
Waugh, Evelyn	<i>The Loved One</i>	London: Penguin, 2000
Wells, H.G.	<i>Island of Doctor Moreau</i>	London: Orion, 2004
Wharton, E.	<i>The Age of Innocence</i>	Harmondsworth, UK: Penguin, 1989
Wharton, W.	<i>Birdy</i>	New York: Knopf, 1992
White, Patrick.*	<i>A Fringe of Leaves</i>	London: Vintage, 1997
Wilde, Oscar	<i>The Picture of Dorian Gray</i>	London: Penguin 2006
Winton, Tim*	<i>Breath</i>	London: Picador, 2008
Winton, Tim	<i>An Open Swimmer</i>	Camberwell, Vic: Penguin, 1998
Winton, Tim*	<i>Cloudstreet</i>	Penguin, Melbourne, 1992
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Wood, Charlotte	<i>Submerged Cathedral</i>	Melbourne, Random House, 2004
Woolf, Virginia	<i>To the Lighthouse</i>	Harmondsworth, UK: Penguin, 1992
Woolf, Virginia	<i>Jacob's Room</i>	London: Penguin, 1992
Woolfe, Sue	<i>Leaning Towards Infinity</i>	Melbourne, Random House, 1999
Wyndham, J.	<i>Trouble with Lichen</i>	London: Penguin, 1973
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* Australian writers/texts are indicated with an asterisk