

▶ NSW Syllabus



English Extension

Stage 6
Syllabus

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Fax: (02) 9279 1482

Email: copyright@nesa.nsw.edu.au

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GPO Box 5300
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Introduction

Stage 6 Curriculum

NSW Education Standards Authority (NESA) Stage 6 syllabuses have been developed to provide students with opportunities to further develop skills which will assist in the next stage of their lives.

The purpose of Stage 6 syllabuses is to:

- develop a solid foundation of literacy and numeracy
- provide a curriculum structure which encourages students to complete secondary education at their highest possible level
- foster the intellectual, creative, ethical and social development of students, in particular relating to:
 - application of knowledge, skills, understanding, values and attitudes in the fields of study they choose
 - capacity to manage their own learning and to become flexible, independent thinkers, problem-solvers and decision-makers
 - capacity to work collaboratively with others
 - respect for the cultural diversity of Australian society
 - desire to continue learning in formal or informal settings after school
- provide a flexible structure within which students can meet the challenges of and prepare for:
 - further academic study, vocational training and employment
 - changing workplaces, including an increasingly STEM focused (Science, Technology, Engineering and Mathematics) workforce
 - full and active participation as global citizens
- provide formal assessment and certification of students' achievements
- promote the development of students' values, identity and self-respect.

The Stage 6 syllabuses reflect the principles of the NESA *K–10 Curriculum Framework* and *Statement of Equity Principles*, the reforms of the NSW Government *Stronger HSC Standards* (2016), and nationally agreed educational goals. These syllabuses build on the continuum of learning developed in the K–10 syllabuses.

The syllabuses provide a set of broad learning outcomes that summarise the knowledge, understanding, skills, values and attitudes important for students to succeed in and beyond their schooling. In particular, the attainment of skills in literacy and numeracy needed for further study, employment and active participation in society are provided in the syllabuses in alignment with the *Australian Core Skills Framework (ACSF)*.

The Stage 6 syllabuses include the content of the Australian curriculum and additional descriptions that clarify the scope and depth of learning in each subject.

NESA syllabuses support a standards-referenced approach to assessment by detailing the important knowledge, understanding, skills, values and attitudes students will develop and outlining clear standards of what students are expected to know and be able to do. The syllabuses take into account the diverse needs of all students and provide structures and processes by which teachers can provide continuity of study for all students.

Diversity of Learners

NSW Stage 6 syllabuses are inclusive of the learning needs of all students. Syllabuses accommodate teaching approaches that support student diversity including students with special education needs, gifted and talented students, and students learning English as an additional language or dialect (EAL/D). Students may have more than one learning need.

Students with Special Education Needs

All students are entitled to participate in and progress through the curriculum. Schools are required to provide additional support or adjustments to teaching, learning and assessment activities for some students with special education needs. [Adjustments](#) are measures or actions taken in relation to teaching, learning and assessment that enable a student with special education needs to access syllabus outcomes and content, and demonstrate achievement of outcomes.

Students with special education needs can access the outcomes and content from Stage 6 syllabuses in a range of ways. Students may engage with:

- Stage 6 syllabus outcomes and content with adjustments to teaching, learning and/or assessment activities; or
- selected Stage 6 Life Skills outcomes and content from one or more Stage 6 Life Skills syllabuses.

Decisions regarding curriculum options, including adjustments, should be made in the context of [collaborative curriculum planning](#) with the student, parent/carer and other significant individuals to ensure that decisions are appropriate for the learning needs and priorities of individual students.

Further information can be found in support materials for:

- English Extension
- Special education needs
- Life Skills.

Gifted and Talented Students

Gifted students have specific learning needs that may require adjustments to the pace, level and content of the curriculum. Differentiated educational opportunities assist in meeting the needs of gifted students.

Generally, gifted students demonstrate the following characteristics:

- the capacity to learn at faster rates
- the capacity to find and solve problems
- the capacity to make connections and manipulate abstract ideas.

There are different kinds and levels of giftedness. Gifted and talented students may also possess learning difficulties and/or disabilities that should be addressed when planning appropriate teaching, learning and assessment activities.

Curriculum strategies for gifted and talented students may include:

- differentiation: modifying the pace, level and content of teaching, learning and assessment activities
- acceleration: promoting a student to a level of study beyond their age group
- curriculum compacting: assessing a student's current level of learning and addressing aspects of the curriculum that have not yet been mastered.

School decisions about appropriate strategies are generally collaborative and involve teachers, parents and students with reference to documents and advice available from NESAs and the education sectors.

Gifted and talented students may also benefit from individual planning to determine the curriculum options, as well as teaching, learning and assessment strategies, most suited to their needs and abilities.

Students Learning English as an Additional Language or Dialect (EAL/D)

Many students in Australian schools are learning English as an additional language or dialect (EAL/D). EAL/D students are those whose first language is a language or dialect other than Standard Australian English and who require additional support to assist them to develop English language proficiency.

EAL/D students come from diverse backgrounds and may include:

- overseas and Australian-born students whose first language is a language other than English, including creoles and related varieties
- Aboriginal and Torres Strait Islander students whose first language is Aboriginal English, including Kriol and related varieties.

EAL/D students enter Australian schools at different ages and stages of schooling and at different stages of English language learning. They have diverse talents and capabilities and a range of prior learning experiences and levels of literacy in their first language and in English. EAL/D students represent a significant and growing percentage of learners in NSW schools. For some, school is the only place they use Standard Australian English.

EAL/D students are simultaneously learning a new language and the knowledge, understanding and skills of the *English Extension Stage 6 Syllabus* through that new language. They may require additional support, along with informed teaching that explicitly addresses their language needs.

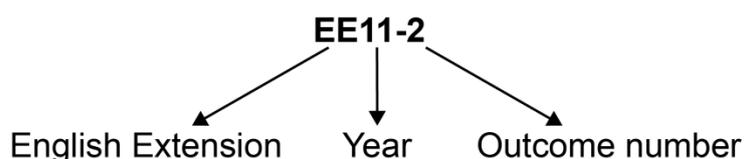
The *ESL Scales* and the [English as an Additional Language or Dialect: Teacher Resource](#) provide information about the English language development phases of EAL/D students. These materials and other resources can be used to support the specific needs of English language learners and to assist students to access syllabus outcomes and content.

English Extension Key

Learning across the curriculum content, including cross-curriculum priorities, general capabilities and other areas identified as important learning for all students, is incorporated and identified by icons in the syllabus.

Outcome Coding

Syllabus outcomes have been coded in a consistent way. The code identifies the subject, Year and outcome number. For example:



| Outcome code | Interpretation |
|--------------|---|
| EE11-1 | English Extension, Year 11 – Outcome number 1 |
| EE12-4 | English Extension 1, Year 12 – Outcome number 4 |
| EEX12-5 | English Extension 2, Year 12 – Outcome number 5 |

Coding of Australian Curriculum Content

The English Extension syllabus goes beyond the scope of the Australian curriculum content. The understanding, knowledge and skills of the English Extension course further develops the English Advanced course content which has Australian curriculum content identified with a code.

As the Australian curriculum content is not represented directly in the English Extension course there are no codes for content descriptions included in this syllabus.

Learning Across the Curriculum Icons

Learning across the curriculum content, including cross-curriculum priorities, general capabilities and other areas identified as important learning for all students, is incorporated and identified by icons in the *English Extension Stage 6 Syllabus*.

Cross-curriculum priorities

-  Aboriginal and Torres Strait Islander histories and cultures
-  Asia and Australia's engagement with Asia
-  Sustainability

General capabilities

-  Critical and creative thinking
-  Ethical understanding
-  Information and communication technology capability
-  Intercultural understanding
-  Literacy
-  Numeracy
-  Personal and social capability

Other learning across the curriculum areas

-  Civics and citizenship
-  Difference and diversity
-  Work and enterprise

Rationale

Rationale for English in Stage 6 Curriculum

Language shapes our understanding of ourselves and our world. It is the primary means by which we relate to others and is central to the intellectual, social and emotional development of all students. In the years of schooling from Kindergarten to Year 12, English is the study and use of the English language in its various textual forms. These encompass spoken, written, visual and multimodal texts of varying complexity through which meaning is shaped, conveyed, interpreted and reflected.

In acknowledgement of its role as the national language, English is the mandatory subject from Kindergarten to Year 12 in the NSW curriculum. Knowledge, understanding, skills, values and attitudes acquired in English are central to the learning and development of students. Proficiency in English enables students to take their place as confident communicators, critical and imaginative thinkers, lifelong learners and informed, active participants in Australian society. It supports the development and expression of a system of personal values, based on students' understanding of moral and ethical matters, and gives expression to their aspirations and ideals.

The study of English in Stage 6 develops in students an understanding of literary expression and nurtures an appreciation of aesthetic values. It develops skills to enable students to experiment with ideas and expression, to become innovative, active, independent learners, to collaborate and to reflect on their learning.

Through responding to and composing texts from Kindergarten to Year 12, students learn about the power, value and art of the English language for communication, knowledge, enjoyment and agency. They engage with and explore texts that include widely acknowledged quality literature of past and contemporary societies and engage with the literature and literary heritage of Aboriginal and Torres Strait Islander Peoples. By composing and responding students develop an understanding of themselves and of diverse human experiences and cultures.

The study of English in this syllabus is founded on the belief that language learning is recursive and develops through ever widening contexts. Students learn English through explicit teaching of language and literacy, and through their engagement with a diverse range of purposeful and increasingly demanding textual experiences. The Stage 6 English syllabuses enable teachers to draw on various theoretical perspectives and pedagogical models for teaching English to assist their students to achieve the syllabus outcomes at the highest levels.

In their study of English, students continue to develop their critical and imaginative faculties and broaden their capacity for cultural understanding. They examine various contexts of language usage to understand how making meaning is complex and shaped by a multiplicity of factors. As students' command of English continues to grow, they are provided with opportunities to question, assess, challenge, reformulate information and identify and clarify issues, negotiate and solve problems. They can become creative and confident users of a range of digital technologies and understand and reflect on the ongoing impact of these technologies on society. These skills and understandings allow them to develop their control of language for lifelong learning, in their careers and lives in a global world.

Rationale for English Extension

The English Extension 1 course provides students who undertake Advanced English and are accomplished in their use of English with the opportunity to extend their use of language and self-expression in creative and critical ways. Through engaging with increasingly complex concepts through a broad range of literature, from a range of contexts, they refine their understanding and appreciation of the cultural roles and the significance of texts.

Students have the opportunity to pursue areas of interest with increased independence and to theorise about the processes of responding to and composing texts. Students learn about research methodology to enable them to undertake extensive investigation used to develop extended compositions. Throughout the course students explore and evaluate multiple meanings and relative values of texts. They explore a range of conceptual frameworks for the reading and composition of texts and examine a range of reading practices to develop awareness of the assumptions that guide interpretation and evaluation. They engage with complex texts that intellectually challenge them to think creatively and critically about the way that literature shapes and reflects the global world.

The course is designed for students with an interest in literature and a desire to pursue specialised study of English.

Rationale for English Extension 2

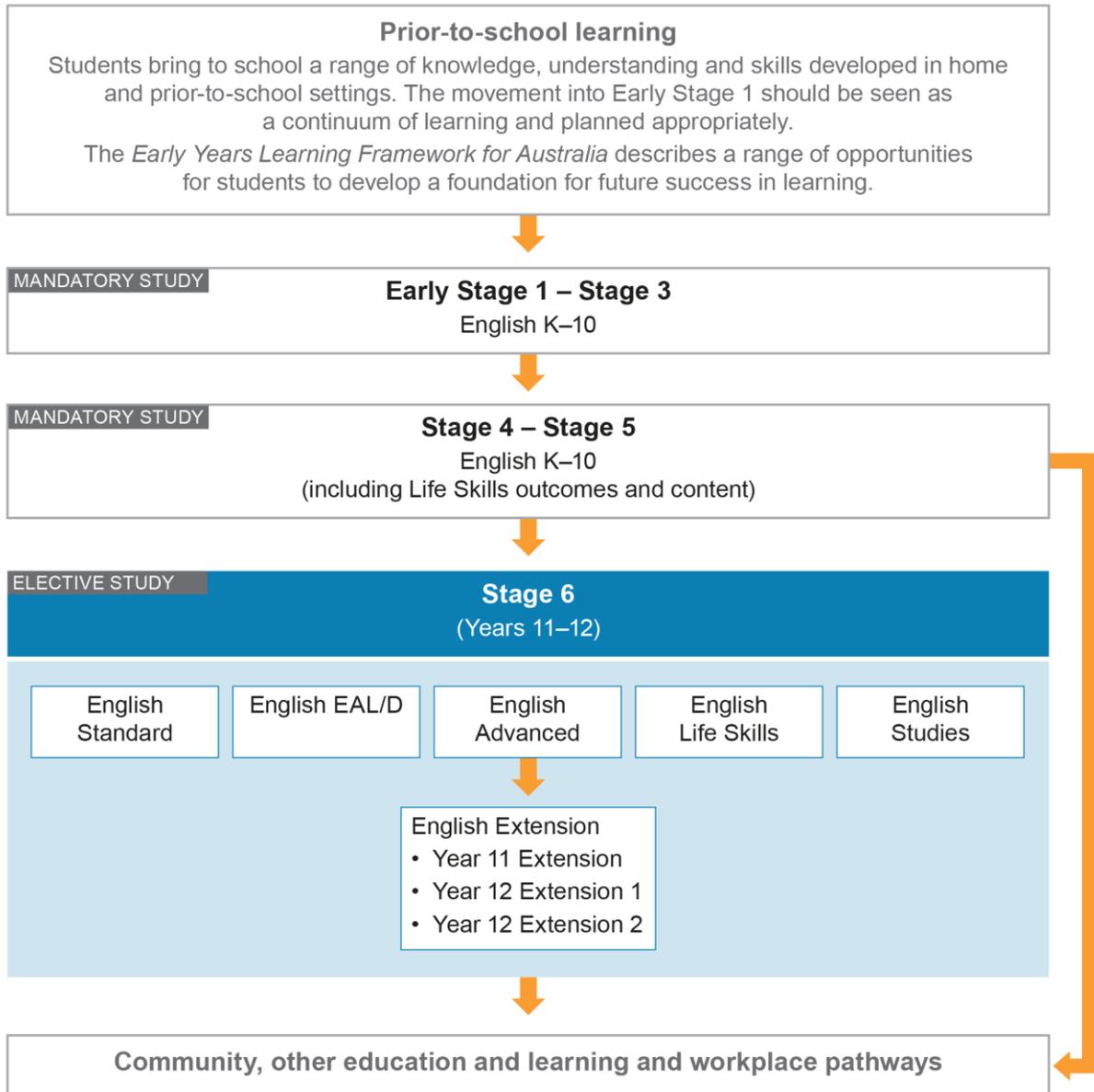
The English Extension 2 course enables students who are accomplished in their use of English with the opportunity to craft language and refine their personal voice in critical and creative ways. They can master skills in the composition process to create a substantial and original Major Work that extends their knowledge, understanding and skills developed throughout Stage 6 English courses. Through the creative process they pursue areas of interest independently, develop deep knowledge and manipulate language in their own extended compositions.

Through the experimentation with and exploration of form, style and media students express complex concepts and values in innovative, insightful and powerful ways. The creative process involves the exploration and expression of complex human experiences, connects individuals to wider visions and perspectives, and enhances a student's enjoyment of literature and the aesthetics of language.

This course provides students with the opportunity to apply and extend research skills developed in the English Extension Year 11 course to their own extensive investigation and develop autonomy and skills as a learner and composer. English Extension 2 develops independent and collaborative learning skills and higher-order critical thinking that are essential at tertiary levels of study and in the workplace.

The course is designed for students who are independent learners with an interest in literature and a desire to pursue specialised study of English.

The Place of the English Extension Stage 6 Syllabus in the K–12 Curriculum



English Life Skills is designed for students with special education needs who are unable to access the outcomes of the Stage 6 English courses even with adjustments to teaching, learning and assessment. It provides an opportunity for students to engage in personalised learning of English through the selection of outcomes and content relevant to the student's abilities, needs and interests. Students undertaking English Life Skills are eligible for the award of the Higher School Certificate.

English Studies is designed for students who wish to refine their skills and knowledge in English and consolidate their English literacy skills to enhance their personal, social, educational and vocational lives. It is a course for students who wish to be awarded a Higher School Certificate but who are seeking an alternative to the English Standard course.

English Standard is designed for all students to increase their expertise in English and consolidate their English literacy skills in order to enhance their personal, social, educational and vocational lives. The students learn to respond to and compose a wide variety of texts in a range of situations in order to be effective, creative and confident communicators.

English Advanced is designed for students to undertake the challenge of higher-order thinking to enhance their personal, social, educational and vocational lives. These students apply critical and creative skills in their composition of and response to texts in order to develop their academic achievement through understanding the nature and function of complex texts.

English EAL/D is designed for students from diverse non-English speaking, Aboriginal or Torres Strait Islander backgrounds as designated by the course entry requirements. The students engage in a variety of language learning experiences to develop and consolidate their use, understanding and appreciation of Standard Australian English, to enhance their personal, social, educational and vocational lives. The students learn to respond to and compose a wide variety of texts in a range of situations in order to be effective, creative and confident communicators.

English Extension is designed for students undertaking English Advanced who choose to study at a more intensive level in diverse but specific areas. They enjoy engaging with complex levels of conceptualisation and seek the opportunity to work in increasingly independent ways.

Aim

The study of English in Stage 6 enables students to understand and use language effectively. They appreciate, enjoy and reflect on the English language and make meaning in ways that are imaginative, creative, interpretive, critical and powerful. Students value the English language in its various textual forms to become thoughtful and effective communicators in a diverse global world.

Objectives

Knowledge, Understanding and Skills

Through responding to and composing a wide range of complex texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:

- articulate understanding through speaking, listening, reading, writing, viewing and representing
- craft language to shape meaning and express imaginative, creative, interpretive and critical responses to a range of texts
- express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values
- express understanding of how cultural, historical and social contexts are represented in critical and creative texts
- reflect on and evaluate their own processes of learning and creativity.

Values and Attitudes

Students value and appreciate:

- the importance of independent thinking, investigation and experimentation as a key to learning
- the personal enrichment to be gained from a love of English and an appreciation of the diversity and aesthetics of literature
- the power of language to explore and express views of themselves as well as the social, cultural, ethical, moral, spiritual and aesthetic dimensions of human experiences
- the power of effective communication using the language modes of speaking, listening, reading, writing, viewing and representing.

Outcomes

Table of Objectives and Outcomes – Continuum of Learning

| | | |
|--|--|---|
| <p>Objective A</p> <p>Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:</p> <ul style="list-style-type: none"> articulate understanding through speaking, listening, reading, writing, viewing and representing | | |
| <p>Year 11 Extension course outcomes</p> <p>A student:</p> | <p>Year 12 Extension 1 course outcomes</p> <p>A student:</p> | <p>Year 12 Extension 2 course outcomes</p> <p>A student:</p> |
| <p>EE11-1 demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies</p> | <p>EE12-1 demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies</p> | <p>EEX12-1 demonstrates a deep understanding of the dynamic relationship between text, composer, audience and context through the conceptualisation and execution of an extended composition using appropriate mode, medium and technology</p> |

| | | |
|--|--|---|
| <p>Objective B</p> <p>Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:</p> <ul style="list-style-type: none"> craft language to shape meaning and express imaginative, creative, interpretive and critical responses to a range of texts | | |
| <p>Year 11 Extension course outcomes</p> <p>A student:</p> | <p>Year 12 Extension 1 course outcomes</p> <p>A student:</p> | <p>Year 12 Extension 2 course outcomes</p> <p>A student:</p> |
| <p>EE11-2 analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts</p> | <p>EE12-2 analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts</p> | <p>EEX12-2 strategically and effectively manipulates language forms and features to create a substantial extended composition for a specific purpose, audience and context</p> |

Objective C

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:

- express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values

| Year 11 Extension course outcomes | Year 12 Extension 1 course outcomes | Year 12 Extension 2 course outcomes |
|--|--|---|
| A student: | A student: | A student: |
| <p>EE11-3 thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts</p> <p>EE11-4 develops skills in research methodology to undertake effective independent investigation</p> | <p>EE12-3 independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts</p> | <p>EEX12-3 applies knowledge, understanding and insight, refined through analysis, interpretation, criticism and evaluation of strategically chosen texts, to shape new meaning in an original composition</p> |

Objective D

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:

- express understanding of how cultural, historical and social contexts are represented in critical and creative texts

| Year 11 Extension course outcomes | Year 12 Extension 1 course outcomes | Year 12 Extension 2 course outcomes |
|--|--|---|
| A student: | A student: | A student: |
| <p>EE11-5 articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts</p> | <p>EE12-4 critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts</p> | <p>EEX12-4 undertakes extensive independent investigation to articulate a personal perspective that explores, challenges, speculates or evaluates a significant situation, event or idea</p> |

Objective E

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to:

- reflect on and evaluate their own processes of learning and creativity

| Year 11 Extension course outcomes | Year 12 Extension 1 course outcomes | Year 12 Extension 2 course outcomes |
|---|--|---|
| A student: | A student: | A student: |
| EE11-6 reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity | EE12-5 reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes | EEX12-5 reflects on and evaluates the composition process and the effectiveness of their own published composition |

Year 11 Course Structure and Requirements

| | English Extension | Indicative hours |
|------------------------------|---|------------------|
| Year 11 course (60 hours) | Module: Texts, Culture and Value | 40 |
| | Related research project This project may be undertaken concurrently with the module | 20 |
| Text requirements | Teachers prescribe ONE text from the past and its manifestations in one or more recent cultures Students select ONE text and its manifestations in one or more recent cultures. Students research a range of texts as part of their independent project | |

For the **English Extension Year 11** course students are required to:

- complete 60 indicative hours
- undertake study of the common module
- undertake the related independent research project.

Across Stage 6 the selection of texts **should** give students experience of the following **as appropriate**:

- texts which are widely regarded as quality literature, including a range of literary texts written about intercultural experiences and the peoples and cultures of Asia
- a range of Australian texts, including texts by Aboriginal and/or Torres Strait Islander authors and those that give insights into diverse experiences of Aboriginal and/or Torres Strait Islander Peoples
- a range of types of text drawn from prose fiction, drama, poetry, nonfiction, film, media, multimedia and digital texts
- integrated modes of reading, writing, listening, speaking, viewing and representing as appropriate.

Year 12 Course Structure and Requirements

| Year 12 course (60 hours) | English Extension 1 | Indicative hours |
|------------------------------|--|------------------|
| | Common module: Literary Worlds with ONE elective option | 60 |
| Text requirements | The study of at least THREE texts must be selected from a prescribed text list for the module study including at least TWO extended print texts Students are required to study at least TWO related texts | |

| Year 12 course (60 hours) | English Extension 2 | Indicative hours |
|------------------------------|---|------------------|
| | The Composition Process Major Work Reflection Statement The Major Work Journal | 60 |
| Text requirements | Students undertake extensive independent investigation involving a range of complex texts during the composition process and document this in their Major Work Journal and Reflection Statement | |

For the **English Extension 1 Year 12** course students are required to:

- complete the Year 11 English Extension course as a prerequisite
- complete 60 indicative hours
- undertake study of ONE elective option from the common module.

For the **English Extension 2 Year 12** course students are required to:

- be undertaking study of the Year 12 English Extension 1 course
- complete 60 indicative hours
- complete a Major Work and Reflection Statement
- document coursework in a Major Work Journal.

The selection of texts will depend on the Major Work form and will be appropriate to the purpose, audience and context of the composition.

Assessment and Reporting

Information about assessment in relation to the English Extension syllabus is contained in *Assessment and Reporting in English Extension Stage 6*. It outlines course-specific advice and requirements regarding:

- Year 11 and Year 12 school-based assessment requirements
- Year 11 and Year 12 mandatory components and weightings
- External assessment requirements including HSC examination specifications.

This information should be read in conjunction with requirements on the [Assessment Certification Examination \(ACE\)](#) website.

Additional advice is available in the *Principles of Assessment for Stage 6*.

Content

Content defines what students are expected to know and do as they work towards syllabus outcomes. It provides the foundations for students to successfully progress to the next stage of schooling or post-school opportunities.

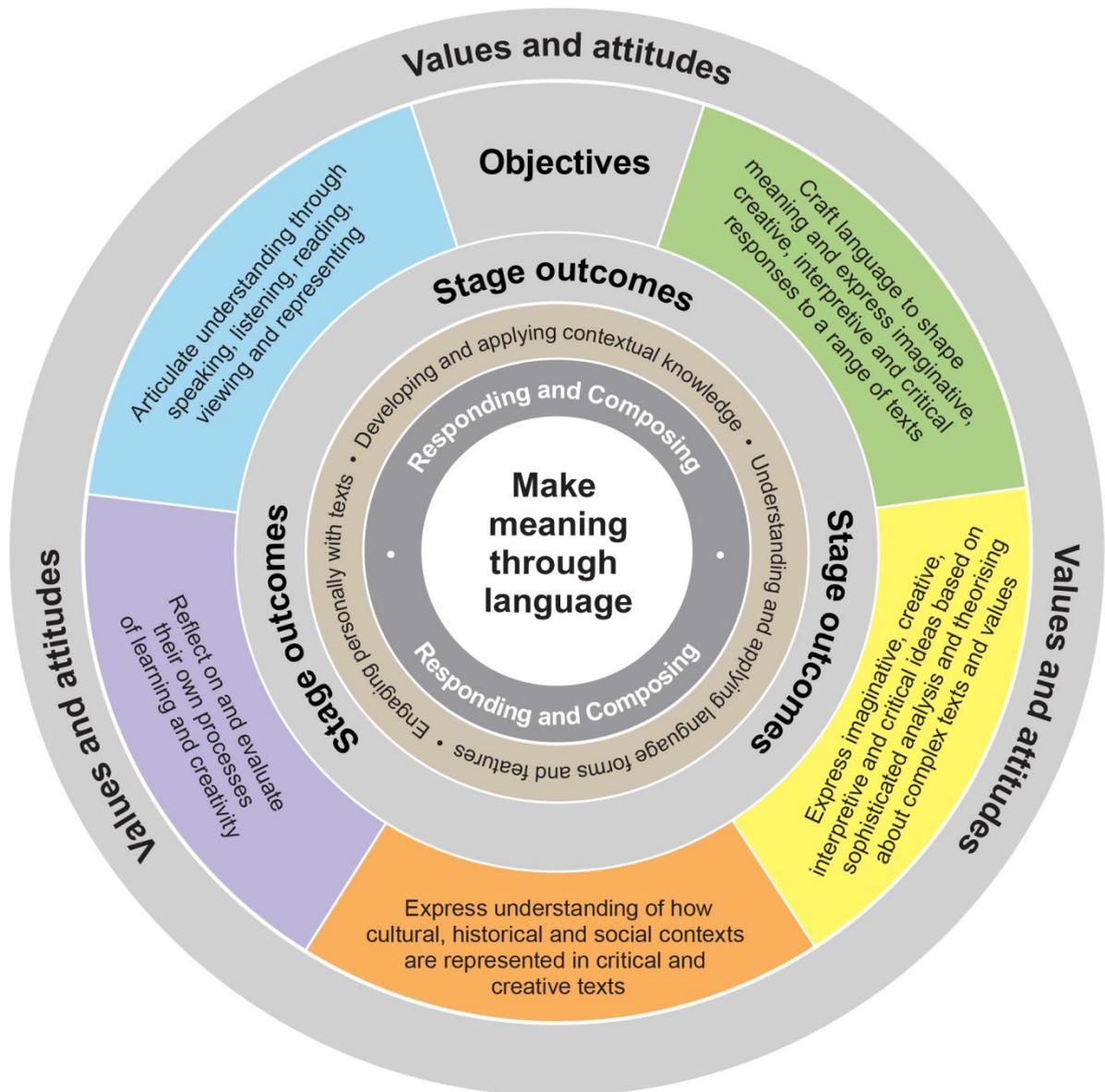
Teachers will make decisions about content regarding the sequence, emphasis and any adjustments required based on the needs, interests, abilities and prior learning of students.

Content in Stage 6 syllabuses defines learning expectations that may be assessed in Higher School Certificate examinations.

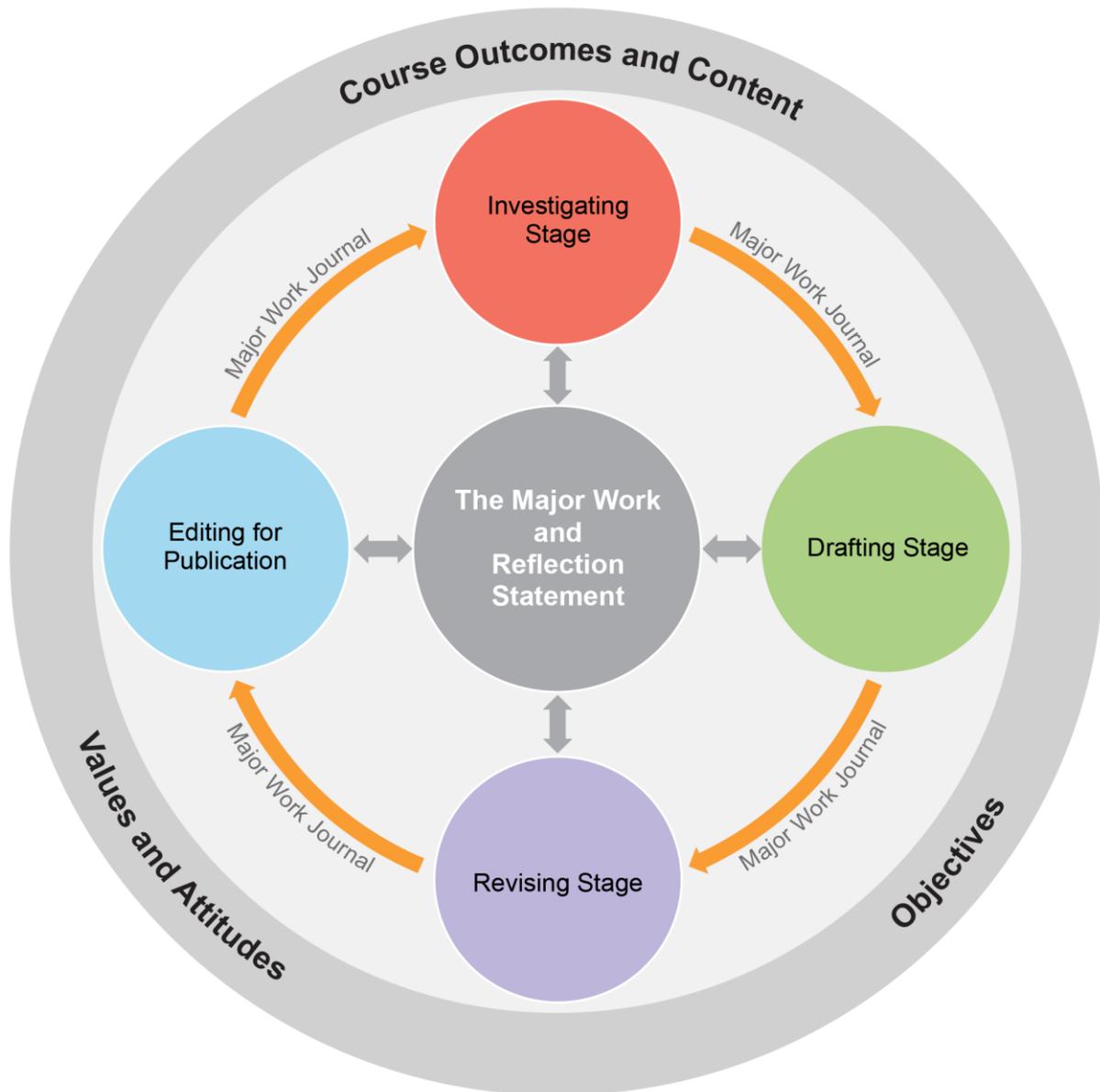
Organisation of Content

The following diagram provides an illustrative representation of elements of the course and their relationship.

The course objectives express the knowledge, skills and understandings that are demonstrated through the outcomes and content. These are applied within the context of the modules and selected texts across Stage 6.



In English Extension 2 the course outcomes and content are the intended learning throughout the composition process. Students document the development of their learning in the Major Work Journal. The Major Work and Reflection Statement are the products that demonstrate achievement of the learning outcomes.



The Study of English

Meaning is central to the study of English. The study of English makes explicit the language forms and processes of meaning. English Stage 6 develops this by encouraging students to explore, critically evaluate and appreciate a wide variety of the texts of Australian and other societies, in various forms and media, including multimedia.

The study of English involves exploring, responding to and composing texts

- in and for a range of personal, social, historical, cultural and workplace contexts
- using a variety of language modes, forms, features and structures.

Meaning is achieved through responding and composing, which are typically interdependent and ongoing processes.

Content and the use of Terminology

Responding and composing

In Kindergarten to Year 12, the study of English is an active pursuit where students use language to learn about language. The key processes of responding to and composing texts are central to students using language purposefully and meaningfully and engaging with a wide range of texts.

'Responding' is the activity that occurs as students read, listen to or view texts. It encompasses the personal and intellectual connection a student makes with texts. It also recognises that students and the texts to which they respond reflect social contexts. Responding typically involves:

- shaping and arranging textual elements to explore and express ideas, emotions and values
- identifying, comprehending, selecting, articulating, imagining, critically analysing and evaluating.

'Composing' is the activity that occurs as students produce written, spoken or visual texts. Composing typically involves:

- shaping, making and arranging textual elements to explore and express ideas, emotions and values
- processes of imagining, drafting, appraising, reflecting and refining
- knowledge, understanding and use of the language forms, features and structures of texts.

As students undertake the key processes of responding to and composing texts in their study of English, they undertake a number of other integrated and concurrent processes which also highlight the importance of students as active users and learners of language. The processes in this syllabus are intended to emphasise student agency through students developing and applying knowledge and understanding of context and language forms and features, and reflecting on their learning. In addition to the key processes of responding and composing, these processes include:

- engaging personally with texts
- developing and applying contextual knowledge
- understanding and applying knowledge of language forms and features.

The key processes also help to organise and emphasise content in this syllabus within and across stages of learning.

Use of terminology

The use of the terms 'responder' and 'composer' are generic terms and should not replace the use of specific nomenclature for example 'reader', 'audience', 'poet', 'writer', 'novelist' or 'playwright' by teachers and students as appropriate.

Learning Across the Curriculum

Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the NESA *Statement of Equity Principles*, the *Melbourne Declaration on Educational Goals for Young Australians* (December 2008) and in the Australian Government's *Core Skills for Work Developmental Framework* (2013).

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face.

The cross-curriculum priorities are:

- Aboriginal and Torres Strait Islander histories and cultures 🇺🇸
- Asia and Australia's engagement with Asia 🌏
- Sustainability ♻️

General capabilities encompass the knowledge, skills, attitudes and behaviours to assist students to live and work successfully in the 21st century.

The general capabilities are:

- Critical and creative thinking 🧠
- Ethical understanding ⚖️
- Information and communication technology capability 💻
- Intercultural understanding 🌐
- Literacy 📖
- Numeracy 📊
- Personal and social capability 🧑

NESA syllabuses include other areas identified as important learning for all students:

- Civics and citizenship 🇺🇸
- Difference and diversity 🌈
- Work and enterprise ⭐

Learning across the curriculum content is incorporated, and identified by icons, in the content of the *English Extension Stage 6 Syllabus* in the following ways.

Aboriginal and Torres Strait Islander Histories and Cultures

The Aboriginal and Torres Strait Islander histories and cultures cross-curriculum area encompasses the concepts of Country and Place, People, Culture and Identity. In their study of English students recognise the histories, cultures, traditions and languages of Aboriginal and Torres Strait Islander Peoples for their foundational and central presence among contemporary Australian societies and cultures. Through the study of a wide range of texts in a variety of media, through discussion and research, and through teachers' programming emphasis, students are provided with opportunities to develop their understanding and appreciation of the cultural expression of Aboriginal and Torres Strait Islander Peoples as the most sustained in the world. Text lists for each subject include a selection of Aboriginal and Torres Strait Islander literature to reflect this priority.

When planning and programming content relating to Aboriginal and Torres Strait Islander histories and cultures teachers are encouraged to:

- involve local Aboriginal communities and/or appropriate knowledge holders in determining suitable resources, or to use Aboriginal or Torres Strait Islander authored or endorsed publications
- read the [Principles and Protocols](#) relating to teaching and learning about Aboriginal and Torres Strait Islander histories and cultures and the involvement of local Aboriginal communities.

Asia and Australia's Engagement with Asia

There are strong social, cultural and economic reasons for Australian students to engage with Asia and with the contribution of Asian Australians to our society and heritage. Studying texts from Asia, about Asia and by Asian authors is one way to ensure that a creative and forward-looking Australia can engage with our place in the region. Students are provided with opportunities to develop understanding of the diversity of Asia's peoples, environments and traditional and contemporary cultures. Texts relevant to this priority are included in the text lists for each course.

Sustainability

The study of English provides students with the opportunity for the development of informed and reasoned points of view, discussion of issues, research and problem-solving. English Extension provides students with the skills required to investigate and understand issues of environmental and social sustainability, and to communicate information and views about sustainability. For example, through analysis of media articles, documentaries and digital texts, students have the opportunity to research and discuss this global issue and learn the importance of respecting and valuing a wide range of world views.

Critical and Creative Thinking

Critical and creative thinking is an important feature of the study and composition of texts in English Extension. Students analyse and evaluate issues and ideas presented in texts. In both thinking about and creating their own texts, they recognise and develop arguments, use evidence and draw reasoned conclusions. They analyse and manipulate the relationship between language and meaning. Students experiment with text structures and language features as they transform and adapt texts for different purposes, contexts and audiences. Students use critical thinking when they use their knowledge of language to analyse a range of texts in relation to their purpose, context, audience, structural and language features, and underlying and unstated assumptions. They investigate the ways language is used to position audiences. Students apply imaginative and inventive capacities in the creation of their own original works.

Ethical Understanding

Through the study of English students come to develop an increased understanding of complex issues and the questions surrounding rights and responsibilities and how these apply to our modern world. Students are provided with opportunities to develop greater empathy for the attitudes and opinions of others by interacting with and interrogating a range of texts. Ethical understanding is explored through the selection of texts for study, for example, when students engage with ethical dilemmas presented in texts, considering reasons for actions and implications of decisions. They explore and question values, attitudes, perspectives and assumptions in texts, examining how they are presented, their impact on audiences and how they are reflected in their own responses. They are provided with opportunities to develop effective and ethical research strategies and research practices, particularly through research as part of the development of extended original compositions.

Information and Communication Technology Capability

There is a focus in English Extension on information and communication technology (ICT) through the exploration, analysis and composition of digital and multimodal texts and through the use of ICT in extensive individual research projects. In English Extension students discern the quality of information and ideas presented in multimodal texts. They are provided with opportunities to develop an understanding of the relative possibilities, limitations and consequences of using different forms of digital technologies to explore, interpret and create literary texts. They can develop skills in reading, viewing and responding to digital and multimodal texts, and in analysing the effects of the use of different media on meaning and interpretation, including in new and emerging textual forms.

Intercultural Understanding

In English Extension, intercultural understanding encourages students to make connections between their own experiences and the experiences of others. Through the study of contemporary texts, texts from the past and texts from diverse cultures, students explore and analyse these connections. Students can understand and express the interdependence of language, culture, identity and values, particularly in the Australian context, and are able to appreciate and empathise with the cultural beliefs, attitudes and values of others. They study how cultural concepts, beliefs, practices and perspectives are represented in a range of textual forms and for a variety of purposes and audiences.

Literacy

Literacy is embedded throughout all Stage 6 English syllabuses. It relates to a high proportion of the content descriptions across Years 11 and 12. Consequently, this particular general capability is not tagged in this syllabus.

The acquisition of high-level literacy capabilities is an aim that is integral to and embedded throughout the English Extension course. Literacy is the ability to use a repertoire of knowledge and skills to communicate and comprehend effectively in a wide variety of contexts, modes and media. Advanced literacy knowledge and skills furthered through the study of English provide students with strong foundations for current and future learning and for successful participation in the workplace, careers and wider society. The knowledge and skills also provide opportunities for personal enrichment through social interaction, further education and training, skilled employment, professional life and a range of cultural pursuits, including engagement with literature and the arts. Literacy knowledge and skills also enable students to better understand and negotiate the changing world in which they live and to contribute meaningfully and thoughtfully to a democratic society through becoming ethical and informed citizens.

Literacy is important in the development of the skills and strategies needed to express, interpret and communicate complex information and ideas. In English Extension, students apply, extend and refine their repertoire of literacy skills and practices by establishing and articulating their views through creative response and argument. They study challenging written, spoken and visual texts. They experiment with different modes, media and forms to compose their own imaginative, analytical and critical texts and to understand the power of language to represent ideas, events and people. They carry out extensive research and undertake individual research projects in a variety of modes and media.

Numeracy

Students can develop skills broadly related to numeracy in English Extension when they identify and use various numerical, measurement, spatial, graphical and statistical concepts and skills. For example, students use numeracy skills when they create and interpret sequences and spatial information, consider timing and sequence in texts, draw conclusions from statistical information, or use quantitative data as evidence in analytical texts.

Personal and Social Capability

Students are provided with opportunities to develop personal and social capability in English Extension by enhancing their communication skills, for example through collaborative research, reflective practices, and developing empathy with and appreciation of the perspectives of others. Close critical and imaginative engagement with texts assists students to understand different personal and social experiences, perspectives, challenges and emotions. Students identify and express their own opinions, beliefs and responses by interacting with a range of texts. Students work collaboratively in teams and also independently as part of their learning and research endeavours.

Civics and Citizenship

In their study of English, students have opportunities to respond imaginatively and critically to a range of literary and other texts drawn from a range of contexts, including social contexts. They continue to consider how civic and social issues relevant to their lives are represented in the media. The English Extension course is designed to provide opportunities for students to become highly proficient in literacy and in using English, thus further enabling them to fulfil their roles as Australian citizens. In the course of their study of English, students can also become increasingly aware of their roles as global citizens, and of the relationship between Australia and peoples of other nations and cultures.

Difference and Diversity

Students experience and are provided with opportunities to value difference and diversity in their everyday lives. Age, beliefs, gender, disability, sexuality, language, socioeconomic status, ethnicity and race are some of the factors that comprise difference and diversity. In English, students have the opportunity to study ways in which issues related to such differences and diversity are represented in more challenging literary texts, and in texts of other types. This imaginative investigation of complex ideas and emotions encourages the development of thoughtfulness and informed views, and an understanding of the features of a fair and just society that values difference and diversity.

Work and Enterprise ★

The knowledge, skills and understanding developed in English are important to students' capacity to succeed in post-school education and careers. English provides opportunities to further develop many of the key skills required for effective participation in work and higher learning environments, for working collaboratively and individually, and for acquiring, processing, assessing and communicating information, both orally and in a variety of textual forms. Through their study of English, students can also develop further competence in using language appropriately for particular audiences, purposes and contexts. Effective communication skills and an understanding of the power of the English language provides opportunities for students to develop personal confidence as they move forward into the next phases of their lives. Study of a wide range of texts also provides students with an empathetic understanding of the worlds of work and enterprise.

English Extension Year 11 Course Content

Year 11 Course Structure and Requirements

| | English Extension | Indicative hours |
|------------------------------|---|------------------|
| Year 11 course (60 hours) | Module: Texts, Culture and Value | 40 |
| | Related research project This project may be undertaken concurrently with the module | 20 |
| Text requirements | Teachers prescribe ONE text from the past and its manifestations in one or more recent cultures Students select ONE text and its manifestations in one or more recent cultures. Students research a range of texts as part of their independent project | |

For the **English Extension Year 11** course students are required to:

- complete 60 indicative hours
- undertake study of the common module
- undertake the related independent research project.

Across Stage 6 the selection of texts **should** give students experience of the following **as appropriate**:

- texts which are widely regarded as quality literature, including a range of literary texts written about intercultural experiences and the peoples and cultures of Asia
- a range of Australian texts, including texts by Aboriginal and/or Torres Strait Islander authors and those that give insights into diverse experiences of Aboriginal and/or Torres Strait Islander Peoples
- a range of types of text drawn from prose fiction, drama, poetry, nonfiction, film, media, multimedia and digital texts
- integrated modes of reading, writing, listening, speaking, viewing and representing as appropriate.

Objective A

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to articulate understanding through speaking, listening, reading, writing, viewing and representing

Outcome 1

A student:

- › demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies EE11-1

Content

Students:

Engage personally with texts

- appreciate and explore the complex connections between texts, composers, responders and their contexts 🖱️ ⚙️ 🌐 📌
- respond to and compose complex texts using a variety of modes, media and technologies for pleasure, reflection and understanding 🖱️ 📌

Develop and apply contextual knowledge

- critically analyse how content, and the ways in which it is represented, may be value-laden and shaped by context ⚙️ ⚖️ 🌐

Understand and apply knowledge of language forms and features

- evaluate the appropriateness and effectiveness of text structures, language features and stylistic choices using a range of media and technologies ⚙️ 🖱️
- use sophisticated metalanguage in textual analysis, including digital elements 🖱️

Respond to and compose texts

- select a variety of digital technologies to enhance the delivery of sophisticated critical and creative presentations ⚙️ 🖱️ ⭐

Objective B

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to craft language to shape meaning and express imaginative, creative, interpretive and critical responses to a range of texts.

Outcome 2

A student:

- › analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts EE11-2

Content

Students:

Engage personally with texts

- appreciate and use aesthetic qualities of language in complex texts for personal expression, pleasure and learning ✨ ✨

Develop and apply contextual knowledge

- evaluate how changing context and values can influence how texts are composed and interpreted

Understand and apply knowledge of language forms and features

- refine the control of language and clarity of their own compositions to meet the demands of increasingly complex thought and expression ✨
- analyse how narrative voice and point of view shape meaning in a range of textual forms 🖱️ 🌐 ✨ ✨ ✨
- experiment with language choices, textual form and genre for familiar or new contexts 🖱️ 🌐 ✨ ✨ 🌐

Respond to and compose texts

- effectively use stylistic features to create sophisticated texts appropriate to purpose, audience and context ✨
- experiment with traditional and emerging literary forms and media for a variety of purposes and audiences ✨ ✨ 📄

Objective C

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values.

Outcome 3

A student:

- › thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts EE11-3

Content

Students:

Engage personally with texts

- appreciate and understand the relationships between complex texts and the ways in which textual connections offer multiple interpretations 🌐 🗝️ 🗝️

Develop and apply contextual knowledge

- analyse the effect of cultural values on the evaluation and composition of texts 🗝️ 🌐 ⚙️ 🌐
- consider why particular texts may be perceived as culturally significant 🗝️ 🌐 🗝️

Understand and apply knowledge of language forms and features

- examine and analyse the ways language reflects values and shapes meaning 🗝️ 🌐 🌐 🗝️
- make sophisticated linguistic choices to express understanding of the ways language shapes values and meaning ⚙️

Respond to and compose texts

- support critical interpretations of texts through sustained argument and relevant detailed textual analysis ⚙️
- apply creative and critical thinking to enhance the quality of their responses and compositions ⚙️

Objective C

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values.

Outcome 4

A student:

- › develops skills in research methodology to undertake effective independent investigation EE11-4

Content

Students:

Engage personally with texts

- search for relevant critical, creative and informative texts using online databases, libraries and websites ⚙️ 📖 ⭐
- reflect on the value of independent investigation and the ways it informs responding and composing 🗉 🗉

Develop and apply contextual knowledge

- evaluate the relevance and quality of a variety of critical, informative and creative texts used in particular contexts 🗉 🗉

Understand and apply knowledge of language forms and features

- use appropriate referencing styles to cite texts and generate reference lists 🗉 📖 ⚙️ ⚙️
- understand, appraise and use academic language appropriately ⚙️

Respond to and compose texts

- use research skills to investigate and inform thinking about ideas, audience, purpose, context and notions of value ⚙️ ⚙️ ⭐
- apply skills in research methodology and independent investigation to compose well-referenced critical and creative texts 📖 📖 ⭐

Objective D

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express understanding of how cultural, historical and social contexts are represented in critical and creative texts.

Outcome 5

A student:

- › articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts EE11-5

Content

Students:

Engage personally with texts

- articulate personal responses to texts and critique the changing ways that texts are valued over time 🗣️ 🌐 🗳️

Develop and apply contextual knowledge

- examine the relationships between a text and the culture in which it was responded to and composed 🗣️ 🌐 🌐
- understand the contemporary application of Aboriginal cultural protocols in the production of texts in order to protect Indigenous cultural and intellectual property 🗣️
- explore how and why texts are appropriated or manifested in a range of social, historical and cultural contexts 🗣️ 🌐 🌐

Understand and apply knowledge of language forms and features

- analyse the ways in which language, style and conventions are shaped by cultural, social and historical contexts 🗣️ 🌐 ⚙️ 🌐

Respond to and compose texts

- reimagine and re-create texts by experimenting with perspective, point of view, style and context to demonstrate how values are maintained and changed ⚙️ 🌐 🗳️
- critically evaluate the different ways in which values are shaped in and through texts 🗣️ 🌐 ⚙️ 🗳️

Objective E

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to reflect on and evaluate their own processes of learning and creativity.

Outcome 6

A student:

- › reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity EE11-6

Content

Students:

Engage personally with texts to appreciate and apply contextual knowledge

- evaluate how their personal responses have changed as a result of wide reading of a variety of complex texts 📖📚
- evaluate the development of their own learning and understanding of the ways context shapes meaning in texts ⚙️⚖️🌐

Understand and apply knowledge of language forms and features

- reflect on the stylistic choices made by different composers (authors, poets, playwrights, directors, designers and so on) and the ways this informs individual compositions ⚙️
- use evaluative language to articulate the processes of independent investigation and the insights gained throughout the research process 📖

Respond to and compose texts

- use individual and peer reflection on research and writing to enhance the quality of critical and creative compositions ⚙️⚖️📖
- reflect on the extent to which independent and collaborative learning has helped to refine the writing process and shape creativity ⚙️🌟
- actively engage in the drafting, revising, refining and publishing processes of composition

Year 11 Module

Module: Texts, Culture and Value

Students explore the ways in which aspects and concerns of texts from the past have been carried forward, borrowed from and/or appropriated into more recent culture. The module develops students' understanding of how and why cultural values are maintained and changed.

Students examine a key text from the past and its manifestations in other contexts and media.

Through close study they:

- consider the relationships between the text and its culture
- explore the language of the text and examine the ways in which language shapes and reflects values
- consider the effects of different ways of responding to the text
- consider the ways and reasons the original and later manifestations of the text or aspects of the text are valued.

Students also explore, analyse and critically evaluate different examples of such texts in a range of contexts and media, including texts of their choosing.

Students develop a range of imaginative, interpretive and analytical compositions, including some which explore the relationships between key texts from the past and texts in more recent culture. These compositions may be realised in various forms and media. Students investigate topics and ideas, engage in independent learning activities, and develop skills in sustained composition.

Related Project

This project provides opportunities for students to develop skills in independent investigation and critical and creative thinking. Students apply their knowledge about texts studied in this module to their own selected texts. They develop an understanding of research methodologies suitable to support a range of interpretive, analytical and imaginative projects.

Students select a key text and examine and evaluate manifestations of their selected text in other contexts and media, while considering how and whether the values embedded in one text parallel, challenge or offer alternatives to the other.

Students realise insights into their research and personal evaluation of the texts in an imaginative and analytical multimodal presentation. This project may be undertaken concurrently with study of the module *Texts, Culture and Value*.

English Extension 1 Year 12 Course Content

English Extension 1 Year 12 Course Structure and Requirements

| Year 12 course (60 hours) | English Extension 1 | Indicative hours |
|------------------------------|---|------------------|
| | Common module: Literary Worlds with ONE elective option | 60 |
| Text requirements | <p>The study of at least THREE texts must be selected from a prescribed text list for the module study including at least TWO extended print texts</p> <p>Students are required to study at least TWO related texts</p> | |

For the **English Extension 1 Year 12** course students are required to:

- complete the Year 11 English Extension course as a prerequisite
- complete 60 indicative hours
- undertake study of ONE elective option from the common module.

Objective A

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to articulate understanding through speaking, listening, reading, writing, viewing and representing

Outcome 1

A student:

- › demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies
EE12-1

Content

Students:

Engage personally with texts

- appreciate and examine the complex connections between texts, composers, responders and contexts
- insightfully respond to and compose complex texts, using a variety of modes, media and technologies for a range of purposes, including their own pleasure 

Develop and apply contextual knowledge

- critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context    

Understand and apply knowledge of language forms and features

- evaluate how complex texts construct meaning and communicate values    
- experiment with a range of literary forms and media in presenting critical and creative responses and compositions 
- use sophisticated metalanguage in textual analysis, including digital elements  

Respond to and compose texts

- deliver sophisticated critical and creative presentations using a variety of digital technologies for communication and collaboration  

Objective B

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to shape meaning and craft language to express imaginative, creative, interpretive and critical responses to a range of texts.

Outcome 2

A student:

- › analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts
EE12-2

Content

Students:

Engage personally with texts

- articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts 🖱️🌐🌐🌐
- use the aesthetic qualities of language in composing complex and original texts for pleasure, reflection and understanding ⚙️📖

Develop and apply contextual knowledge

- evaluate how changing contexts and values influence how texts are composed and interpreted 🖱️🌐⚙️🌐

Understand and apply knowledge of language forms and features

- use sophisticated, controlled language with clarity in their own compositions to meet the demands of complex thought and expression ⚙️📖
- manipulate textual form and stylistic features to construct original texts that express an informed perspective ⚙️📖📖

Respond to and compose texts

- create sustained texts in a variety of modes and media, demonstrating understanding of evolving literary conventions ⚙️📖
- critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particular responses 🖱️🌐⚙️🌐

Objective C

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values.

Outcome 3

A student:

- › independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts EE12-3

Content

Students:

Engage personally with texts

- respond to and challenge theoretical perspectives to test their own personal responses to a range of complex texts 🌟 🌟 🌟
- make judicious choices in the selection of independent research and wide reading 🖱️ 🌟 🌟 🌐

Develop and apply contextual knowledge

- critically examine the multiple ways texts are valued in different contexts and by different audiences 🖱️ 🌐 🌐 🌐
- analyse the ways social, historical, cultural and personal values are inscribed in texts 🖱️ 🌐 🌟 🌐

Understand and apply knowledge of language forms and features

- evaluate composers' (authors, poets, playwrights, directors, designers and so on) stylistic choices to inform their own compositional choices 🌟
- develop sustained, critical arguments, that express deep understanding of complex texts and concepts, using appropriate academic language 🌟

Respond to and compose texts

- synthesise a range of theoretical perspectives and integrate these into sophisticated analytical responses 🌟 🌟 🌟
- use creative and critical thinking to enhance the quality of their personal responses and compositions 🌟

Objective D

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express understanding of how cultural, historical and social contexts are represented in critical and creative texts.

Outcome 4

A student:

- › critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts EE12-4

Content

Students:

Engage personally with texts

- consider a range of critical perspectives to test their own perspectives in understanding and evaluating particular ways of thinking, cultural assumptions and values represented in texts 🖱️🌐

Develop and apply contextual knowledge

- examine how perspectives represented in texts might be understood and valued differently in a range of personal, cultural, historical and social contexts 🖱️🌐📅📖

Understand and apply knowledge of language forms and features

- evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context, for example the representation of a diverse range of Australian voices, including those from Aboriginal and/or Torres Strait Islander Peoples 🖱️🌐🗣️

Respond to and compose texts

- strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts 🖱️🌐📅📖
- experiment with language to craft creative and critical compositions, communicating particular perspectives and values effectively 🖱️🌐📅📖

Objective E

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to reflect on and evaluate their own processes of learning and creativity.

Outcome 5

A student:

- › reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes EE12-5

Content

Students:

Engage personally with texts

- reflect on and evaluate the growth of their own conceptual understanding of complex ideas and how they are represented in texts ⚙️ 🧱

Develop and apply contextual knowledge

- reflect on the ways deep personal engagement with texts enhances understanding of the complex relationships between texts, composers, responders and contexts

Understand and apply knowledge of language forms and features

- reflect on knowledge, skills and confidence gained through independent and collaborative processes, to use language in creative and powerful ways 🧱
- use evaluative language to articulate the processes of independent investigation and the insights gained through the research process ⚙️

Respond to and compose texts

- evaluate the effectiveness of individual and collaborative research, creative and critical compositions and presentations ⚙️ ⭐
- critically engage in the drafting, revising, refining and publishing processes of composition ⚙️ ⭐

Common Module – Literary Worlds

In this module students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds. Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts. They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.

Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view; and how values are presented and reflected in texts. They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.

Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.

In their study of literary worlds students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.

Each elective in this module involves the study of three texts from the prescribed list, with at least two being print texts. Students explore, analyse and critically evaluate a range of other texts that construct private, public and imaginary worlds.

English Extension 2 Year 12 Course Content

English Extension 2 Year 12 Course Structure and Requirements

| | English Extension 2 | Indicative hours |
|----------------------------------|---|-------------------------|
| Year 12 course (60 hours) | The Composition Process Major Work Reflection Statement The Major Work Journal | 60 |
| Text requirements | Students undertake extensive independent investigation involving a range of complex texts during the composition process and document this in their Major Work Journal and Reflection Statement | |

For the **English Extension 2 Year 12** course students are required to:

- be undertaking study of the Year 12 English Extension 1 course
- complete 60 indicative hours
- complete a Major Work and Reflection Statement
- document coursework in a Major Work Journal.

The selection of texts will depend on the Major Work form and will be appropriate to the purpose, audience and context of the composition.

Objective A

Through responding to and composing a wide range of texts and through the close study of texts, students develop knowledge, understanding and skills in order to articulate understanding through speaking, listening, reading, writing, viewing and representing.

Outcome 1

A student:

- › demonstrates a deep understanding of the dynamic relationships between text, composer, audience and context through the conceptualisation and execution of an extended composition using appropriate mode, medium and technology EEX12-1

Content

Students:

Engage personally with texts

- explore a range of complex texts that generate ideas, inspire and provide models for the development of their extended composition 📖 🗣️

Develop and apply contextual knowledge

- understand and reflect on how purpose, audience and context interact in the shaping of their extended composition

Understand and apply knowledge of language forms and features

- justify choices of mode and media for their extended composition based on an astute grasp of purpose, audience and context ⚙️ 📖
- use appropriate academic language, including metalanguage, in the analysis and evaluation of their extended composition and other texts investigated during the development of their Major Work

Respond to and compose texts

- use technologies strategically to enhance processes of research, responding and composing in the development of their extended composition ⚙️ 📖 ⭐

Objective B

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to craft language to shape meaning and express imaginative, creative, interpretive and critical responses to a range of texts.

Outcome 2

A student:

- › strategically and effectively manipulates language forms and features to create a substantial extended composition for a specific purpose, audience and context EEX12-2

Content

Students:

Engage personally with texts

- apply a refined understanding of the power of language, gained through personal engagement with a wide range of texts, to inform the crafting of their own composition ⚙️ 🗂️ 📖

Develop and apply contextual knowledge

- make discerning language and structural choices appropriate to context, audience and purpose of their own composition ✨

Understand and apply knowledge of language forms and features

- manipulate language features and text structure purposefully to effectively develop a personal voice to communicate complex ideas, creating textual integrity in their own composition ⚙️

Respond to and compose texts

- experiment with language, forms and stylistic features to craft a substantial composition ⚙️ 🗂️

Objective C

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values.

Outcome 3

A student:

- › applies knowledge, understanding and insight, refined through analysis, interpretation, criticism and evaluation of strategically chosen texts, to shape new meaning in an original composition
EEX12-3

Content

Students:

Engage personally with texts

- critique conceptually complex texts to refine and test original ideas ⚙️ 🗨️

Develop and apply contextual knowledge

- recognise the impact of context in shaping the perspectives, cultural assumptions and values represented in their own composition and a wide range of other texts 🖱️ 🌐 🌍 🌐

Understand and apply knowledge of language forms and features

- use knowledge of language conventions to communicate complex ideas in an effective and sustained manner ⚙️

Respond to and compose texts

- use a journal to record, develop and synthesise thinking as they create their own composition ⚙️ 🗨️
- integrate imaginative, creative, interpretive and critical ways of thinking to produce a conceptually sophisticated composition ⚙️ 🗨️ 🗨️

Objective D

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to express understanding of how cultural, historical and social contexts are represented in critical and creative texts.

Outcome 4

A student:

- › undertakes extensive independent investigation to articulate a personal perspective that explores, challenges, speculates or evaluates a significant experience, event or idea EEX12-4

Content

Students:

Engage personally with texts

- document in a journal the development of an informed personal perspective and voice based on extensive, autonomous investigation   

Develop and apply contextual knowledge

- use knowledge gained through independent investigation to evaluate the multiple layers of contextual influence in the compositional process    
- understand the contemporary application of Aboriginal cultural protocols in the production of texts in order to protect Indigenous cultural and intellectual property if this is appropriate to the composition 

Understand and apply knowledge of language forms and features

- use extensive research to make astute judgements about the concept, form and style of compositions    

Respond to and compose texts

- create an original composition underpinned by targeted extensive independent investigation    

Objective E

Through responding to and composing a wide range of texts and through the critical study of texts, students develop knowledge, understanding and skills in order to reflect on and evaluate their own processes of learning and creativity.

Outcome 5

A student:

- › reflects on and evaluates the composition process and the effectiveness of their own published composition EEX12-5

Content

Students:

Engage personally with texts

- reflect on and evaluate the process of independent investigation and the creation of an extended composition ✨ ⚖️ 📖

Develop and apply contextual knowledge

- apply contextual knowledge in speculating upon the value, audience and impact of their own composition ✨ 🗣️ ✨

Understand and apply knowledge of language forms and features

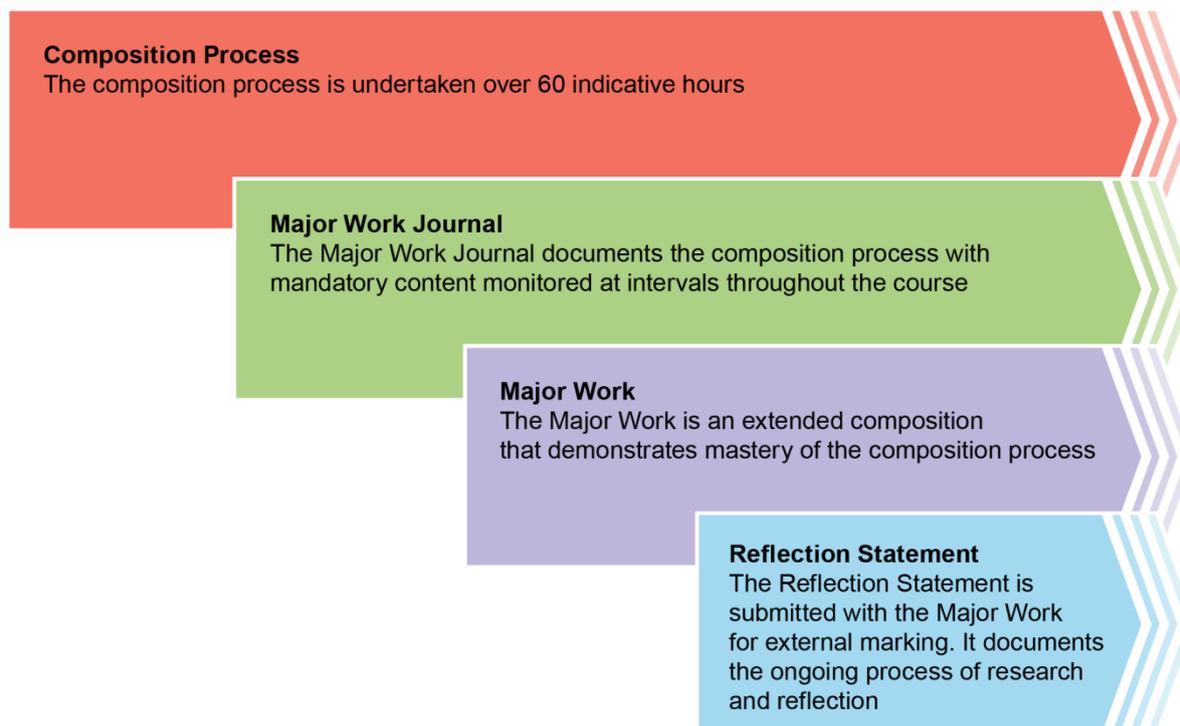
- make reflective judgements on the effectiveness of conceptual and stylistic choices in the completed Major Work ✨

Respond to and compose texts

- use the journal to document and critique the conceptual and creative composition process ✨ ⚖️ 📖
- compose an evaluative, sustained and coherent reflection statement that evaluates the composition process and the effectiveness of the Major Work for a specific audience, purpose and context ✨ 📖 📖 ✨

The Composition Process

The following diagram provides an overview of the structure of the process of developing the Major Work and the Reflection Statement.



The creative process is dynamic, fluid and iterative. The following stages are not necessarily sequential because the craft of composing requires students to revise, reinterpret and reimagine throughout the composition process.

The investigating stage

Students:

- investigate literature that stems from an area of personal interest and passion to develop a research base for the Major Work. The investigation will extend the skills, knowledge and understanding being developed in the Stage 6 courses
- develop an inquiry question to refine the scope of the investigation. This question will evolve as the work develops focus and intent
- use a range of strategies to generate ideas for concept development, for example concept mapping
- research the craft of their chosen form, representations of their concept and content in a range of texts, for example academic databases, peer-reviewed journals, interviews, print and digital sources
- write a proposal for their Major Work demonstrating the scope and purpose of the initial investigation and developing understanding of the relationship between audience, purpose and context for their chosen form
- create an action plan with milestones for each stage of the composition process.

The drafting stage

Students:

- further investigate a wide range of texts that are examples of how their chosen form and concept have been represented in different contexts
- experiment with language conventions of their chosen form to draft and re-draft their composition in response to ongoing research and critical feedback
- research and evaluate critical readings to develop theoretical understandings and explore ways of reading texts to inform the composition's concept and process
- establish a learning community by collaborating with peers and teachers to reflect on their own and others' work. This may be through video conferencing, social media or networking
- reinterpret and reimagine the emerging composition during this critical drafting process.

The revising stage

Students:

- evaluate the effectiveness of their composition through the processes of peer and teacher conferencing and critical feedback that may include questions or comments about style, cohesion, clarity and originality
- refine knowledge, understanding and skills of concept, language and form through increasingly focused research of relevant literature and texts
- develop a reference list for the works cited and examined in the Reflection Statement.

Editing for publication

Students:

- develop skills in editing language and structure to ensure conceptual and stylistic coherence. This includes proofreading for appropriate use of grammar, spelling, syntax and vocabulary
- edit the Major Work with a focus on audience, purpose and context of publication.

Major Work Journal

The Major Work Journal documents all stages of the composition process. The recording of research and analysis, as well as critical, imaginative and speculative reflections, will assist students in achieving course objectives and outcomes and in preparing for internal and external assessment requirements.

It is expected that students will use the journal to record the recursive and iterative creative process and to demonstrate learning. The journal establishes the authenticity of the Major Work and the following evidence, as a minimum requirement, must be sighted and authenticated by the supervising teacher at each stage of the composition process.

The journal may be digital or print and must include:

- concept mapping or alternative strategies for generating ideas for the extended composition, including the genesis of concept, form, genre or style extending from the Stage 6 courses
- an original inquiry question and statement of intent for the scope of investigation
- evidence of investigation of a variety of composers in the chosen form
- action plan with milestones for each stage of the composition process
- annotated extracts from various texts with notes about language forms and features appropriate to the chosen form and evaluative reflection
- examples of experimentation with style and structure with evaluation of these drafts or versions in the light of audience, purpose and context
- summaries and notes about the exploration of the concept, for example academic journals, digital texts and reference material
- extracts of student's drafts, sequences, or recordings with reasons for changes and critical questions from peers and/or teachers
- extracts of revisions of the Major Work and the Reflection Statement with reasons for the changes
- a developing reference list to inform the Reflection Statement
- examples of student's final edits, including proofreading for grammar and control of language, multimedia elements, transitions or sound effects as appropriate to the form
- reflection on how the editing process has contributed to the quality of the published Major Work.

Note: a draft or extract may be print, a recording, a sequence of shots, a scene or a storyboard/diagram as appropriate to the form.

Major Work

The Major Work is a sustained, cohesive extended composition that demonstrates mastery of the composition process. The Reflection Statement reflects on and evaluates the creative process of completing an original composition. Students engage in extensive investigation of a subject of their own choosing to demonstrate the skills and knowledge developed throughout their Stage 6 English courses.

A Major Work must communicate an idea that is conceptually profound, insightful or thought-provoking with a clear sense of audience and purpose appropriate to the chosen form and style. The form of the Major Work must be chosen deliberately to contribute to the authenticity, originality and overall conceptual purpose of the work. Students skilfully manipulate and control the language features and conventions of their chosen form to create an engaging composition. The work must demonstrate a conscious and purposeful style that has been refined to ensure artistry and textual integrity.

Throughout the Major Work process students will be required to demonstrate their evaluation and reflection on their research and composition in various ways.

The processes of composition are recorded in the student's Major Work Journal and monitored by the teacher. The journal is an ongoing record, evaluation and reflection on the creative, investigative and drafting process and the realisation of an extended composition.

Reflection Statement

The Reflection Statement evaluates the process of composition and the product is submitted with the Major Work.

This includes:

- an analysis and evaluation of the relationship between the Major Work and extensive independent research
- an explanation of the intended audience and purposes for which it was composed
- an analysis of the relationships between concept, structure, technical and language features
- an explanation of how the Major Work is an extension of the skills, knowledge and understanding developed in the Stage 6 English courses. This relationship may have developed throughout the Year 11 and 12 English Advanced and English Extension 1 courses
- an evaluation of the writing process and the realisation of the concept in the composition
- a reference list for the texts used in the Major Work and cited in the Reflection Statement.

Glossary

| Glossary term | Definition |
|---|---|
| Aboriginal and/or Torres Strait Islander Peoples | <p>The term describes people who are either Aboriginal or Torres Strait Islander or are Aboriginal <i>and</i> Torres Strait Islander.</p> <p>An Aboriginal and/or Torres Strait Islander person is someone who:</p> <ul style="list-style-type: none"> • is of Aboriginal and/or Torres Strait Islander descent • identifies as an Aboriginal person and/or Torres Strait Islander person, and • is accepted as such by the Aboriginal and/or Torres Strait Islander community in which they live. |
| Aboriginal cultural protocols | <p>Aboriginal cultural protocols describe appropriate ways of behaving, communicating and showing respect for diversity of histories and cultures. This involves appreciation of the knowledge, standing and status of people within the local Aboriginal community. Protocols inevitably vary between communities, and between people within a community. In establishing partnerships between Aboriginal communities and industries or professions, it is especially important that protocols are acknowledged and respected.</p> |
| Aboriginal English | <p>Aboriginal English is a dialect of Standard Australian English. It is a distinctly Aboriginal kind of English and is a powerful vehicle for the expression of Aboriginal identity (see Diane Eade 1995, <i>Aboriginal English</i>, Board of Studies NSW, Sydney).</p> |
| active listening | <p>A formal listening technique that develops communication skills through the processes of understanding information, remembering and retaining it and responding appropriately.</p> |
| active voice | <p>(see voice)</p> |
| adjective | <p>A word class that describes a noun to add extra meaning. Different types of adjectives include:</p> <ul style="list-style-type: none"> • possessive adjectives, for example <i>my, his, her</i> • numbering adjectives, for example <i>two, many, lots of</i> • describing adjectives, for example <i>big, old, yellow, beautiful</i> • comparing adjectives, for example <i>more delicate, best, bigger</i> • classifying adjectives, for example <i>Persian cat, air transport</i>. |
| adverb | <p>A word class that modifies:</p> <ul style="list-style-type: none"> • a verb, for example 'She sings <i>beautifully</i>.' • an adjective, for example 'He is <i>really</i> interesting.' • another adverb, for example 'She walks <i>very</i> slowly.' <p>In English many adverbs have an <i>-ly</i> ending.</p> |

| Glossary term | Definition |
|-----------------------------|--|
| adverbial | <p>An adverbial phrase or clause contributes additional information to the main clause. Generally, these will answer the questions:</p> <ul style="list-style-type: none"> • how, for example 'They walked to town <i>very quickly</i>.' • when, for example 'She had dinner <i>after everyone had left</i>.' • where, for example 'I spoke with him <i>outside the house</i>.' • why, for example 'Tom felt tired <i>because he had run a marathon</i>.' <p>An adverbial can also contribute evaluative interpersonal meaning to a clause, for example '<i>Frankly</i>, I don't care'. Adverbs, adverb groups, prepositional phrases, nouns and noun groups can function as adverbials.</p> |
| aesthetic | Relating to a sense of beauty or an appreciation of artistic expression. The selection of texts that are recognised as having aesthetic or artistic value is an important focus of the study of literature. |
| allegory | A story in prose fiction, poetry, drama or visual language that has more than one level of meaning. The characters, events and situations can represent other characters, events and situations. For example, the witch trials in <i>The Crucible</i> are an allegory of the US HUAC hearings in the 1950s. Allegories often represent moral or political situations. |
| alliteration | The recurrence, in close succession, of the same consonant sounds usually at the beginning of words. In 'ripe, red raspberry', the repetition of the 'r' sound creates a rich aural effect, suggesting the lusciousness of the fruit. |
| allusion | A deliberate and implicit reference to a person or event, or a work of art which draws on knowledge and experiences shared by the composer and responder. |
| alphabetic principle | The awareness of the systematic relationship between letters and sounds. This involves understanding that letters represent sounds, that speech can be turned into print and that print can be turned into speech. |
| analogy | A comparison demonstrating the similarities between two things, people or situations. It is a device to clarify an idea through a connection. Analogies are often used in persuading, explaining or arguing a point. |
| animation | A simulation of movement created by displaying a series of pictures or frames, for example a cartoon. |
| antonym | A word or word group with a meaning opposite to that of another word or word group, for example <i>hot</i> (cold), <i>go away</i> (come back). |
| apostrophe (') | <p>A punctuation marker used to:</p> <ul style="list-style-type: none"> • indicate possession, for example 'Rosie's cup'. Note: an apostrophe attaches to nouns, not possessive pronouns such as <i>hers, his, its, theirs, ours</i> • indicate missing letters or numbers in a contracted expression, for example 'He's gone home', 'It's news to me'. |
| apposition | When one noun group immediately follows another with the same reference, they are said to be in apposition, for example 'our neighbour, Mr Grasso ...', 'Canberra, the capital of Australia ...'. |

| Glossary term | Definition |
|-------------------------|--|
| appreciation | The act of discerning quality, value and enjoyment in imaginative, informative and persuasive texts. |
| appropriation | Taking an object or text from one context and using it in another context. The process can allow new insights into the original text or object and emphasise contextual differences. Appropriation also gives extra insight into the newly created or used text or object. Texts can be appropriated for a range of purposes, including satirical criticism, consideration of existing ideas in a new context and exploration of cultural assumptions. The mass media frequently appropriate words, images and icons from other cultural contexts. Films and novels are often appropriations of earlier texts. |
| argument | The reasons and evidence given to support an idea or a proposition. |
| article | There are three articles in the English language: <i>a</i> , <i>an</i> , <i>the</i> . Articles are placed before nouns and form part of the noun group when referring to either a specific person or thing (<i>the</i>) or a non-specific person or thing (<i>a</i> , <i>an</i>). <i>The</i> is called a definite article; <i>a</i> and <i>an</i> are called indefinite articles. |
| audience | The intended group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. |
| author | The composer or originator of a work (for example a novel, play, poem, film, website, speech, essay, autobiography). <i>Author</i> is most commonly used in relation to novels. |
| auxiliary verb | A verb that gives further semantic or syntactic information about a main or full verb. The most common auxiliary verbs are <i>be</i> , <i>do</i> and <i>have</i> . Note that they are only auxiliary verbs when connected to another verb. They can be used as verbs on their own. <i>Will</i> and <i>shall</i> are auxiliary verbs used to express future time. Modal auxiliaries, for example <i>shall</i> , <i>could</i> and <i>might</i> also operate to adjust verb meanings. |
| bias | In argument or discussion, to favour one side or viewpoint by ignoring or excluding conflicting information; a prejudice against something. |
| body language | A form of non-verbal communication which consists of body movements and postures, gestures, facial expressions, and eye and mouth movements, for example crossed arms or leaning away from or towards another person. |
| brackets | (see parentheses) |
| breadcrumb trail | A method for providing ways to navigate through a website. The breadcrumb trail shows where users are, how they got there, and how to move back to the places they have been. An example of a breadcrumb trail is: Home > Products > Purchase > Checkout. |
| camera angle | The angle at which the camera is pointed at the subject. It is the perspective from which the camera shoots and from which the viewer ultimately sees the image. Vertical angle can be low, level or high. Horizontal angle can be oblique (side on) or frontal. |

| Glossary term | Definition |
|-------------------------------|---|
| clause | <p>A clause is a complete message or thought expressed in words. The essential component of a clause is a finite verb or verb group, for example 'She <i>played</i> in the sandpit', 'Duc <i>was running</i> home'.</p> <ul style="list-style-type: none"> ● A <i>main clause</i> (also known as a principal or independent clause) is a clause that can stand alone as a complete sentence, though it may be joined with other clauses, for example '<i>The child came first</i>'. ● A <i>subordinate clause</i> (also known as a dependent clause) is a group of words that cannot stand alone or make complete sense on its own. It needs to be combined with a main clause to form a complete sentence. Subordinate clauses will usually be adjectival or adverbial clauses. ● An <i>adjectival clause</i> is a clause that provides information which defines the qualities or characteristics of the person or thing named. It usually begins with a relative pronoun and is sometimes called a relative clause, for example 'The child <i>who had the red top</i> came first'. ● An <i>adverbial clause</i> is a clause that modifies the verb in the main clause, for example 'The child came first <i>because he was the fastest runner</i>'. ● An <i>embedded clause</i> occurs within the structure of another clause, often as a qualifier to a noun group, for example 'The man <i>who came to dinner</i> is my brother'. |
| cohesion | <p>That quality in a text determined by its parts being related and contributing to its overall unity. Cohesion is achieved through shaping the form, creating a structure that the responder can recognise and use to navigate the text, and using features of language that link the various parts of the text into a complete whole. These features can include connectives such as 'furthermore' and 'therefore', cross-references to different parts of the text, and reiteration of the title or terms of the topic or question being addressed in the text.</p> |
| cohesive links | <p>Those language features that help to develop unity within a text. Cohesion can involve referring words such as pronouns, eg '<i>Tony</i> wanted to escape but <i>he</i> couldn't run', or content words that are related in various ways, for example '<i>Tony</i> wanted to escape but <i>was too tired</i> to run'.</p> |
| collaborative learning | <p>An approach to teamwork that enables students to combine their individual skills and resources to generate creative solutions to problems.</p> |
| collocation | <p>Words that commonly occur in close association with one another (for example, 'blonde' goes with 'hair', 'butter' is 'rancid' not 'rotten', 'salt and pepper' not 'pepper and salt').</p> |
| colloquial | <p>Informal expression of language, characteristic of speech and often used in informal writing. The register of everyday speech.</p> |
| colon (:) | <p>A punctuation convention used to separate a general statement from one or more statements that provide additional information, explanation or illustration. The statements that follow the colon do not have to be complete sentences. They will generally form a list and may be set out in dot points.</p> |

| Glossary term | Definition |
|-----------------------------------|---|
| comma (,) | A punctuation marker used to indicate the grammatical organisation of sentences. Commas are used in sentences: <ul style="list-style-type: none"> to indicate separation between parts of a sentence such as clauses or phrases, where such separation is important to the meaning, for example 'Children, who cannot lift such heavy weights, will not be allowed to participate', 'Children who cannot lift such heavy weights will not be allowed to participate'. to separate words, phrases or numbers in a series, for example 'Children like to eat apples, bananas, oranges and watermelons'. |
| command (or imperative) | A sentence that gives direction or seeks an active response, for example 'Leave now!', 'Go!' Commands always end with an exclamation mark. |
| communication technologies | An overarching term encompassing the technologies (applications and devices) that facilitate wide scale communication. These may include film, websites, email and social networking platforms. |
| complex sentence | (see sentence) |
| composer | A collective noun to include an author, poet, playwright, director, designer and so on. |
| composing | The activity that occurs when students produce written, spoken or visual texts. Composing typically involves: <ul style="list-style-type: none"> the shaping and arrangement of textual elements to explore and express ideas, emotions and values the processes of imagining, organising, analysing, drafting, appraising, synthesising, reflecting and refining knowledge, understanding and use of the language forms, features and structures of texts awareness of audience and purpose. |
| composition | The combination and integration of the various elements of an image into a whole text. |
| compound sentence | (see sentence) |
| compound word | A word consisting of two or more words that has a meaning different from that of the individual words, for example <i>farmyard</i> . |
| comprehension strategies | Strategies and processes by which readers bring meaning to and extract meaning from texts. Key comprehension strategies include: <ul style="list-style-type: none"> activating and using prior knowledge identifying literal information explicitly stated in the text making inferences based on information in the text and their own prior knowledge predicting likely future events in a text visualising by creating mental images of elements in a text summarising and organising information from a text integrating ideas and information in texts critically reflecting on content, structure, language and images used to construct meaning in a text. |

| Glossary term | Definition |
|----------------------------------|---|
| concepts about print | Concepts about how English print works. They include information about where to start reading and how the print travels from left to right across the page. Concepts about print are essential for beginning reading. |
| conjunction | A word that joins other words, phrases or clauses together in logical relationships such as addition, time, cause or comparison. There are two major types of conjunctions for linking messages: <ul style="list-style-type: none"> • coordinating conjunctions link words, phrases and clauses in such a way that the elements have equal status in meaning. They include conjunctions such as <i>and, or, but</i> • subordinating conjunctions introduce certain kinds of subordinate clauses. They include words such as <i>that, whether (or if), while, after, when, because, if</i> (in the conditional sense) and serve to mark the kind of subordinate clause introduced. |
| connective | Words which link paragraphs and sentences in logical relationships of time, cause and effect, comparison or addition. Connectives relate ideas to one another and help to show the logic of the information. Connectives are important resources for creating cohesion in texts. The logical relationships can be grouped as follows: <ul style="list-style-type: none"> • temporal – to indicate time or sequence ideas, for example <i>first, second, next</i> • causal – to show cause and effect, for example <i>because, for, so</i> • additive – to add information, for example <i>also, besides, furthermore</i> • comparative – for example <i>rather, alternatively</i> • conditional/concessive – to make conditions or concession, for example <i>yet, although</i> • clarifying – for example <i>in fact, for example</i>. |
| connotation | The nuances or shades of meaning attached to words, beyond that of their literal or dictionary meanings. Connotations may be positive, negative or neutral. |
| context | The range of personal, social, historical, cultural and workplace conditions in which a text is responded to and composed. |
| contraction | A contraction is a shortened form of one or two words (one of which is usually a verb). In a contraction, an apostrophe takes the place of the missing letter or letters. Some contractions are: <i>I'm</i> (I am), <i>can't</i> (cannot), <i>how's</i> (how is), and <i>Ma'am</i> (Madam). |
| convention | An accepted language practice that has developed over time and is generally used and understood, for example use of punctuation. |
| coordinating conjunctions | Words that link phrases and clauses in such a way that the elements have equal status in meaning. Examples of these conjunctions include <i>and, or, either/neither, but, so</i> and <i>then</i> (see conjunction). |
| create/compose | Develop and/or produce spoken, written or multimodal texts in print, visual, oral or digital forms. |
| creating/composing | 'Creating' refers to the development and/or production of spoken, written, visual or multimodal texts in print, graphic or digital forms. |

| Glossary term | Definition |
|----------------------------|---|
| creativity | The dynamic process of using language to conceptualise, interpret and synthesise ideas in order to develop a 'product'. |
| critical | Exploration of the quality of argument, content, analysis, information or persuasion in oral, visual or written text, to assess the way in which themes, issues or ideas are presented for the audience and purposes intended. |
| cultural assumption | Beliefs or attitudes about such things as gender, religion, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture. Cultural assumptions underlie cultural expressions in texts and may also be embedded in texts in various ways. |
| cultural expression | The articulation or representation of beliefs, practices or attitudes pertaining to a particular culture. |
| culture | The social practices and ways of thinking of a particular people or group, including shared beliefs, values, knowledge, customs, lifestyle and artefacts. |
| dash (–) | A punctuation marker used to indicate a break or pause in a sentence or to begin and end a parenthetical clause. It is increasingly used in formal and informal writing where traditionally a colon, semicolon or comma may have been used, for example in a parenthetical clause. |
| decode | The process in which knowledge of letter–sound relationships, including knowledge of letter patterns, is used to identify written words. |
| dependent clause | (see clause) |
| design | The way particular elements are selected, organised and used in the process of text construction for particular purposes. These elements might be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page, screen or 3D) and multimodal (a combination of more than one). |
| dialect | The forms of a given language which differ from one another in details of sound system, vocabulary and grammar, each of which is usually to be found in a particular region or social class. |
| digital texts | Audio, visual or multimodal texts produced through digital or electronic technology which may be interactive and include animations and/or hyperlinks. Examples of digital texts include DVDs, websites, e-literature (e-books) and apps. |
| digraph | Two letters that represent a single sound (phoneme). Vowel digraphs are two vowels (<i>oo</i> , <i>ea</i>). Consonant digraphs have two consonants (<i>sh</i> , <i>th</i>). Vowel/consonant digraphs have one vowel and one consonant (<i>er</i> , <i>ow</i>). |
| directionality | The direction in which English print is read. Early readers need to learn where to start reading and in which direction the print travels, noting that other languages may not follow this convention. |

| Glossary term | Definition |
|--------------------------|---|
| discourse markers | Words and phrases used in speaking and writing to 'signpost' discourse by showing turns, joining ideas together, showing attitude, and generally controlling communication. Some people regard discourse markers as a feature of spoken language only (for example, 'actually', 'so', 'OK', 'right?', 'anyway'). |
| discursive texts | Texts whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. Discursive texts can be humorous or serious in tone and can have a formal or informal register. They include texts such as feature articles, creative nonfiction, blogs, personal essays, documentaries and speeches. |
| e-literature | The electronic publication of literature using the multimedia capabilities of digital technologies to create interactive and possibly non-linear texts, through combining written text, movement, visual, audio and spatial elements. It may include hypertext fiction, computer art installations, kinetic poetry and collaborative writing projects allowing readers to contribute to a work. E-literature also includes texts where print meanings are enhanced through digital images and/or sound and literature that is reconstituted from print texts, for example online versions of <i>The Little Prince</i> or <i>Alice in Wonderland</i> . In the form of e-books they are constructed to be read through e-readers and electronic tablets. |
| electronic media | Media technology, for example television, the internet, radio and email, that communicates with large numbers of people. Much electronic media will be interactive. |
| ellipsis | Ellipsis is the omission of words where: <ul style="list-style-type: none"> • words repeat what has gone before and these terms are simply understood, for example 'The project will be innovative. To be involved (<i>in the project</i>) will be exciting.' • a word like <i>one</i> is substituted for a noun or noun group, as in 'There are lots of apples in the bowl. Can I have one?' (<i>of them</i>) • a cohesive resource binds text together and is commonly used in dialogue for speed of response, for example (<i>Do you</i>) 'Want a drink?'/ 'Thanks' (<i>I would like a drink</i>) • three dots (also known as points of ellipsis) are used to indicate such things as surprise or suspense in a narrative text or that there is more to come in an on-screen menu • the points of ellipsis take the place of sections of text when quoting from a source. |
| email | Electronic mail. Correspondence sent and received using electronic addresses, including messages, documents and graphics. |
| emotive language | Language that creates an emotional response. |
| etymology | The origins of, and changes to, words in relation to meaning, for example words derived from earlier or other languages, place names, words derived from people's names, coinages (for example <i>googling</i>). (See word origin.) |

| Glossary term | Definition |
|-------------------------------------|---|
| evaluative language | Positive or negative language that judges the worth of something. It includes language to express feelings and opinions, to make judgements about aspects of people such as their behaviour, and to assess the quality of objects such as literary works. It includes evaluative words. The language used by a speaker or writer to give a text a particular perspective (for example judgemental, emotional, critical) in order to influence how the audience will respond to the content of the text. |
| everyday and workplace texts | Texts that communicate in everyday situations and workplaces. Everyday and workplace texts are composed with a sensitivity to the broad range of language competencies among the intended audience, and the contexts within which they are placed. Examples of everyday texts include road signs, information texts provided by government departments and instructions on appropriate behaviour in places like schools, restaurants and parks. Examples of workplace texts include safety signs, information texts relating to workplace procedures, and texts that use the jargon of the workplace. |
| exclamation mark (!) | A punctuation marker used at the end of a sentence to emphasise the emotion or feeling that is contained in the sentence. In some forms, such as personal letters, it may be used to strengthen the humorous element in a sentence, for example 'We found the cat asleep in the rubbish bin!' Exclamation marks are always used at the end of sentences containing a command – Go! |
| figurative language | Words or phrases used in a way that differs from the expected or everyday usage. Figurative language creates comparisons by linking the senses and the concrete to abstract ideas. Words or phrases are used in a non-literal way for particular effect, for example simile, metaphor, personification. Figurative language may also use elements of other senses, as in hearing with onomatopoeia, or in combination as in synaesthesia. |
| finite verbs | Verbs that have a specific tense and a subject with which they grammatically agree (see verb). A complete sentence must contain a finite verb. |
| fluency | Ease of flow, for example in talking, reading, handwriting and spelling. |
| framing | The way in which elements in a still or moving image are arranged to create a specific interpretation of the whole. Strong framing creates a sense of enclosure around elements while weak framing creates a sense of openness. |
| full stop (.) | A punctuation marker used to indicate the end of a sentence that is a statement or command, for example 'Maria came into the room.', 'Come into the room, Maria.' |
| gaze | The directed look of either a viewer or figure in an image, including demand and offer. |

| Glossary term | Definition |
|--|---|
| gender | <ul style="list-style-type: none"> • In text study, exploration of the way notions of gender identity are constructed by the language and values of the text. • In grammar, a requirement for agreement between nouns, adjectives, verbs and pronouns that must agree when they are referring to males or females. |
| genre | The categories into which texts are grouped. The term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, for example, their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories). |
| grammar | The structure of the language we use and the description of language as a system. In describing language, attention is paid to both structure (form) and meaning (function) at the level of the construction of words (graphemes), the word, the sentence and the text. |
| grammatical/syntactical information | Information about language structure in comprehending a text, for example sentence structure, text organisation and word order. |
| grapheme | A letter or combination of letters that corresponds to or represents phonemes, for example the <i>f</i> in frog, the <i>ph</i> in phone, the <i>gh</i> in cough. |
| graphological | Visual information about words and texts in print, for example letter sequences, punctuation. The 26 letters that make up the English alphabet are the basic data of the system of writing and reading. Each individual word in a printed text is visually identifiable because it is made up of a unique subset and sequence of these letters. In the reading process graphological knowledge involves identification of printed words through visual processing. The visual processing system gradually builds up detailed images of a growing number of words that it can process automatically (with the aid of other processing systems). Accuracy, fluency and, eventually, automatic recognition of words by sight depend greatly on the completeness and rapidity of one's visual memory of the words. In early processing, the whole word is recognised as an image, but later processing involves combining letter sequences, use of which is facilitated by phonological knowledge. Graphological knowledge is also required for spelling and handwriting. |
| graphophonic knowledge | The knowledge of how letters in printed English relate to the sounds of the language. |
| handwriting | The production of legible, correctly formed letters by hand with the assistance of writing tools. |
| high-frequency sight words | The most common words used in written English text. They are sometimes called 'irregular words' or 'sight words'. Many common or high-frequency words in English are not able to be decoded using sound–letter correspondence because they do not use regular or common letter patterns. These words need to be learned by sight, for example <i>come</i> , <i>was</i> , <i>were</i> , <i>one</i> , <i>they</i> , <i>watch</i> , <i>many</i> , <i>through</i> . |

| Glossary term | Definition |
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| home language | A language acquired and used in the home or community by members of a family, for example speaking Mandarin at home in an English-speaking country. |
| homograph | A word with the same spelling as another, but of different origin and meaning, for example <i>wind</i> (the wind blows), <i>wind</i> (wind the clock). |
| homonym | A word having the same sound and the same spelling, but a different meaning, for example <i>strike</i> (verb), <i>strike</i> (noun). |
| homophone | A word having the same sound as another but different spelling and meaning, for example <i>bear</i> , <i>bare</i> . |
| hybrid texts | Composite texts resulting from mixing elements from different sources or genres (for example infotainment). Email is an example of a hybrid text, combining the immediacy of talk and the expectation of a reply with the permanence of print. |
| hyperlink | An area of a web page or email (either text or an image) that the user can click on in order to go to another item or source of information. |
| hyphen (-) | A punctuation marker used to indicate that a word is divided. The hyphen is placed between syllables or, in the case of compounds, between the parts of the word, for example <i>role-play</i> , <i>self-correcting</i> , <i>pre-eminent</i> . In print it may be used to break a word across a line to ensure a consistent right margin. |
| icon | An image or likeness that carries meaning beyond its literal interpretation. The cross is an icon that represents Christianity, the Sydney Opera House is an icon that represents Sydney or Australia. The meaning of 'icon' has also broadened to refer to an image or likeness that is admired and valued because of the qualities inherent in what it represents. For example, leading figures in popular culture enjoy iconic status when they are seen as representing admired qualities such as intelligence, creativity, leadership, courage, talent, physical strength, grace or endurance. |
| iconography | The visual images and symbols associated with a particular person, place, event, situation or concept. |
| idiom | An expression peculiar to a language, that cannot be taken literally, for example 'I've got a frog in my throat'. |
| idiomatic expressions | Words or ways of speaking which are peculiar to a language or area. The users of the text understand it to mean something other than its literal translation. Idiomatic expressions give a distinctive flavour to speech or writing, for example 'on thin ice', 'fed up to the back teeth'. They can be over-used, to the point of cliché. |
| imagery | The use of figurative language or illustrations to represent objects, actions or ideas. |

| Glossary term | Definition |
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| imaginative | The ability to use the mind for a wide array of purposes. These purposes include, but are not limited to, creating and forming images, ideas and thoughts, developing new insights, reflecting on one's own self and others, and solving problems. |
| imaginative text | (see types of texts) |
| Indigenous cultural and intellectual property | Includes objects, sites, cultural knowledge, cultural expression and the arts, that have been transmitted or continue to be transmitted through generations as belonging to a particular Indigenous group or Indigenous people as a whole or their territory. |
| indirect speech | (see reported speech) |
| inference | The process of drawing conclusions based on evidence from a text. |
| informative text | (see types of texts) |
| interpretive | Responding to a text in order to draw meaning from it. |
| intertextuality | The associations or connections between one text and other texts. Intertextual references can be more or less explicit and self-conscious. They can take the form of direct quotation, parody, allusion or structural borrowing (see appropriation). |
| intonation | The pattern of pitch changes revealed in speech. |
| irony | A clash between what the words say and what they mean. Irony has three forms: <ul style="list-style-type: none"> • rhetorical irony – saying something contrary to what is meant, for example 'I had a great time' (<i>I was bored</i>) • dramatic irony – stating or doing something unaware of its contrast with the real situation, for example where the reader or watcher knows disaster is about to befall a character who says 'I've never been happier' • situational irony where events are opposite to expectations. |
| juxtaposition | The placement of two or more ideas, characters, actions, settings, phrases or words side-by-side for a particular purpose, for example to highlight contrast or for rhetorical effect. |
| language | A system of meaning, in spoken, written, visual and physical modes, for communicating ideas, thoughts and feelings. |
| language concepts | An overarching term including language forms and features, modes, and pattern. |
| language features | The features of language that support meaning, for example sentence structure, vocabulary, illustrations, diagrams, graphics, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning (see structures of texts). These choices vary according to the purpose of a text, its subject matter, audience and mode or media of production. |

| Glossary term | Definition |
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| language forms and features | The symbolic patterns and conventions that shape meaning in texts. These vary according to the particular mode or media of production and can include written, spoken, non-verbal or visual communication of meaning (see textual form). |
| language modes | Listening, speaking, reading, writing, viewing and representing. These modes are often integrated and interdependent activities used in responding to and composing texts in order to shape meaning. It is important to realise that: <ul style="list-style-type: none"> • any combination of the modes may be involved in responding to or composing print, sound, visual or multimedia texts • the refinement of the skills in any one of the modes develops skills in the others. Students need to build on their skills in all language modes. |
| language patterns | The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example the repeated use of verbs at the beginning of each step in a recipe or the repetition of a chorus after each verse in a song). The patterns may alternate (for example the call and response pattern of some games or the to and fro of a dialogue). Other patterns may contrast (for example opposing viewpoints in a discussion or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning. |
| layout | The spatial arrangement of print and graphics on a page or screen, including size of font, positioning of illustrations, inclusion of captions, labels, headings, bullet points, borders and text boxes. |
| letter–sound relationship | Association between a sound in English and a letter or letter pattern in words. This assists in word recognition when reading (see graphophonic knowledge). |
| lexical chain | A sequence of related words in writing. |
| lexical cohesion | The use of word associations to create links in texts. Examples of links are the use of repetition of words, pronouns, synonyms, antonyms and words that are related, for example, by class and subclass (see cohesion). |
| linking devices | Devices that link words, phrases and sentences, often used interchangeably with conjunctions or text connectives. |
| listening | The use of the sense of hearing, as well as a range of active behaviours to comprehend information received through gesture, body language and other sensory systems (see active listening). |
| literacy | Literacy involves students listening to, reading, viewing, speaking, writing and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts. It encompasses the knowledge and skills students need to access, understand, analyse and evaluate information, make meaning, express thoughts and emotions, present ideas and opinions, interact with others and participate in activities at school and beyond. |

| Glossary term | Definition |
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| literary devices | Literary devices include textual elements such as structure, generic conventions, language forms and features that are used to shape meaning in texts; for example figurative language or soliloquy. |
| literary texts | Past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value. |
| literature | Literally means anything written, but the term is generally associated with works of imagination, fictional and non-fictional. It is often used to mean texts that are highly regarded examples of their forms and media. |
| mass media | Technologies used to communicate information to large numbers of people over distances. |
| media | Means of communication, for example print, digital. Plural of medium. |
| memory | Recognition, retention, recall and learning. The term is used to describe spelling strategies that draw on 'known' or 'remembered' words. Memory may be: <ul style="list-style-type: none"> • visual – recognising and recalling visual features, for example <i>little</i> and <i>kettle</i> have similar patterns • auditory – recognising and recalling sound features by saying individual sounds and matching to letters in a word, including syllabification • kinaesthetic – recognising and recalling by writing, for example Look, Cover, Write, Check • tactile – recognising and recalling the feel of words • articulatory – recognising and recalling the way the word is made in the mouth. |
| metalanguage | Language (which can include technical terms, concepts, ideas or codes) used to describe and discuss a language. The language of grammar and the language of literary criticism are two examples of metalanguage. |
| metaphor | A resemblance between one thing and another is declared by suggesting that one thing is another, for example 'My fingers are ice'. Metaphors are common in spoken and written language and visual metaphors are common in still images and moving images. |
| metonymy | The use of the name of one thing or attribute of something to represent something larger or related, for example using the word 'crown' to represent a monarch of a country; referring to a place for an event as in 'Chernobyl' when referring to changed attitudes to nuclear power, or a time for an event as in '9/11' when referring to changed global relations. |
| modal verb | A verb that expresses a degree of probability attached by a speaker to a statement (for example 'I might come home') or a degree of obligation (for example 'You must give it to me'). |

| Glossary term | Definition |
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| modality | Aspects of language that suggest a particular perspective on events, a speaker or writer's assessment of possibility, probability, obligation, frequency and conditionality. Modality forms a continuum from high modality (for example <i>obliged to, always, must</i>) to low modality (for example <i>might, could, perhaps, rarely</i>). Modality is expressed linguistically in choices for modal verbs (for example <i>can, may, must, should</i>), modal adverbs (for example <i>possibly, probably, certainly, perhaps</i>), modal nouns (for example <i>possibility, probability, certainty</i>) and modal adjectives (for example <i>likely, possible, certain</i>). |
| mode | The various processes of communication: listening, speaking, reading, writing, viewing and representing. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, for example sound, print, image and gesture (see language modes). |
| mood | <ul style="list-style-type: none"> • In literature, the emotive attitude or feeling carried by a particular text, for example happiness, excitement, doom. It has much in common with tone (see tone). • Grammatically, a verb form conveying the speaker's attitude towards the subject. Traditionally classified as indicative (statements and questions), imperative (commands) or subjunctive (hypothetical or conditional). The subjunctive involves use of auxiliaries, for example <i>could, may, should, might</i>. |
| morpheme | The smallest meaningful or grammatical unit in language. Morphemes are not necessarily the same as words. The word <i>cat</i> has one morpheme, while the word <i>cats</i> has two morphemes: <i>cat</i> for the animal and <i>s</i> to indicate that there is more than one. Similarly <i>like</i> has one morpheme, while <i>dislike</i> has two: <i>like</i> to describe appreciation and <i>dis</i> to indicate the opposite. Morphemes are very useful in helping students work out how to read and spell words. |
| multimedia | Those texts that use more than one medium, for example combining visual media, for example words and images, with sound. Television, the internet and developments in computer and digital technology have resulted in multimedia texts becoming increasingly rich and complex. Multimedia texts now generally feature moving images, sophisticated and complex graphics, and interactivity. Examples of multimedia texts include texts delivered on personal digital devices, music videos, cartoons, video games and internet texts. |
| multimedial | Relating to the use of a combination of media, including text, graphics, images, audio, video and hypertext. |
| multimodal | Comprising more than one mode. A multimodal text uses a combination of two or more communication modes, for example print, image and spoken text as in film or computer presentations. |
| myths | Important stories that began in the early times of a culture and remained within that culture. They may be the basis of other pieces of literature. |

| Glossary term | Definition |
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| narrative | A story of events or experiences, real or imagined. Narrative includes the story (what is narrated) and the discourse (how and why it is narrated). This includes the relationship between language, context and values represented through narrative. Narratology is a field of study that investigates the internal mechanisms of narrative. |
| neologism | The creation of a new word or expression. Words which were neologisms quickly become mainstream, for example <i>robot</i> , <i>email</i> . |
| nominalisation | A process for forming nouns from verbs (for example <i>reaction</i> from <i>react</i> or <i>departure</i> from <i>depart</i>) or adjectives (for example <i>length</i> from <i>long</i> , <i>eagerness</i> from <i>eager</i>). Also a process for forming noun phrases from clauses (for example 'their destruction of the city' from 'they destroyed the city'). Nominalisation is often a feature of texts that contain abstract ideas and concepts. |
| noun | <p>A word used to represent people, places, ideas and things.</p> <ul style="list-style-type: none"> • Nouns used to name any one of a class of things are known as common nouns, for example <i>girl</i>, <i>classroom</i>, <i>egg</i>. • Nouns used to name a place, a person or the title of something are known as <i>proper</i> nouns. They are signalled by a capital letter, for example <i>Sam</i>, <i>Wagga Wagga</i>, <i>Olympic Games</i>. • Nouns used to name a group of things are known as <i>collective</i> nouns, for example <i>crowd</i>, <i>swarm</i>, <i>team</i>. • Nouns used to name things that we cannot see but which exist in thoughts and feelings are known as <i>abstract</i> nouns, for example <i>sadness</i>, <i>love</i>, <i>wonder</i>. • Pronouns are words like <i>I</i>, <i>you</i>, <i>them</i>, <i>hers</i> that are used in place of a noun (see pronoun). |
| noun groups | A group of words representing who or what is involved in the action or condition of the verb. Noun groups may occur in the place of the subject or the object of the verb. They can include different types of articles, adjectives and nouns linked together, for example ' <i>The run-down old inner-city terrace house is for sale</i> '. Noun groups can also include adjectival phrases and adjectival clauses, for example ' <i>The house with the broken windows is for sale</i> ', ' <i>The house that we saw yesterday is for sale</i> '. A noun group can consist of two or more nouns, ' <i>Boys and girls come out to play</i> ', ' <i>Jenny, the oldest child, came into the room</i> '. |
| noun–pronoun agreement | Occurs when a writer or speaker selects the correct pronoun for the noun or noun group to which it is referring, for example ' <i>The boy was looking for his father in the supermarket</i> '. There should be agreement in number and gender. In an effort to avoid sexist statements the plural <i>their</i> is sometimes used in place of <i>his</i> or <i>her</i> , without regard for the rules of agreement. |
| number | A grammatical requirement for consistency between nouns, verbs and pronouns that must agree when they are referring to one (singular) or more (plural). If there is only one noun or pronoun in the subject, the verb must be singular and if there are more than one, the verb must be plural. |

| Glossary term | Definition |
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| object | The noun, noun group or pronoun in a sentence that is affected by an action. To find the object ask who or what after the verb, for example 'The girl threw <i>the ball</i> '. (She threw what? Answer: the ball.) |
| onomatopoeia | The formation of a name or word by imitating the sound associated with the object designated. |
| onset/rime | The phonological units of a spoken syllable. A syllable can normally be divided into two parts: the onset which consists of the initial consonant or consonant blend and the rime which consists of the vowel and any final consonants. For example: bark <i>b</i> (onset), <i>ark</i> (rime) inside (no onset), <i>in</i> (rime), <i>s</i> (onset), <i>ide</i> (rime). |
| parentheses () | Punctuation markers used to enclose an explanatory word, phrase or sentence, an aside or a commentary, for example 'She was referring to her friend (Shirley) again'. |
| parody | A work intended to ridicule or mock through imitating the ideas, tone, vocabulary and stylistic features of another work. |
| passive voice | (see voice) |
| person | The relationship between a subject and its verb showing whether the subject is speaking about itself (<i>first person – I or we</i>), being spoken to (<i>second person – you</i>), or being spoken about (<i>third person – he, she, it or they</i>). |
| personification | Attributing human characteristics to abstractions such as love, things (for example <i>The trees sighed and moaned in the wind</i>) or animals (for example <i>The hen said to the fox...</i>). |
| perspective | A way of regarding situations, facts and texts. |
| persuasive text | (see types of texts) |
| phoneme | The smallest sound unit in a language that is capable of conveying a distinct meaning. |
| phonemic awareness | The awareness of sounds (phonemes) that make up spoken words. While phonemic awareness involves an understanding of the ways sounds function in words, it deals with only one aspect of sound: the phoneme. Phonemic awareness is one aspect of phonological knowledge and is very important for learning to read and spell. |
| phonics | The understanding that there is a predictable relationship between the sounds of a spoken language and the letters and spellings that represent these sounds in written language. |

| Glossary term | Definition |
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| phonological knowledge | <p>Information about the sounds of language and letter-sound relationships (when comprehending text). It refers to the ability to recognise that words are made up of a variety of sound units, for example single sounds (phonemes) and blends. It includes the ability to:</p> <ul style="list-style-type: none"> ● attend to and segment the sound stream into ‘chunks’ of sound known as syllables. Each syllable begins with a sound (onset) and ends with another sound (rime), eg: <ul style="list-style-type: none"> – d-og onset and rime – el-e-phant syllables ● know letter-sound relationships and how to use these to read words (including understanding of the blending process) ● understand that there is a systematic relationship between letters and sounds (the alphabetic principle). |
| phrase | <p>A group of words that forms part of a sentence and does not include a finite verb (see finite verbs).</p> <ul style="list-style-type: none"> ● Adjectival phrase – a group of words (usually beginning with a preposition) that gives more information about a noun, for example '<i>The girl with brown curly hair</i> sat at the front', '<i>The flowers in the vase</i> were wilting'. ● Adverbial phrase – a group of words that provides information about where, when, with what, how far, how long, with whom, about what, as what, for example '<i>She swept the floor with an old broom</i>', '<i>Throughout time</i> people have attempted to halt old age'. |
| picture book | <p>A book, traditionally produced for children and now also being composed for older readers, in which words and illustrations complement each other to tell a story that might have some allegorical, instructive or moral level of significance.</p> |
| poetic devices | <p>Particular patterns and techniques of language used in poems to create particular effects based in the use of sound, the creation of images and other sensory inputs. Examples of these devices include metaphor, simile, metonymy, rhyme, rhythm, onomatopoeia, alliteration and assonance. Note that poetic devices may also be used in prose writing and drama scripts to obtain such effects.</p> |
| poetic forms | <p>Fixed forms within poetry that must comply with certain requirements, for example ballad, sonnet, elegy, ode, dramatic monologue. The form will often be determined by the tone and subject matter. Note that some poets may deliberately subvert the fixed form (see subvert).</p> |
| point of view | <ul style="list-style-type: none"> ● The particular perspective brought by a composer, responder or character within a text to the text or to matters within the text. ● Narrative point of view refers to the ways a narrator may be related to the story. The narrator, for example, might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens. |
| popular culture | <p>Cultural experiences, widely enjoyed by members of various groups within the community, that are popular within their own time, for example Shakespearean drama in Elizabethan England.</p> |

| Glossary term | Definition |
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| positioning | The composing technique of causing the responder to adopt a particular point of view and interpret a text in a particular way. Composers position responders by selectively using detail or argument, by carefully shaping focus and emphasis and by choosing language that promotes a particular interpretation and reaction. |
| predictable text | Texts that are easily navigated and read by beginning readers because they contain highly regular features for example familiar subject matter, a high degree of repetition, consistent placement of text and illustrations, simple sentences, familiar vocabulary and a small number of sight words. |
| prediction | An informed presumption about something that might happen. Predicting at the text level can include working out what a text might contain by looking at the cover, or working out what might happen next in a narrative. Predicting at the sentence level is identifying what word is likely to come next in a sentence. It is a useful technique when teaching reading or when engaging with a text dealing with matters not previously known. |
| prefix | A word part that is attached to the beginning of a base word to change the meaning or form, for example <i>unhappy</i> , <i>dislike</i> (see suffix). |
| preposition | A word that begins an adverbial phrase or an adjectival phrase indicating time, place, manner, causality, for example <i>in</i> , <i>on</i> , <i>after</i> , <i>before</i> , <i>by</i> , <i>under</i> , <i>over</i> , <i>of</i> , <i>through</i> . Pronouns following prepositions always take objective case, for example ' <i>between</i> you and <i>me</i> ' (not between you and I). |
| prepositional phrases | Units of meaning within a clause that begin with a preposition. They indicate how, when, where or why, for example 'She ran <i>into the garden</i> ', 'He is available <i>from nine o'clock</i> '. |

| Glossary term | Definition |
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| pronoun | <p>A word that is used in place of a noun. There are different types of pronouns:</p> <ul style="list-style-type: none"> • personal pronouns represent specific people or things, for example <i>she, it, they, you, we</i> • demonstrative pronouns indicate a thing or things, for example <i>this, these, that, those</i> • possessive pronouns refer to the belonging of one thing, person, etc, to another, for example <i>his, theirs, yours, mine</i> • interrogative pronouns represent the things that we are asking questions about, for example <i>who, whom, what, which</i> • reflexive pronouns refer back to the subject of the sentence or clause. Reflexive pronouns end in <i>-self</i> (singular) or <i>-selves</i> (plural). The reflexive pronoun <i>myself</i> is not a substitute for the personal pronouns <i>I</i> or <i>me</i> • reciprocal pronouns are used when each of two or more subjects is acting in the same way towards the other, for example 'Jack and Jill love <i>each other</i>', 'The footballers were blaming <i>one another</i>' • indefinite pronouns do not refer to any specific person, thing or amount, for example <i>all, another, any, anybody/anyone, anything, each, everybody/everyone, everything, few, many, nobody, none, one, several, some, somebody/someone</i> • relative pronouns introduce a relative clause. They are called relative because they relate to the words they modify. There are five relative pronouns: <i>who, whom, whose, which, that</i>. |
| pronunciation | The way in which a person speaks in terms of such aspects as articulation, rhythm (stress, pause), intonation (pitch, tone) and volume. |
| pun | A figure of speech where there is a play on words. Puns are usually humorous and rely on more than one meaning of a word to emphasise the point, which may be serious. |
| purpose | The purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on. |
| question | A sentence that seeks information. The word group normally tagged onto a clause in order to signal that a reply or response is required is known as a question tag, for example 'You are going tomorrow, aren't you?', 'Move over, can't you?' |
| question mark (?) | A punctuation marker used at the end of a sentence to indicate that a question is being asked. |

| Glossary term | Definition |
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| quotation marks ('...' or "...') | <p>Punctuation markers used to indicate:</p> <ul style="list-style-type: none"> • quoted or direct speech, for example '<i>I am Arno's brother,</i>' <i>he said.</i> A new paragraph and separate quotation marks are used for each speaker being quoted • in formal writing, the actual words quoted from another source. For example, <i>Shakespeare is using dramatic irony when Lady Macbeth says, 'A little water clears us of this deed'</i> • the titles of poems, songs, short stories or articles, for example <i>the well-known song, 'Waltzing Matilda'</i> • that attention is being drawn to an unusual or particular sense or usage of a word, for example <i>Wombats are 'sociable' creatures.</i> <p>Quotation marks are not used for the speech of characters in a drama script.</p> |
| quoted speech/direct speech | Speech in a text that quotes what someone has said, giving the exact words. It is represented in text by being contained within quotation marks (see reported speech). |
| reading path | The manner in which the eye of the viewer is led round an image, usually by drawing the viewer to the most salient or important elements in the composition. |
| recount | A type of text that records events in the sequence in which they occurred. The speaker/writer has often been personally involved in these events. |
| re-creating texts | Transforming texts to explore how changes in particular elements of a text affect meaning. |
| reference | A means of keeping track of objects, words and illustrations in written and spoken texts. In spoken language the references may be to items in the surrounding environment. In written language the references are usually to words in the text or to illustrations or other graphical items. |
| reference links | Links that keep track of the people, animals or objects throughout a text – usually nouns or pronouns, for example 'Sam sailed the boat down the coast. He overturned <i>it</i> and <i>he</i> was towed to shore'. |
| reference list | A reference list is a list of texts cited within the work as appropriate to the medium and context of the work and in accordance to the principles of <i>All My Own Work</i> . |
| reflection | The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience. |
| register | The degree of formality or informality of language used for a particular purpose or in a particular social setting. |
| reimagine | Reinterpret an event, work of art or a text imaginatively. |

| Glossary term | Definition |
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| related texts | Texts that students have chosen in addition to their prescribed texts. The study of these related texts provides students with the opportunity to explore a wider variety of texts related to the particular module. Students draw their chosen texts from a variety of sources, in a range of genres and media. |
| reported speech/indirect speech | Speech in a text used to communicate what someone else said, but without using the exact words. In reported speech the tense of the verbs is often changed, for example <i>She said that she was going to leave</i> (indirect speech), ' <i>I am going to leave,</i> ' <i>she said</i> (direct speech). |
| representation | The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation applies to all language modes: spoken, written, visual and multimodal. |
| representing | The language mode that involves composing images in visual or multimodal texts. These images and their meaning are composed using codes and conventions. The term can include such activities as graphically presenting the structure of a novel, making a film, composing a web page or enacting a dramatic text. |
| responder | A collective noun to include a reader, listener, viewer, an audience and so on. |
| responding | The activity that occurs when students read, listen to or view texts. It encompasses the personal and intellectual connections a student makes with texts. It also recognises that students and the texts to which they respond reflect social contexts. Responding typically involves: <ul style="list-style-type: none"> • reading, listening and viewing that depend on, but go beyond, the decoding of texts • identifying, comprehending, selecting, articulating, imagining, critically analysing and evaluating. |
| rhetorical devices | Strategies used by writers and speakers to achieve particular effects, for example to stimulate the audience's imagination or thought processes, to draw attention to a particular idea, or simply to display wit and ingenuity in composition. Examples of rhetorical devices are irony, paradox, rhetorical question, contrast and appropriation. |
| salience | A strategy of emphasis, highlighting what is important in a text. In images, salience is created through strategies like placement of an item in the foreground, size, and contrast in tone or colour. In writing, salience can occur through placing what is important at the beginning or at the end of a sentence or paragraph or through devices for example underlining or italics. |
| satire | The use of one or more of exaggeration, humour, parody, irony, sarcasm or ridicule to expose, denounce and deride folly or vice in human nature and institutions. The emphatic feature of these language devices draws attention to what is being criticised. |
| saturation | The depth of field or purity in colour or light. |

| Glossary term | Definition |
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| scanning | When reading, moving the eyes quickly down the page seeking specific words and phrases. |
| segment | To separate or divide a word into sounds (phonemes). This can include segmenting words without pauses (stretching a word), for example <i>mmmaaattt</i> , and segmenting words with a pause between each unit of sound, for example <i>/ m / a / t /</i> . |
| semantic knowledge/information | Semantic information, and knowledge of it, is the broad, generalised knowledge of the world, of words and their meanings and word associations that allows responders to make sense of text beyond literal decoding and application of syntactic knowledge to text. |
| semicolon (;) | A punctuation marker used to indicate a separation between clauses that is stronger than a comma but less complete than a full stop. Semicolons may separate phrases or clauses that already include commas, for example 'The competition was not decided today; it will finish next week', 'Undo the outer wrapping, taking care not to damage the catch; remove the protective cover and open the box'. The clause after the semicolon must contain a finite verb and function as a stand-alone sentence. |
| sentence | A unit of written language consisting of one or more clauses that are grammatically linked. A written sentence begins with a capital letter and ends with a full stop, question mark or exclamation mark. A sentence contains a finite verb. There are different types of sentences: <ul style="list-style-type: none"> • simple sentence – is a single main clause and expresses a complete thought. It has a subject and a finite verb and may also have an object, for example 'Mary is beautiful.', 'The ground shook.', 'Take a seat.' • compound sentence – contains two or more clauses that are coordinated or linked in such a way as to give each clause equal status. In the following example <i>and</i> is the coordinating conjunction: 'We went to the movies <i>and</i> bought an ice cream.' • complex sentence – contains a main (or independent) clause and one or more subordinate (or dependent) clauses. The subordinate clause is joined to the main clause through subordinating conjunctions like <i>when</i>, <i>while</i> and <i>before</i>, as in the following examples: 'We all went outside <i>when</i> the sun came out.', '<i>Because</i> I am reading a long book, my time is limited.' |
| shot | In film or television, an uninterrupted image which can last for several seconds up to several minutes between two edits. The term also refers to the camera angle and/or position for example a close up, high angle or long shot. |
| simile | A figure of speech that compares two usually dissimilar things. The comparison starts with <i>like</i> , <i>as</i> or <i>as if</i> . |
| skimming | This strategy is used when reading to quickly identify the main ideas in a text. |

| Glossary term | Definition |
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| social distance | Culturally determined boundaries which suggest different relations between the represented participant and the viewer, for example intimate distance (close up), public distance (long shot). |
| sound effect | Any sound, other than speech or music, used to create a mood, feeling or response to a text such as film or drama. |
| speaking | Use voice to convey meaning and communicate with purpose. Some students participate in speaking activities using communication systems and assistive technologies to communicate wants and needs and to comment about the world. |
| spoonerism | A slip of the tongue where the initial sounds of a pair of words are transposed. Generally used for humour, for example 'a blushing crow'. |
| Standard Australian English | English which, in its spoken and written forms, is the English of more formal communication throughout the Australian community. Standard Australian English adheres to broadly accepted rules of syntax and pronunciation and uses vocabulary that is more formal than colloquial. Standard Australian English operates to facilitate communication across ethnic, social, occupational and cultural groups and can be used as a benchmark against which to recognise Australian dialects and cultural varieties of English. Standard Australian English is a valuable and empowering communicative tool for use in contexts where it is the preferred mode of communication. |
| statement | A sentence that provides information, for example 'I am leaving now', as contrasted with a question. |
| stereotype | A circumstance where a person or thing is judged to be the same as all others of its type. Stereotypes are usually formulaic and oversimplified. In literature, a stereotype is a character representing generalised racial or social traits, with no individualisation. |
| storyboard | A series of drawings which approximate to a sequence of images used for planning a film text. |
| structures of texts | The relationships of different parts of a text to each other and to the text as a complex whole. The structure of a text can refer to the internal organisation of ideas, as in an argument or story, the development of parallel plots in a novel or play, or the overarching framework of the text (see language forms and features <i>and</i> textual form). |
| stylistic features | The ways aspects of texts, for example words, sentences and images, are arranged, and how they affect meaning. Style can distinguish the work of individual authors (for example Jennings' stories, Lawson's poems) as well as the work of a particular period (for example Elizabethan drama, nineteenth century novels). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, use of figurative language and tone. |

| Glossary term | Definition |
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| subject | An element in the structure of a clause usually filled by a noun group, for example 'The dog (subject) was barking'. The subject indicates who or what gives agency or attributes to the finite verb or verb group and is usually found by asking 'who' or 'what' before the verb. In the sentence, 'The dog was barking', asking 'What was barking?' gives the answer, 'the dog'. The normal position of the subject is before the verb group, for example ' <i>The dog was barking</i> ', but in most kinds of interrogatives (questions) it follows the first auxiliary verb, for example 'Was <i>the dog</i> barking?', 'Why was <i>the dog</i> barking?' All main clauses and simple sentences must have a subject. |
| subject matter | The topic or content of a text, for example an information report on boats includes building materials, engines, etc. In literary texts, the subject matter is often different from the ideas of the text. For example, the subject matter of George Orwell's <i>Animal Farm</i> is animals running a farm, while the idea Orwell is exploring is totalitarianism. |
| subject–verb agreement | The form of the verb must agree with the number of its subject, which will be a noun or noun group, for example 'They <i>were</i> not home' (as opposed to 'They <i>was</i> not home'). Confusion can arise when deciding whether the subject is singular or plural, for example 'This group of students <i>is</i> very clever', or when there are two subjects, for example 'Ice cream and strawberries <i>are</i> delicious' (not ' <i>is</i> delicious'). |
| subvert | To compose or respond to a text in ways that are different from the widely accepted reading or different from the conventional genre. For example, Roald Dahl's <i>Revoltin' Rhymes</i> provides a subverted reading of <i>Cinderella</i> . The purpose of producing a subverted reading of a text might be to entertain or to raise questions about the meaning or inherent values in the original text. |
| suffix | A word part that is attached to the end of a base word to change the meaning or form, for example <i>jeweller</i> , <i>eating</i> (see prefix). |
| sustained | When referring to texts, maintaining consistency of style, form, language features, argument and other unifying characteristics across the entire text. |
| syllabification | The process of dividing words into syllables for reading and spelling purposes. |
| syllable | A unit of sound within a word containing a single vowel sound, for example <i>won-der-ful</i> , <i>sing-ly</i> . |
| symbol | An object, animate or inanimate, which represents something else through the use of association, intentional analogy and convention. |
| symbolism | Use of a symbol that represents something else, particularly in relation to a quality or concept developed and strengthened through repetition. For example, freedom can be symbolised by a bird in flight in both verbal and visual texts. |
| synonym | A word or word group with the same or similar meaning as another word or word group, for example <i>want</i> (desire), <i>go away</i> (leave). |

| Glossary term | Definition |
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| syntactic | Related to the study of syntax. |
| syntax | The way in which sentences and clauses are structured. Syntax is often described in terms of such elements as subject, verb and object, for example 'Christine (subject) munched (verb) the apple (object)'. |
| synthesise | Combine elements of language or ideas or parts of characters, and so on, to create more complex wholes. |
| taxonomies | A particular classification arranged in a hierarchical structure. Taxonomies influence text structures, ordering ideas within a text. |
| tense | The element that determines when the action or condition of the verb form is located in time. In broad terms the tense will be past, present or future, for example 'Sarah <i>laughed</i> ', 'Sarah <i>laughs</i> ', 'Sarah <i>will laugh</i> '. Participles (verbs ending in <i>-ing</i>) do not locate a verb in time and need a finite component to indicate when the event happens. For example, the participle <i>running</i> needs the finite auxiliaries <i>was running</i> (past), <i>is running</i> (present), <i>will be running</i> (future) to indicate when the running occurred. |
| term of address | A name or title used when addressing different people, for example <i>Mum</i> , <i>Dr Singh</i> , <i>Johnno</i> , <i>Sir</i> , <i>darling</i> . |
| text connectives | Often called conjunctions, these are words for signposting the development of a text and helping it hold together. They can: <ul style="list-style-type: none"> • sequence ideas, for example <i>firstly</i>, <i>secondly</i>, <i>thirdly</i>, <i>finally</i> • add information, for example <i>in addition</i>, <i>furthermore</i>, <i>in the same way</i> • show causes and results, for example <i>so</i>, <i>therefore</i>, <i>for that reason</i>, <i>accordingly</i>, <i>as a consequence</i> • introduce conditions or concessions, for example <i>on the other hand</i>, <i>however</i>, <i>nevertheless</i>, <i>despite this</i>. |
| text navigation | The way readers move through text. Readers generally read novels in a linear fashion from the beginning to the end. Readers of nonfiction books often use the contents page and index and move between chapters according to the information sought. Readers often read digital texts more flexibly, according to interest and purpose, using hyperlinks to move between pages and digital objects such as videos or animations, making quick judgements about the relevance of material. |
| text processing strategies | Strategies for reading a text. These involve drawing on contextual, semantic, grammatical and phonic knowledge in systematic ways to work out what a text says. They include predicting, recognising words and working out unknown words, monitoring the reading, identifying and correcting errors, reading on and re-reading. |
| text structure | The ways information is organised in different types of texts, for example chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect. Choices in text structures and language features together define a text type and shape its meaning (see language features). |

| Glossary term | Definition |
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| texts | Communications of meaning produced in any media that incorporates language, including sound, print, film, electronic and multimedia representations. Texts include written, spoken, non-verbal, visual or multimodal communications of meaning. They may be extended unified works, a series of related pieces or a single, simple piece of communication. |
| textual form | The conventions specific to a particular type of text, often signalling content, purpose and audience, for example letter form, drama script, blog. |
| textual integrity | The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value. |
| theme | <ul style="list-style-type: none"> ● Refers to the central or one of the main underlying ideas or messages of a text. ● Grammatical theme – in a sentence the theme is the clause that comes in first position and indicates what the sentence is about. Theme is important at different levels of text organisation. The topic sentence serves as the theme for the points raised in a paragraph. A pattern of themes contributes to the method of development for the text as a whole. |

| Glossary term | Definition |
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| <p>theoretical perspectives and models</p> | <p>Theoretical perspectives and models present significant views on the teaching of English. They incorporate different ways of considering texts to assist students to engage with the full scope of, and relationship between, meaning and texts. They include various teaching methods. Perspectives and models include 'personal growth', 'critical literacy', 'cultural heritage', 'cultural literacy' and the 'social view of language'.</p> <p>Personal growth: an approach to teaching English that focuses on developing students' personal responses to texts, their enjoyment of reading, and fostering individual creativity. It is particularly concerned with students' social needs and personal interests and explicitly values students' own experiences. Through its exploration of personal experience and its acceptance of the language of everyday communication, a personal growth model allows for the incorporation of a wide range of texts and media. This approach allows for learning about self and the world through relation to text and context.</p> <p>Critical literacy: the ability to question, challenge and evaluate the meanings and purposes of texts. It involves an understanding of the ways in which values and attitudes are communicated through language, including how subject matter, point of view and language embody assumptions about issues such as gender, ethnicity and class. A critical literacy approach to teaching English has students composing, responding to, analysing and evaluating written, spoken, visual and multimedia texts from various perspectives in order to learn how they operate as cultural products.</p> <p>Cultural heritage: that approach to teaching that focuses on transmitting to students the established knowledge and values of high culture, expressed through literary texts. In the case of English teaching, a cultural heritage model places high value on the literature of the Western canon and involves detailed analytical treatment of texts in order to uncover the meanings intended and communicated by the author.</p> <p>Cultural literacy: knowledge and understanding of texts as cultural artefacts and how language, history, values and traditions shape and are reflected in literature, the media, popular culture and everyday and workplace contexts. Cultural literacy requires an ability to respond to and compose texts with an awareness of such cultural contexts.</p> <p>Social view of language: an approach to literacy education that recognises that acts of communication (texts) are socially constructed. Texts vary according to different situations and cultural factors. The effectiveness of a text is judged according to how well it fulfils its social, personal or academic purpose.</p> |
| <p>tone</p> | <ul style="list-style-type: none"> ● The voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter. ● The author's attitude towards the subject and audience, for example playful, serious, ironic, formal. |

| Glossary term | Definition |
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| types of texts | <p>Classifications according to the particular purposes texts are designed to achieve. These purposes influence the characteristic features the texts employ. In general, texts can be classified as belonging to one of three types (imaginative, informative or persuasive), although it is acknowledged that these distinctions are neither static nor watertight and particular texts can belong to more than one category.</p> <ul style="list-style-type: none"> ● <i>Imaginative texts</i> – texts that represent ideas, feelings and mental images in words or visual images. An imaginative text might use metaphor to translate ideas and feelings into a form that can be communicated effectively to an audience. Imaginative texts also make new connections between established ideas or widely recognised experiences in order to create new ideas and images. Imaginative texts are characterised by originality, freshness and insight. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, including picture books and multimodal texts, for example film. ● <i>Informative texts</i> – texts whose primary purpose is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. These texts include reports, explanations and descriptions of natural phenomena, recounts of events, instructions and directions, rules and laws, news bulletins and articles, websites and text analyses. They include texts which are valued for their informative content, as a store of knowledge and for their value as part of everyday life. ● <i>Persuasive texts</i> – texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. Persuasive texts seek to convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis and the use of rhetorical, figurative and emotive language. They include student essays, debates, arguments, discussions, polemics, advertising, propaganda, influential essays and articles. Persuasive texts may be written, spoken, visual or multimodal. |
| upper and lower case | <p>Upper case (also called capital letters) and lower case letters are two forms of the letters of the alphabet. Lower case letters are used except when it is necessary to:</p> <ul style="list-style-type: none"> ● indicate specific names, for example those of organisations, titles, countries ● indicate the beginning of a sentence or the initial letter of a proper noun. |
| value systems | <p>The set of personal, social and cultural beliefs that underpin a text. For example, in the western genre a clear line is drawn between good and evil and great value is placed on rugged masculine individualism as a means of keeping order.</p> |

| Glossary term | Definition |
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| values | These are the ideas and beliefs in a text. They may be reflected in characters, through what they do and say; through the setting of the text, reflecting particular social views; and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain a number of conflicting values. |
| vector | An item that directs our eyes towards a focal point, for example when the subject in a visual text is pointing or looking in a certain direction. As the reader or viewer, our eyes will follow the direction in which they are pointing or looking. |
| verb | The verb is perhaps the most important part of the sentence. A verb states what is happening in the sentence. Finite verbs locate the condition or action of the verb in a specific time frame: past, present or future (see finite verbs <i>and</i> tense). Verbs create the relationship between the subject and the object of the verb (see subject–verb agreement). Different types of verbs include: <ul style="list-style-type: none"> • action verbs, for example 'They danced all night.' • relating verbs, for example 'Cows are herbivores.' • thinking verbs, for example 'She forgot his name.' • feeling verbs, for example 'Sarah likes baked beans.' • possessing verbs, for example 'He has a new car.' |
| verb groups | A group of words built up around a verb. Verb groups may include auxiliary verbs (ie those 'helping' verbs used to indicate tense or modality), for example 'She is going soon', 'They must leave before dark'. Verb groups can contain two or more verbs, for example 'He huffed and puffed', 'They were going to climb the fence'. These are sometimes called complex/compound verbs. Some verb groups include other words such as adverbs and prepositions, for example 'The plane took off' (see auxiliary verb). |
| viewing | Observing and comprehending a visual text, for example diagram, illustration, photograph, film, television documentary, multimedia. This sometimes involves listening to and reading accompanying written text. |
| visual features | Visual components of a text for example placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle. |
| visual language | Language that contributes to the meaning of an image or the visual components of a multimodal text and are selected from a range of visual features like placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle. Visual language can also include elements, for example symbol, colour, scene and frame composition, setting and landscape, lighting and the use of editing. |

| Glossary term | Definition |
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| visual literacy | The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. Visually literate people can read the intended meaning in a visual text such as an advertisement or a film shot, interpret the purpose and intended meaning, and evaluate the form, structure and features of the text. They can also use images in a creative and appropriate way to express meaning. |
| visual memory | The retention, recall or recognition of things seen. In reading and writing, visual memory is helpful in learning letter forms and their sequence in words. |
| visual processing | The reader's reaction to the visual features or appearance of written text. This is influenced by the reader's familiarity with letter strings and multi-letter patterns (see graphological). |
| visual texts | Texts in which meaning is shaped and communicated by images rather than words. Visual texts use techniques, for example line, shape, space, colour, movement, perspective, angle and juxtaposition to shape meaning. Examples of visual texts include cartoons, billboards, photographs, film, TV, artworks, web pages and illustrations. |
| voice | <ul style="list-style-type: none"> • In reference to a text, voice means the composer's voice – the idea of a speaking consciousness, the controlling presence or 'authorial voice' behind the characters, narrators and personas in a text. It is also described as the implied composer. The particular qualities of the composer's voice are manifested by such things as her or his method of expression (for example an ironic narrator) and specific language. • Grammatically, voice refers to the way of indicating who is doing the action. Active voice is where the 'doer' of the action comes before the verb, for example 'Ann broke the vase'. Passive voice is where the 'receiver' of the action is placed before the verb, for example 'The vase was broken by Ann' (see theme). Stylistically, active voice is usually preferred in writing, as it places the agent of the verb at the start of the sentence and has a sense of immediacy, whereas passive voice creates a sense of detachment between subject and verb and is not so easily read and understood. • In speaking, a description of the oral production of text. |
| voice-over | The voice of an unseen commentator or narrator heard during a film or presentation. |
| word chain | A sequence of nouns and noun groups or verbs and verb groups that unifies a text by linking a particular content strand. Chains can also be established through repetition. For example, in a text about birds, words such as pelicans, blue cranes, moorhens and ibises create a word chain based on a pattern of words connecting classes of items. |
| word origin | The source and history of a word (etymology), for example photograph (from the Greek words for 'light' and 'picture'). |
| word play | Experimenting with and manipulating language (often in humour), usually for entertaining effect, for example spoonerisms, double meanings, puns. |

| Glossary term | Definition |
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| writing | Plan, compose, edit and publish texts in print or digital forms. Writing usually involves activities using pencils, pens, word processors; and/or using drawings, models, photos to represent text; and/or using a scribe to record responses or produce recorded responses. |
| youth cultures | The shared beliefs, knowledge, creative activities, customs and lifestyle of young people, particularly teenagers, within a culture. Youth cultures develop in those societies which differentiate teenagers as a group separate from children and adults. In Australia, the dominant youth culture identifies closely with popular culture and finds expression in the music and multimedia texts of popular culture. |