

ENGLISH EXTENSION STAGE 6

DRAFT SYLLABUS FOR CONSULTATION

20 JULY – 31 AUGUST 2016

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THE BOSTES SYLLABUS DEVELOPMENT PROCESS

BOSTES began its syllabus development process for Stage 6 English, Mathematics, Science and History in 2014. This followed state and territory Education Ministers' endorsement of senior secondary Australian curriculum.

The development of the Stage 6 syllabuses involved expert writers and opportunities for consultation with teachers and other interest groups across NSW in order to receive the highest-quality advice across the education community.



A number of key matters at consultations were raised, including the need for the curriculum to cater for the diversity of learners, the broad range of students undertaking Stage 6 study in NSW, development of skills and capabilities for the future, school-based assessment and providing opportunities for assessing and reporting student achievement relevant for post-school pathways.

There was broad support that changes to curriculum and assessment would contribute to the reduction of student stress. BOSTES will continue to use NSW credentialling processes aligned with Stage 6 assessment and HSC examination structures.

A summary of the BOSTES syllabus development process is available at <http://www.boardofstudies.nsw.edu.au/syllabuses/syllabus-development>.

ASSISTING RESPONDENTS

The following icons are used to assist respondents:

 for your information	This icon indicates general information that assists in reading or understanding the information contained in the document. Text introduced by this icon will not appear in the final syllabus.
 consult	This icon indicates material on which responses and views are sought through consultation.

CONSULTATION

The *English Extension Stage 6 Draft Syllabus* is accompanied by online consultation surveys for [English Extension 1](#) and [English Extension 2](#) on the BOSTES website. The purpose of the survey is to obtain detailed comments from individuals and systems/organisations on the syllabus. Please comment on both the strengths and the weaknesses of the draft syllabus. Feedback will be considered when the draft syllabus is revised.

The consultation period is from 20 July to 31 August 2016.

Written responses may be forwarded to:

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INTRODUCTION

STAGE 6 CURRICULUM

Board of Studies, Teaching and Educational Standards NSW (BOSTES) 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, whether that is academic study, vocational education or employment.

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education
- foster the intellectual, social and moral development of students, in particular developing their:
 - knowledge, skills, understanding, values and attitudes in the fields of study they choose
 - capacity to manage their own learning
 - desire to continue learning in formal or informal settings after school
 - capacity to work together with others
 - respect for the cultural diversity of Australian society
- provide a flexible structure within which students can prepare for:
 - further education and training
 - employment
 - full and active participation as citizens
- provide formal assessment and certification of students' achievements
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

The Stage 6 syllabuses reflect the principles of the BOSTES *K–10 Curriculum Framework* and *Statement of Equity Principles*, and the *Melbourne Declaration on Educational Goals for Young Australians* (December 2008). The syllabuses build on the continuum of learning developed in the K–10 syllabuses.

The Stage 6 syllabuses provide a set of broad learning outcomes that summarise the knowledge, understanding, skills, values and attitudes essential for students to succeed in and beyond their schooling. In particular, the literacy and numeracy skills needed for future study, employment and life are provided in Stage 6 syllabuses in alignment with the *Australian Core Skills Framework (ACSF)*.

The syllabuses have considered agreed Australian curriculum content and included content that clarifies the scope and depth of learning in each subject.

Stage 6 syllabuses support a standards-referenced approach to assessment by detailing the essential 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. In accordance with the *Statement of Equity Principles*, Stage 6 syllabuses take into account the diverse needs of all students. The syllabuses 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 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. Adjustments are measures or actions taken in relation to teaching, learning and assessment that enable a student to access syllabus outcomes and content and demonstrate achievement of outcomes.

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

- syllabus outcomes and content with adjustments to teaching, learning and/or assessment activities
- selected outcomes and content appropriate to their learning needs
- selected Stage 6 Life Skills outcomes and content appropriate to their learning needs.

Decisions regarding adjustments should be made in the context of collaborative curriculum planning with the student, parent/carer and other significant individuals to ensure that syllabus outcomes and content reflect the learning needs and priorities of individual students.

Further information can be found in support materials for:

- English
- 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 BOSTES 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 Australian Standard 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 English.

EAL/D students are simultaneously learning a new language and the knowledge, understanding and skills of the English Advanced Stage 6 syllabus through that new language. They require additional time and support, along with informed teaching that explicitly addresses their language needs, and assessments that take into account their developing language proficiency.

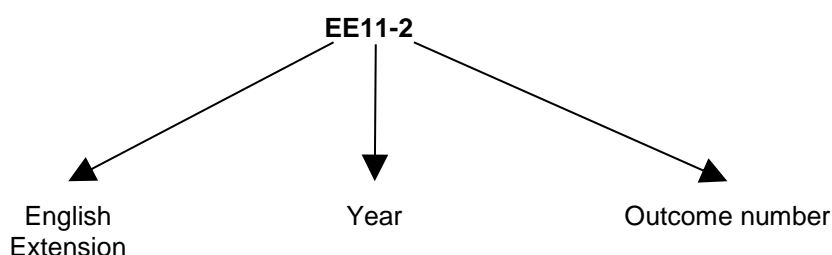
ENGLISH EXTENSION KEY

The following codes and icons are used in the *English Extension Stage 6 Draft Syllabus*.

OUTCOME CODING

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

In the *English Extension Stage 6 Draft Syllabus*, outcome codes indicate 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 6

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 Draft 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



for your information

The rationale describes the distinctive nature of the subject and outlines its relationship to the contemporary world and current practice. It explains the place and purpose of the subject in the curriculum, including:

- why the subject exists
- the theoretical underpinnings
- what makes the subject distinctive
- why students would study the subject
- how it contributes to the purpose of the Stage 6 curriculum
- how it prepares students for post-school pathways.



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COMMON RATIONALE

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 and visual 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 active, independent and lifelong learners, to work with each other 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 and enjoyment. 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 human experience and culture.

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 language experiences. The Stage 6 English Syllabus enables teachers to

draw on the methods of different theoretical perspectives and 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 the contexts of language usage to understand how meaning is shaped by a variety of social factors. As students' command of English continues to grow, they are able to question, assess, challenge and reformulate information and identify and clarify issues and solve problems. They 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 learning in their lives and careers.

ENGLISH EXTENSION 1 RATIONALE

The English Extension 1 course provides students who are accomplished in their use of English with the opportunity to extend their use of language in creative and critical ways. Through engaging with increasingly complex concepts through a broad range of literature 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 changing world.

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

ENGLISH EXTENSION 2 RATIONALE

The English Extension 2 course enables students who are accomplished in their use of English with the opportunity to further extend their use of language in critical and creative ways. They refine their skills in the composition process to compose a 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 express original ideas 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 language.

This course provides students with the opportunity to apply and extend research skills developed in the Year 11 English Extension 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 is essential at tertiary levels of study and in the workplace.

THE PLACE OF THE ENGLISH EXTENSION STAGE 6 DRAFT SYLLABUS IN THE K–12 CURRICULUM

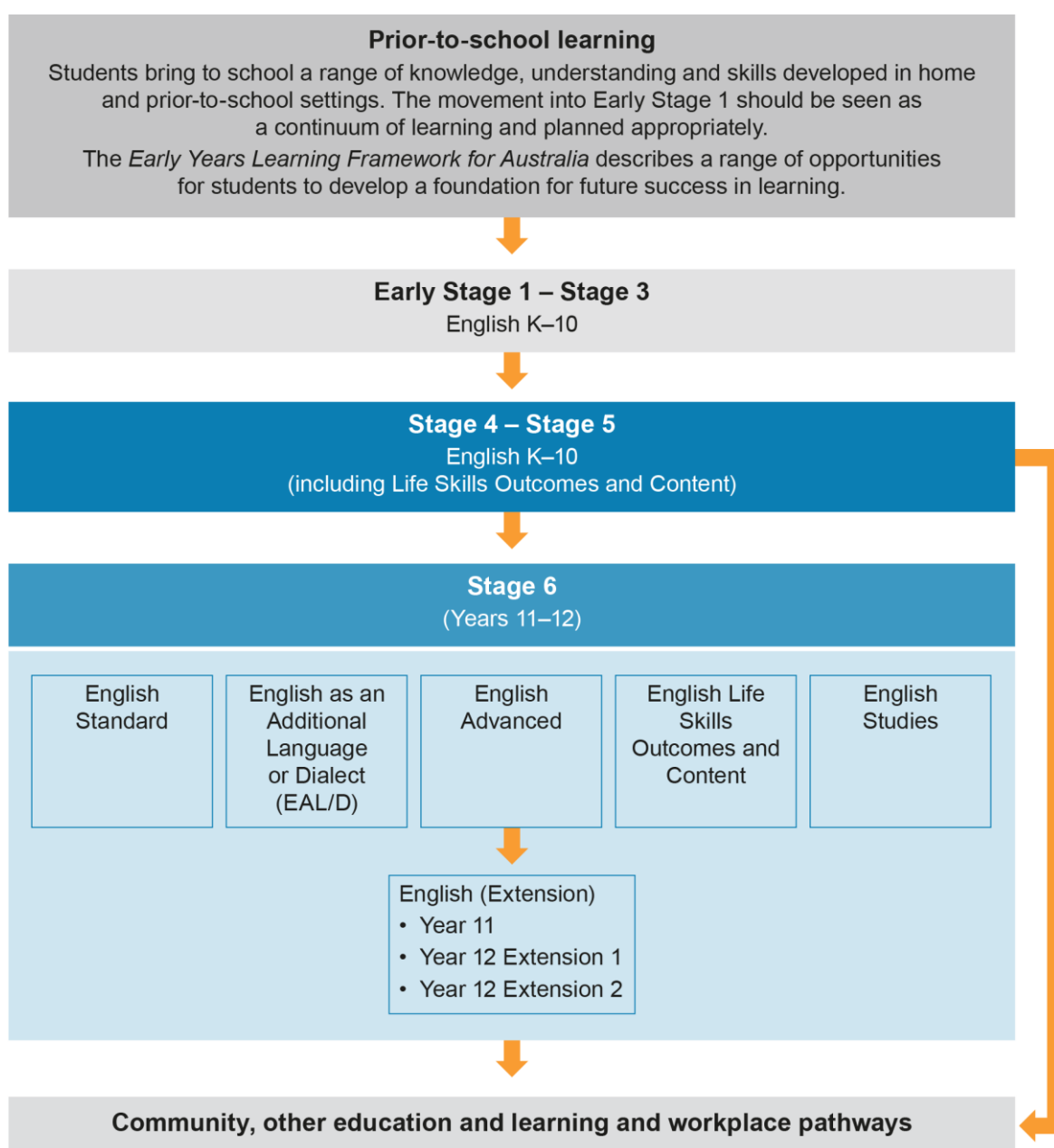


for your information

NSW syllabuses include a diagram that illustrates how the syllabus relates to the learning pathways in K–12. This section places the English Extension Stage 6 syllabus in the K–12 curriculum as a whole.



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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 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 as an Additional Language or Dialect (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, so as to enhance their personal, social, educational and vocational lives.

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



for your information

In NSW syllabuses, the aim provides a succinct statement of the overall purpose of the syllabus. It indicates the general educational benefits for students from programs based on the syllabus.

The aim, objectives, outcomes and content of a syllabus are clearly linked and sequentially amplify details of the intention of the syllabus.



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The study of English in Stage 6 enables students to analyse, understand, use, enjoy and appreciate how language is used to make meaning in ways that are imaginative, creative, interpretive, critical and powerful. They will value the English language in its various textual forms and become thoughtful and effective communicators in a diverse and changing society.

OBJECTIVES



for your information

In NSW syllabuses, objectives provide specific statements of the intention of a syllabus. They amplify the aim and provide direction to teachers on the teaching and learning process emerging from the syllabus. They define, in broad terms, the knowledge, understanding, skills, values and attitudes to be developed through study in the subject. They act as organisers for the intended outcomes.



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KNOWLEDGE, UNDERSTANDING AND SKILLS

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

- express understanding of the ways complex texts use language imaginatively, creatively, interpretively and critically to shape meaning
- craft language to 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

VALUES AND ATTITUDES

Students will 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



for your information

In NSW syllabuses, outcomes provide detail about what students are expected to achieve at the end of each Year in relation to the objectives. They indicate the knowledge, understanding and skills expected to be gained by most students as a result of effective teaching and learning. They are derived from the objectives of the syllabus.



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TABLE OF OBJECTIVES AND OUTCOMES – CONTINUUM OF LEARNING

Objective A Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to: <ul style="list-style-type: none"> express understanding of the ways complex texts use language imaginatively, creatively, interpretively and critically to shape meaning 		
Year 11 Extension course outcomes A student:	Year 12 Extension 1 course outcomes A student:	Year 12 Extension 2 course outcomes A student:
EE11-1 demonstrates and applies perceptive understanding of the complex relationships between texts, purposes, audiences and contexts, across a range of modes, media and technologies	EE12-1 demonstrates and applies insightful understanding of the complex, often subtle, relationships between texts, purposes, audiences and contexts, across a range of modes, media and technologies	EEX12-1 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, media and technologies

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

Objective C Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to: <ul style="list-style-type: none"> express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values 		
Year 11 Extension course outcomes A student:	Year 12 Extension 1 course outcomes A student:	Year 12 Extension 2 course outcomes A student:
EE11-3 thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between and among sophisticated texts EE11-4 develops skills in research methodology to undertake effective independent investigation	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	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

Objective D Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to: <ul style="list-style-type: none"> express understanding of how cultural, historical and social contexts are represented in critical and creative texts 		
Year 11 Extension course outcomes A student:	Year 12 Extension 1 course outcomes A student:	Year 12 Extension 2 course outcomes A student:
EE11-5 articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts	EE12-4 critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts	EEX12-4 undertakes extensive independent investigation to articulate a personal perspective that explores, challenges, speculates or evaluates a significant situation, event or idea

Objective E Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to: <ul style="list-style-type: none"> reflect on and evaluate their own processes of learning 		
Year 11 Extension course outcomes A student:	Year 12 Extension 1 course outcomes A student:	Year 12 Extension 2 course outcomes A student:
EE11-6 reflects on and assesses the development of independent learning gained through the processes of research and writing	EE12-5 reflects on and evaluates the development of own conceptual understanding and the independent and collaborative writing process	EEX12-5 evaluates and reflects on the composition process and the effectiveness of own published composition

COURSE STRUCTURE AND REQUIREMENTS



for your information

The following provides an outline of the Year 11 and Year 12 course structure and requirements for the *English Extension Stage 6 Draft Syllabus* with indicative hours, arrangement of content, and an overview of course content.



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	English Extension	Indicative hours
Year 11 course (60 hours)	Texts, Culture and Values	40
	Related research project	20
Text requirements	Students analyse, interpret and evaluate a range of texts. They also examine a key text from the past and its manifestations in one or more recent cultures. They explore, analyse and critically evaluate different examples of such manifestations in a range of contexts and media, including some of their own choosing.	

	English Extension 1	Indicative hours
Year 12 course (60 hours)	Common Module with elective options	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 will be required to study at least TWO related texts.	

	English Extension 2	Indicative hours
Year 12 course (60 hours)	The Composition Process Major Work Reflection Statement	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 **Year 11 Extension English** course students are required to:

- complete 60 indicative hours
- undertake ONE common module
- undertake ONE related independent research project.

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 authors and those that give insights into diverse experiences of Aboriginal and 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.

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

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

The selection of texts **should** give students experience of the following texts where 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 authors and those that give insights into diverse experiences of Aboriginal and Torres Strait Islander peoples
- a wide range of cultural, social and gender perspectives
- 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.

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

- complete the Year 11 Extension course as a prerequisite
- complete 60 indicative hours
- complete a Major Work and Reflection Statement
- document course work in a Major Work Journal.

The selection of texts will depend on the Major Work and will be appropriate to the purpose, audience and context of the composition. It is expected that texts will:

- be widely regarded as quality literature
- be drawn from prose fiction, drama, poetry, nonfiction, film, media, multimedia and digital texts
- have integrated modes of reading, writing, listening, speaking, viewing and representing.

ASSESSMENT



for your information

The key purpose of assessment is to gather valid and useful information about student learning and achievement. It is an essential component of the teaching and learning cycle. School-based assessment provides opportunities to measure student achievement of outcomes in a more diverse way than the HSC examination.

BOSTES continues to promote a standards-referenced approach to assessing and reporting student achievement. Assessment for, as and of learning are important to guide future teaching and learning opportunities and to give students ongoing feedback. These approaches are used individually or together, formally or informally, to gather evidence of student achievement against standards. Assessment provides teachers with the information needed to make judgements about students' achievement of outcomes.

Ongoing stakeholder feedback, analysis of BOSTES examination data and information gathered about assessment practices in schools has indicated that school-based and external assessment requirements require review and clarification. The HSC Reforms outline changes to school-based and HSC assessment practices to:

- make assessment more manageable for students, teachers and schools
- maintain rigorous standards
- strengthen opportunities for deeper learning
- provide opportunities for students to respond to unseen questions, and apply knowledge, understanding and skills to encourage in-depth analysis
- support teachers to make consistent judgements about student achievement.

Students with special education needs

Some students with special education needs will require adjustments to assessment practices in order to demonstrate what they know and can do in relation to syllabus outcomes and content. The type of adjustments and support will vary according to the particular needs of the student and the requirements of the assessment activity. Schools can make decisions to offer adjustments to coursework and school-based assessment.

Life Skills

Students undertaking Years 11–12 Life Skills courses will study selected outcomes and content. Assessment activities should provide opportunities for students to demonstrate achievement in relation to the outcomes, and to apply their knowledge, understanding and skills to a range of situations or environments.

The following general descriptions have been provided for consistency. Further advice about assessment, including in support materials, will provide greater detail.

Assessment for Learning	<ul style="list-style-type: none">• enables teachers to use formal and informal assessment activities to gather evidence of how well students are learning• teachers provide feedback to students to improve their learning• evidence gathered can inform the directions for teaching and learning programs.
Assessment as Learning	<ul style="list-style-type: none">• occurs when students use self-assessment, peer-assessment and formal and informal teacher feedback to monitor and reflect on their own learning, consolidate their understanding and work towards learning goals.
Assessment of Learning	<ul style="list-style-type: none">• assists teachers to use evidence of student learning to assess student achievement against syllabus outcomes and standards at defined key points within a Year or Stage of learning.
Formal assessment	<ul style="list-style-type: none">• tasks which students undertake as part of the internal assessment program, for example a written examination, research task, oral presentation, performance or other practical task• tasks appear in an assessment schedule and students are provided with sufficient written notification• evidence is gathered by teachers to report on student achievement in relation to syllabus outcomes and standards, and may also be used for grading or ranking purposes.
Informal assessment	<ul style="list-style-type: none">• activities undertaken and anecdotal evidence gathered by the teacher throughout the learning process in a less prescribed manner, for example class discussion, questioning and observation• used as part of the ongoing teaching and learning process to gather evidence and provide feedback to students• can identify student strengths and areas for improvement.
Written examination	<ul style="list-style-type: none">• a task undertaken individually, under formal supervised conditions to gather evidence about student achievement in relation to knowledge, understanding and skills at a point in time, for example a half-yearly, yearly or trial HSC examination• a task which may include one or more unseen questions or items, assessing a range of outcomes and content.



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English Extension 1 Draft Assessment Requirements

The draft guidelines for school-based assessment provide specific advice about the number of formal assessment tasks, course components and weightings, and the nature of task types to be administered in Year 11 and Year 12.

The components and weightings for Year 11 and Year 12 are mandatory.

Year 11

- There will be no more than 3 formal assessment tasks
- One task may be a formal written examination with a maximum weighting of 20%
- One task type must be a multimodal presentation about the independent related project with a maximum weighting of 50%.

Component	Weighting %
Knowledge and understanding of complex texts and of how and why they are valued	50
Skills in complex analysis, sustained composition and independent investigation	50
	100

Year 12

- There will be no more than 3 formal assessment tasks
- One task may be a formal written examination, eg a trial HSC, with a maximum weighting of 20%
- One task must be a creative presentation related to the elective studied.

Component	Weighting %
Knowledge and understanding of course content	50
Skills in responding to texts and communication of ideas appropriate to audience, purpose and context	50
	100

English Extension 1 Draft Examination Specifications

Sections
Section I – Core content One question with one or more parts based on the common module
Section II – Elective One sustained response

Changes from current examination specifications

In Section I, students focus on applying knowledge, understanding and skills to strengthen opportunities for deep learning of the core content.

In Section II, students focus on applying knowledge, understanding and skills to strengthen opportunities for deep learning of the elective.

A creative task is a mandatory internal assessment to give students opportunities to write creatively for authentic purposes.

HSC examination specifications will be reviewed following finalisation of the syllabuses.

Updated assessment and reporting advice will be provided when syllabuses are released.

The Assessment Certification Examination guide will be updated to align with the syllabus implementation.

English Extension 2 Draft Assessment Requirements

The draft guidelines for school-based assessment provide specific advice about the number of formal assessment tasks, course components and weightings, and the nature of task types to be administered in Year 12.

The components and weightings for Year 12 are mandatory.

Year 12

- There will be 3 formal assessment tasks.

Component	Weighting %
Skills in extensive independent investigation	50
Skills in sustained composition	50
	100

Task	Marks	Weighting %
Viva Voce Proposal	15	30
Reflection task	15	30
Journal with specified inclusions	20	40
	50	100

Updated assessment and reporting advice will be provided when syllabuses are released.

The Assessment Certification Examination guide will be updated to align with the syllabus implementation timeline.

CONTENT

For Kindergarten to Year 12 courses of study and educational programs are based on the outcomes and content of syllabuses. The content describes in more detail how the outcomes are to be interpreted and used, and the intended learning appropriate for each Year. In considering the intended learning, teachers will make decisions about the emphasis to be given to particular areas of content, and any adjustments required based on the needs, interests and abilities of their students.

The knowledge, understanding and skills described in the outcomes and content provide a sound basis for students to successfully transition to their selected post-school pathway.

LEARNING ACROSS THE CURRICULUM



for your information

NSW syllabuses provide a context within which to develop core skills, knowledge and understanding considered essential for the acquisition of effective, higher-order thinking skills that underpin successful participation in further education, work and everyday life including problem-solving, collaboration, self-management, communication and information technology skills.

BOSTES has described learning across the curriculum areas that are to be included in syllabuses. In Stage 6 syllabuses, the identified areas will be embedded in the descriptions of content and identified by icons. Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the BOSTES *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).

Knowledge, understanding, skills, values and attitudes derived from the learning across the curriculum areas will be included in BOSTES syllabuses, while ensuring that subject integrity is maintained.

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 🧑

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

- Civics and citizenship 🇦🇺
- Difference and diversity 🌍
- Work and enterprise ⭐



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Aboriginal and Torres Strait Islander histories and cultures 🖐️

The Stage 6 English curriculum recognises 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 consider involving local Aboriginal communities and/or appropriate knowledge holders in determining suitable resources, or to use Aboriginal or Torres Strait Islander authored or endorsed publications.

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 lists for each course.

Sustainability 🌱

Each of the Stage 6 English subjects provides 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 worldviews.

Critical and creative thinking ⚙️

Critical and creative thinking is an integral 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 develop critical thinking skills 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 Extension 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 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 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 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 develop understanding of the relative possibilities, limitations and consequences of using different forms of digital technologies to explore, interpret and create literary texts. They 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 understand and can express the relationships between 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 Stage 6 English curriculum. 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 Stage 6 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, training and 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 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 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 at Stage 6, 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 NSW Stage 6 English curriculum is designed 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 Stage 6 English, students 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 value difference and diversity in their everyday lives. Age, beliefs, gender, disability, sexuality, language, socioeconomic status and race are some of the factors that comprise difference and diversity. In Stage 6 English, students have the opportunity to study ways in which issues related to such differences and diversity are represented in sophisticated and 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 Stage 6 English are both critical for and integral to students' capacity to succeed in post-school education and careers. Stage 6 English further develops many of the key skills required for effective participation in work and higher learning environments, for working collaboratively and individually, and in acquiring, processing, assessing and communicating information, both orally and in a variety of textual forms. Through their study of Stage 6 English, students 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 give students 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.

ORGANISATION OF CONTENT

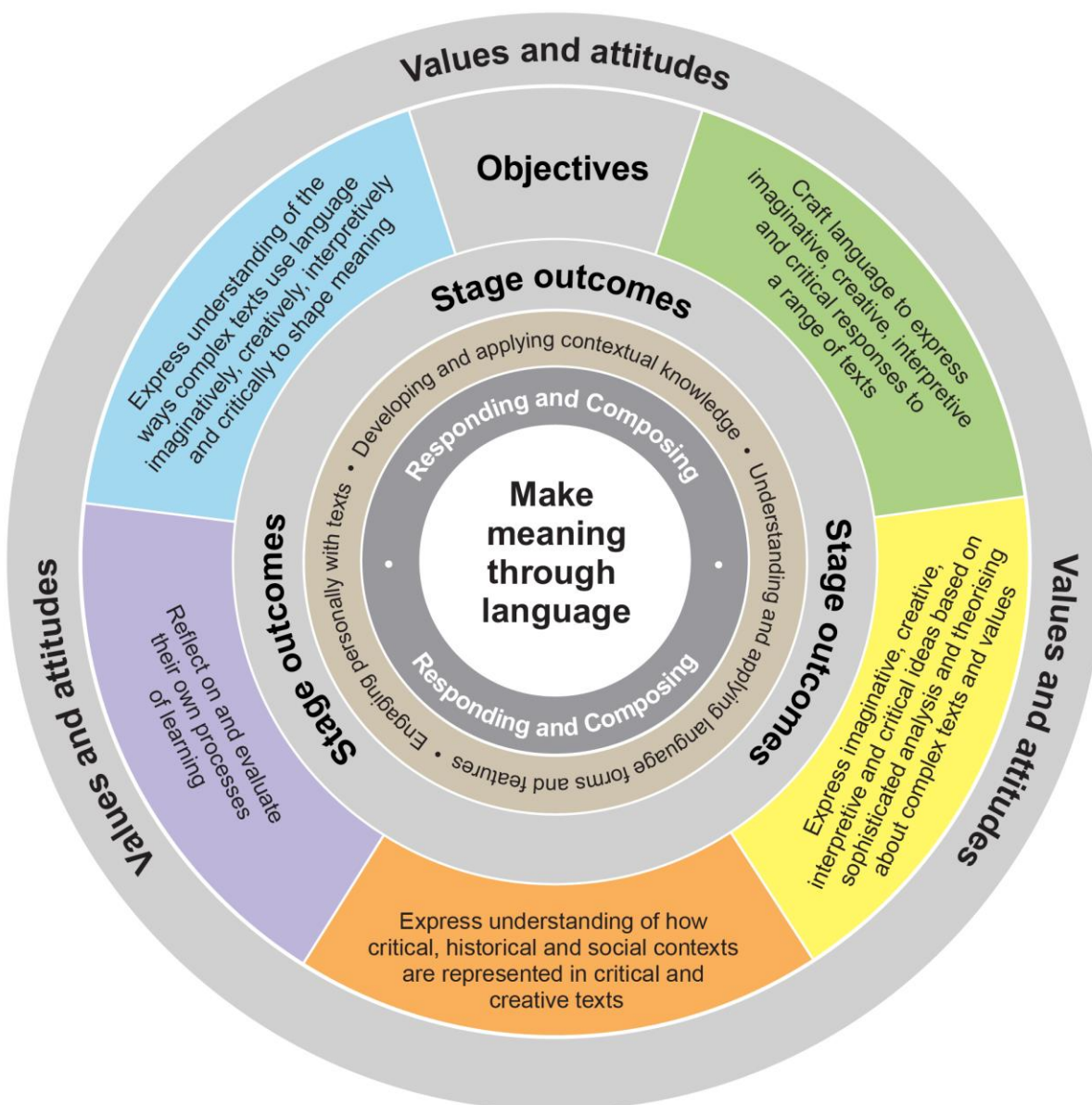


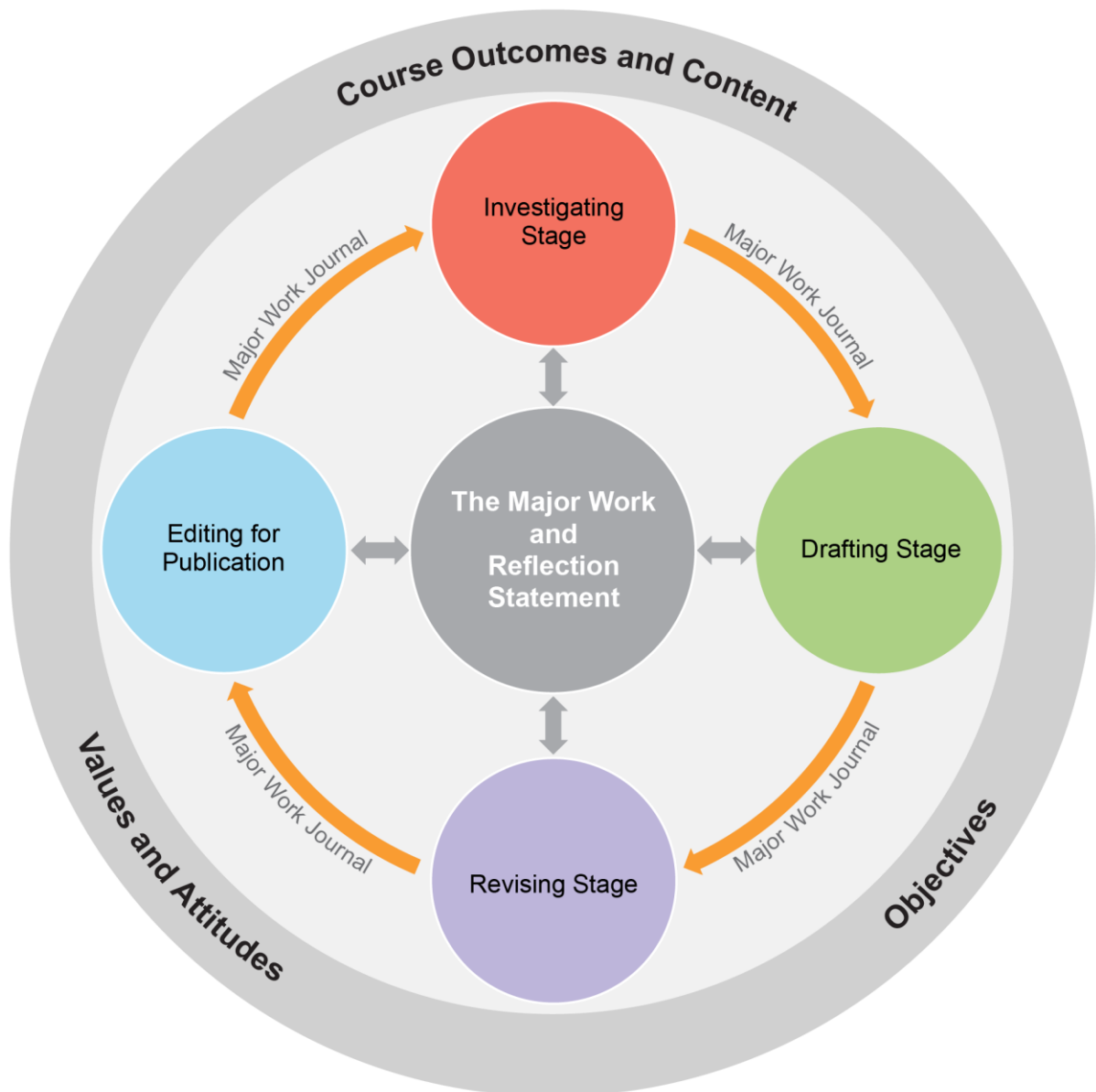
for your information

The following provides a diagrammatic representation of the relationships between syllabus content.



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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 the English K–10 Syllabus, 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.

In this syllabus, ‘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 generic terms ‘composer’ and ‘compose’ can be used in preference to ‘author’ and ‘create’ as used in the Australian curriculum. The use of the terms ‘composer’ and ‘compose’ does not preclude use of specific nomenclature such as ‘poet’, ‘writer’, ‘novelist’ or ‘playwright’ by teachers and students where appropriate.

ENGLISH EXTENSION 1 YEAR 11 COURSE CONTENT



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OBJECTIVE A

Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to express perceptive understanding of the ways complex texts use language imaginatively, creatively, interpretively and critically to shape meaning.

OUTCOME 1

A student:

- > demonstrates and applies perceptive understanding of the complex relationships between texts, purposes, audiences and contexts, across a range of modes, media and technologies EE11-1

CONTENT

Students:

Engage personally with texts

- appreciate and explore the dynamic 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 language forms and features 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 close study of texts, students will develop knowledge, understanding and skills in order to 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, 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 devices 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 close study of texts, students will 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 and among 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 close study of texts, students will 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 close study of texts, students will 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 protocols in the production of texts in order to protect Indigenous Cultural and Intellectual Property (ICIP) 🖐️
- 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

- re-imagine 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 close study of texts, students will develop knowledge, understanding and skills in order to reflect on and evaluate their own processes of learning.

OUTCOME 6

A student:

- > Reflects on and assesses the development of independent learning gained through the processes of research and writing 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 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 compositions ⚙️ ⚖️ 📖
- reflect on the extent to which independent and collaborative learning has helped to refine the writing process ⚙️ ⚖️ ⭐
- actively engage in the drafting, revising, refining and publishing processes of composition

YEAR 11 MODULE

MODULE A: TEXTS, CULTURE AND VALUES

Students explore the ways in which aspects and concerns of texts from the past have been carried forward 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 later 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 Texts, Culture and Values.

ENGLISH EXTENSION 1 YEAR 12 COURSE CONTENT



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OBJECTIVE A

Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to use language to express understanding of the ways complex texts use language imaginatively, creatively, interpretively and critically to shape meaning.

OUTCOME 1

A student:

- > demonstrates and applies insightful understanding of the complex, often subtle, relationships between texts, purposes, audiences and contexts, across a range of modes, media and technologies EE12-1

CONTENT

Students:

Engage personally with texts

- appreciate and examine the dynamic 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 close study of texts, students will develop knowledge, understanding and skills in order to 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 devices 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 their understanding of evolving literary conventions ⚙️📺
- critically evaluate the ways in which voice and point of view can be used in a range of complex texts to shape meaning and evoke particular responses 🖐️🌀⚙️

OBJECTIVE C

Through responding to and composing a wide range of texts and through the close study of texts, students will 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' 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 close study of texts, students will 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 Torres Strait Islander peoples 🖐️🌐🗣️

Respond to and compose texts

- strategically use textual evidence to support arguments critically analysing perspectives, including 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 close study of texts, students will develop knowledge, understanding and skills in order to learn and reflect on their learning through their study of English.

OUTCOME 5

A student:

- > reflects on and evaluates the development of own conceptual understanding and the independent and collaborative writing 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 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, compositions and presentations ⚙️ ⭐
- critically engage in the drafting, revising, refining and publishing processes of composition ⚙️ ⭐

COMMON MODULE

LITERARY WORLDS

In this module students explore worlds created through literary texts. They investigate, experiment with and evaluate the ways literary texts represent and illuminate the complexity of individual and collective lives in these 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 examine, analyse and critically evaluate textual representations of the experiences of others; 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 their personal 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 prescribed texts from the prescribed list, with at least two being print texts.

ENGLISH EXTENSION 2 YEAR 12 COURSE CONTENT



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OBJECTIVE A

Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to use language to express understanding of the ways complex texts use language imaginatively, creatively, interpretively and critically to shape meaning.

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, media and technologies 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 close study of texts, students will develop knowledge, understanding and skills in order to craft language to 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 forms and features purposefully to effectively communicate complex ideas, creating textual integrity in their own composition ⚙️

Respond to and compose texts

- experiment with language, forms and stylistic codes and conventions to craft a substantial composition ⚙️ 📖

OBJECTIVE C

Through responding to and composing a wide range of texts and through the close study of texts, students will 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 close study of texts, students will 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 situation, event or idea EEX12-4

CONTENT

Students:

Engage personally with texts

- document in a journal the development of a personal perspective 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 protocols in the production of texts in order to protect Indigenous Cultural and Intellectual Property (ICIP) 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 close study of texts, students will develop knowledge, understanding and skills in order to reflect on and evaluate their own processes of learning.

OUTCOME 5

A student:

- > evaluates and reflects on the composition process and the effectiveness of 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 writing 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 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 re-imagine throughout the composition process.

The investigating stage

Students will:

- 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, including concept mapping
- research the craft of their chosen form, representations of their concept and content in a range of texts, including 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 a detailed action plan with milestones for each stage of the writing process

The drafting stage

Students will:

- 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 will:

- 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 correctly formatted bibliography for the works cited and examined in the Reflection Statement

Editing for publication

Students will:

- 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 tasks.

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 and included as the final page of the journal. Evidence at each stage is a minimum requirement. It is expected that students will use the journal to record the recursive and iterative creative 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 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 and evaluative reflection
- drafts of experimentation with structure, point of view and evaluation of these drafts in the light of audience, purpose and context.
- summaries and notes about the exploration of the concept, such as academic journals, digital texts and reference material
- extracts of student's drafts with reasons for changes and critical questions from peers and teachers
- extracts of revisions of the Major Work and the Reflection Statement with reasons for the changes
- a developing bibliography for the Reflection Statement
- examples of student's final edits, including proofreading for grammar and control of language
- reflection on how the editing process has contributed to the quality of the published major work.

MAJOR WORK

The Major Work consists of an extended composition that demonstrates mastery of the composition process and a Reflection Statement that reflects on and evaluates the creative process of completing an extended 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.

In addition, students articulate a proposal during their Viva Voce Assessment that explains their concept, how their idea has been conceived from their Stage 6 course work and how their chosen form shapes meaning to engage a specific audience. They also express understanding of the challenges that they manage as they craft their chosen form.

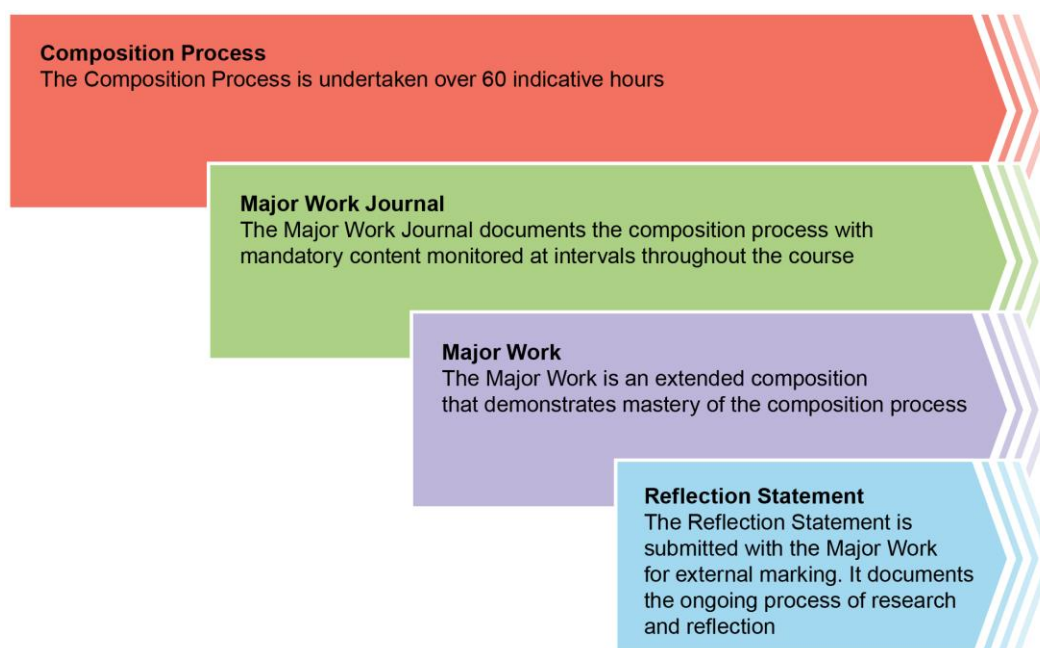
The processes of composition are recorded in the student's Major Work Journal and monitored by the teacher. The journal is an on-going record, evaluation and reflection on the creative, investigative and drafting process and the realisation of an extended composition.

REFLECTION STATEMENT

A 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
- analysis of the relationships between concept, structure, technical and language features
- 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 Extension 1 courses.
- 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



for your information

The glossary explains terms that will assist teachers in the interpretation of the subject. The glossary will be based on the NSW English K–10 glossary and the Australian curriculum senior secondary years Literature glossary.



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**Indicates new or updated glossary terms*

Glossary term	Definition
Aboriginal Cultural Protocols*	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.
Aboriginal English	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).
active listening	A formal listening technique that develops communication skills through the processes of understanding information, remembering and retaining it and responding appropriately.
active voice	(see voice)
adjective	A word class that describes a noun to add extra meaning. Different types of adjectives include: <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	A word class that modifies: <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.' In English many adverbs have an <i>-ly</i> ending.

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	<p>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.</p>
allegory	<p>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.</p>
alliteration	<p>The recurrence, in close succession, of the same consonant sounds 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.</p>
allusion	<p>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.</p>
alphabetic principle	<p>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.</p>
alternative readings	<p>Interpretations of a text that vary from the most widely understood or traditional interpretations. For example, <i>Wuthering Heights</i> is traditionally read as a novel about intense human relationships but contemporary alternative readings include a political reading (seeing it as a novel of social class and bourgeois exploitation in Victorian England) and a gendered reading (seeing it as a novel of gender stereotypes).</p>
analogy	<p>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.</p>
animation	<p>A simulation of movement created by displaying a series of pictures, or frames, for example a cartoon.</p>

Glossary term	Definition
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 (')	A punctuation marker used to: <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</i>, <i>his</i>, <i>its</i>, <i>theirs</i>, <i>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 ...'.
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 (the) or a non-specific person or thing (a, an). <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 such as <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.

Glossary term	Definition
body language	A form of nonverbal 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.
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 'The child <i>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	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.

Glossary term	Definition
cohesive links	Those language features that help to develop unity within a text. Cohesion can involve referring words such as pronouns, for example ' <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'.
collaborative learning	An approach to teamwork that enables students to combine their individual skills and resources to generate creative solutions to problems.
collocation*	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'.
colloquial	Informal expression of language, characteristic of speech and often used in informal writing. The register of everyday speech.
colon (:)	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.
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 '<i>Children, who cannot lift such heavy weights, will not be allowed to participate</i>', '<i>Children who cannot lift such heavy weights will not be allowed to participate</i>'. to separate words, phrases or numbers in a series, for example '<i>Children like to eat apples, bananas, oranges and watermelons</i>'.
command (or imperative)	A sentence that gives direction or seeks an active response, for example ' <i>Leave now!</i> ', ' <i>Go!</i> ' 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)
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.

Glossary term	Definition
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.
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</i>, <i>or</i>, <i>but</i> • subordinating conjunctions introduce certain kinds of subordinate clauses. They include words like <i>that</i>, <i>whether</i> (or <i>if</i>), <i>while</i>, <i>after</i>, <i>when</i>, <i>because</i>, <i>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</i>, <i>second</i>, <i>next</i> • causal – to show cause and effect, for example <i>because</i>, <i>for</i>, <i>so</i> • additive – to add information, for example <i>also</i>, <i>besides</i>, <i>furthermore</i> • comparative – for example <i>rather</i>, <i>alternatively</i> • conditional/concessive – to make conditions or concession, for example <i>yet</i>, <i>although</i> • clarifying – for example <i>in fact</i>, <i>for example</i>.

Glossary term	Definition
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. They include conjunctions such as <i>and</i> , <i>or</i> , <i>either/neither</i> , <i>but</i> , <i>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.
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.

Glossary term	Definition
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 (oo, ea). Consonant digraphs have two consonants (sh, th). Vowel/consonant digraphs have one vowel and one consonant (er, ow).
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.
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').
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, such as television, the internet, radio and email, that communicates with large numbers of people. Much electronic media will be interactive.

Glossary term	Definition
ellipsis	<p>Ellipsis is the omission of words where:</p> <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.)
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!

Glossary term	Definition
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.
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.

Glossary term	Definition
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, was, were, one, they, watch, many, through</i> .
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, 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.

Glossary term	Definition
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. So, 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.
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 (ICIP) *	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.

Glossary term	Definition
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 patterns.
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.
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, nonverbal 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.

Glossary term	Definition
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 such as 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	A synthesis of language, thinking and contextual practices through which meaning is shaped. 'Effective literacy is intrinsically purposeful, flexible and dynamic' (J Dawkins 1991, <i>Australia's Language: The Australian Literacy and Language Policy</i> , AGPS, Canberra) and involves interactions in a range of modes and through a variety of media.
literary texts	Texts that fall within the definition or accepted class of literature.
literature	Literally means anything written, but the term is generally associated with works of imagination, fictional and nonfictional. 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.

Glossary term	Definition
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').
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</i> , <i>always</i> , <i>must</i>) to low modality (for example <i>might</i> , <i>could</i> , <i>perhaps</i> , <i>rarely</i>). Modality is expressed linguistically in choices for modal verbs (for example <i>can</i> , <i>may</i> , <i>must</i> , <i>should</i>), modal adverbs (for example <i>possibly</i> , <i>probably</i> , <i>certainly</i> , <i>perhaps</i>), modal nouns (for example <i>possibility</i> , <i>probability</i> , <i>certainty</i>) and modal adjectives (for example <i>likely</i> , <i>possible</i> , <i>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, such as sound, print, image and gesture (see language modes).

Glossary term	Definition
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 such as <i>could</i>, <i>may</i>, <i>should</i>, <i>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, such as 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.
narrative	A story of events or experiences, real or imagined. Narrative includes the story (what is narrated) and the discourse (how it is narrated).
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.

Glossary term	Definition
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 <i>common</i> nouns, for example <i>girl, classroom, 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, Wagga Wagga, Olympic Games</i>. Nouns used to name a group of things are known as <i>collective</i> nouns, for example <i>crowd, swarm, 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, love, wonder</i>. <i>Pronouns</i> are words like <i>I, you, them, hers</i> that are used in place of a noun (see pronoun).
noun groups	<p>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</i> is for sale'. Noun groups can also include adjectival phrases and adjectival clauses, for example '<i>The house with the broken windows</i> is for sale', '<i>The house that we saw yesterday</i> is for sale'. A noun group can consist of two or more nouns, '<i>Boys and girls</i> come out to play', '<i>Jenny, the oldest child</i>, came into the room'.</p>
noun–pronoun agreement	<p>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</i> was looking for <i>his</i> father in the supermarket'. 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.</p>
number	<p>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.</p>
object	<p>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 '<i>The girl</i> threw <i>the ball</i>'. (She threw what? Answer: the ball.)</p>
onomatopoeia	<p>The formation of a name or word by imitating the sound associated with the object designated.</p>
onset/rime	<p>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).</p>

Glossary term	Definition
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.
phonological knowledge	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: <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).

Glossary term	Definition
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. They include devices such as 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, such as 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>
positioning	<p>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.</p>
predictable text	<p>Texts that are easily navigated and read by beginning readers because they contain highly regular features such as 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.</p>

Glossary term	Definition
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 ' <i>She ran into the garden</i> ', ' <i>He is available from nine o'clock</i> '.
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</i>, <i>it</i>, <i>they</i>, <i>you</i>, <i>we</i> demonstrative pronouns indicate a thing or things, for example <i>this</i>, <i>these</i>, <i>that</i>, <i>those</i> possessive pronouns refer to the belonging of one thing, person, etc, to another, for example <i>his</i>, <i>theirs</i>, <i>yours</i>, <i>mine</i> interrogative pronouns represent the things that we are asking questions about, for example <i>who</i>, <i>whom</i>, <i>what</i>, <i>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 '<i>Jack and Jill love each other</i>', '<i>The footballers were blaming one another</i>' indefinite pronouns do not refer to any specific person, thing or amount, for example <i>all</i>, <i>another</i>, <i>any</i>, <i>anybody/anyone</i>, <i>anything</i>, <i>each</i>, <i>everybody/everyone</i>, <i>everything</i>, <i>few</i>, <i>many</i>, <i>nobody</i>, <i>none</i>, <i>one</i>, <i>several</i>, <i>some</i>, <i>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</i>, <i>whom</i>, <i>whose</i>, <i>which</i>, <i>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.

Glossary term	Definition
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.
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.

Glossary term	Definition
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.
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.
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.

Glossary term	Definition
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 such as 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.
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 / m / a / t /.
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.

Glossary term	Definition
sentence	<p>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:</p> <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 such as 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.
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'.

Glossary term	Definition
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, such as 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.
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</i> was barking', 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.

Glossary term	Definition
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 were not home' (as opposed to 'They was 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>Revolting 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).
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)'.

Glossary term	Definition
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, Dr Singh, Johnno, Sir, 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, secondly, thirdly, finally</i> add information, for example <i>in addition, furthermore, in the same way</i> show causes and results, for example <i>so, therefore, for that reason, accordingly, as a consequence</i> introduce conditions or concessions, for example <i>on the other hand, however, nevertheless, 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
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
theoretical perspectives and models	<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>

Glossary term	Definition
tone	<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.
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 such as 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 lowercase 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 such as those of organisations, titles, countries • indicate the beginning of a sentence or the initial letter of a proper noun.

Glossary term	Definition
value systems	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.
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 such as placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle.

Glossary term	Definition
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 such as symbol, colour, scene and frame composition, setting and landscape, lighting and the use of editing.
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 such as 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 (such as 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.

Glossary term	Definition
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.
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.