

ENGLISH			
By the end of Year 3	By the end of Year 5	By the end of Year 7	By the end of Year 9
<p>Speaking and listening</p> <p>Speaking and listening involve using oral, aural and gestural elements to interpret and construct texts that achieve purposes in familiar contexts.</p> <ul style="list-style-type: none"> The purpose of speaking and listening includes exchanging information, sharing and exploring ideas, entertaining, supporting relationships, giving opinions and getting things done <i>e.g. sharing a recount can be entertaining.</i> Speakers can adopt different roles in formal and informal situations <i>e.g. speaking with a friend, compared with talking to the school principal.</i> Spoken texts are different from written texts <i>e.g. an oral recount can use informal language compared with a written recount, which uses more formal language.</i> Statements, questions and commands contribute to making and clarifying meaning during discussions and conversations. Words and phrasing, volume and pitch can add interest and emphasis, clarify meaning and be monitored by listeners. Nonverbal elements, including body language, facial expressions and gestures, add interest and emphasis, clarify meaning and are monitored by listeners <i>e.g. facial expressions add meaning to spoken texts.</i> Active listeners identify main ideas and information, show interest and respond. In presentations, speakers make meaning clear by sequencing ideas and information and using visual aids, including objects and pictures <i>e.g. using a toy from home as a prop during a morning talk.</i> Conventions for turn-taking and interruption are influenced by the context <i>e.g. use of "excuse me" when speaking to an adult.</i> Speakers and listeners use a number of strategies to make meaning, including identifying purpose, activating prior knowledge, responding, questioning, identifying main ideas, monitoring, summarising and reflecting. 	<p>Speaking and listening</p> <p>Speaking and listening involve using oral, aural and gestural elements to interpret and construct texts that achieve purposes in personal and community contexts.</p> <ul style="list-style-type: none"> The purpose of speaking and listening includes informing, presenting simple arguments, negotiating relationships and transactions, and seeking opinions of others <i>e.g. talking to the teacher about a task may involve negotiation.</i> Speakers can adopt different roles, and make language choices appropriate to the level of formality <i>e.g. presenting an oral information report requires the use of subject-specific vocabulary.</i> Spoken texts have different structures from those of written texts <i>e.g. spoken texts are often interactive.</i> Statements, questions and commands generate and maintain discussions and conversations. Words and phrasing, modulation of volume, pitch, pronunciation and pace enhance expression of ideas, can be adjusted to match the purpose, audience and context, and are monitored by listeners. Nonverbal elements, including body language, facial expressions and gestures, enhance expression of ideas, can be adjusted to match the audience, purpose and situation of a text, and are monitored by listeners <i>e.g. increased volume shows authority when giving a command, compared with use of a whisper to build suspense in storytelling.</i> Active listeners identify the topic, main ideas and opinions, retell information accurately, ask clarifying questions and volunteer information. In presentations, speakers make meaning clear through the selection and sequencing of ideas and information and the use of visual aids as support <i>e.g. a poster can be used to support a presentation.</i> Conventions for turn-taking and interruption are used differently, depending on the context <i>e.g. a presentation to the class, compared with buying an item at a shop.</i> Speakers and listeners use a number of strategies to make meaning, including identifying purpose, activating prior knowledge, responding, questioning, identifying main ideas, monitoring, summarising and reflecting. 	<p>Speaking and listening</p> <p>Speaking and listening involve using oral, aural and gestural elements to interpret and construct texts that achieve purposes across wider community contexts.</p> <ul style="list-style-type: none"> The purpose of speaking and listening includes advancing opinions, discussing, persuading others to a point of view, influencing transactions, and establishing and maintaining relationships <i>e.g. debating or discussing a current topic from a particular viewpoint can persuade others.</i> Speakers use their assumptions about the characteristics of listeners to engage their interest and attention <i>e.g. public speaking compared with playground conversation.</i> Spoken texts have different structures from written texts but can also be written and recorded <i>e.g. a monologue can be written in note form before a performance and can be used for reference.</i> Statements, questions and commands can use language that positions and represents ideas and information. Words and phrasing, syntax, cohesion, repetition, pronunciation, pause, pace, pitch and volume establish mood, signal relationships, create effect and are monitored by listeners. Nonverbal elements, including facial expressions, gestures and body language, establish mood, signal relationships, create effect and are monitored by listeners. Active listeners identify ideas and issues from others' viewpoints and clarify meanings to justify opinions and reasoning. <i>e.g. making use of a hyperlink in a PowerPoint presentation.</i> Speakers and listeners use a number of strategies to make meaning, including identifying purpose, activating prior knowledge, responding, questioning, identifying main ideas, monitoring, summarising and reflecting. 	<p>Speaking and listening</p> <p>Speaking and listening involve using oral, aural and gestural elements to interpret and construct texts that achieve purposes across local, national and global contexts.</p> <ul style="list-style-type: none"> The purpose of speaking and listening includes examining issues, evaluating opinions, convincing others, and managing relationships and transactions <i>e.g. examining an issue through an extended presentation; presenting a persuasive speech.</i> Speakers make assumptions about listeners to position and promote a point of view, and to plan and present subject matter <i>e.g. humour and drama are used as devices to persuade listeners as well as to entertain.</i> Spoken texts have a range of structures and can be delivered in a number of mediums <i>e.g. recorded speech on a DVD or in a radio play.</i> Statements, questions (including rhetorical questions) and commands can be used to identify the main issues of a topic and sustain a point of view. Words and phrasing, pronunciation, pause, pace, pitch and intonation express meaning, establish mood, signal relationships and are monitored by listeners. Nonverbal elements, including body language, facial expressions, gestures and silence, express meaning, establish mood, signal relationships and are monitored by listeners. Active listeners monitor responses, clarify and paraphrase meanings, and integrate ideas relevant to a line of reasoning in their own responses. In presentations, speakers make meaning clear by organising subject matter, and by selecting resources that support the role they have taken as the speaker and the relationship they wish to establish with the audience <i>e.g. a segment from a documentary is used to enhance a formal presentation.</i> Speakers and listeners use a number of strategies to make meaning, including identifying purpose, activating prior knowledge, responding, questioning, identifying main ideas, monitoring, summarising and reflecting.

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<p>Reading and viewing</p> <p>Reading and viewing involve using a range of strategies to interpret and appreciate written, visual and multimodal texts in familiar contexts.</p> <ul style="list-style-type: none"> Purposes for reading and viewing are identified and are supported by the selection of texts based on an overview that includes titles, visuals and headings <i>e.g. selecting an information book for a report about spiders compared with selecting a picture book when reading for enjoyment.</i> Readers and viewers make connections between their prior knowledge and the subject matter of the text <i>e.g. pet lovers bring specific vocabulary and related ideas to stories about dogs.</i> Words, groups of words, visual resources and images elaborate ideas and information, and portray people, characters, places, events and things in different ways. Reading fluency is supported by the use of decoding strategies, recognition of high-frequency words, prediction and self-correction, including pausing, re-reading words and phrases and reading on, in combination with a developing vocabulary and prior knowledge of subject matter. Comprehension involves using language elements and contextual cues to interpret, infer from and evaluate familiar texts <i>e.g. Once upon a time — a contextual cue that signals a fairytale.</i> Unfamiliar words and their meanings are decoded using knowledge of grapho-phonetic, syntactic and semantic systems <i>e.g. simple tense: -ed, -ing; plural endings: -es; -ies.</i> Readers and viewers use a number of active comprehension strategies to interpret texts, including activating prior knowledge, predicting, questioning, identifying main ideas, inferring, monitoring, summarising and reflecting. 	<p>Reading and viewing</p> <p>Reading and viewing involve using a range of strategies to interpret and appreciate written, visual and multimodal texts in personal and community contexts.</p> <ul style="list-style-type: none"> Purposes for reading and viewing are identified and are supported by the selection of texts based on an overview that includes skimming and scanning titles, visuals, headings, font size, tables of contents, indexes and lists <i>e.g. selecting an appropriate website from a list of different resources to support a task.</i> Readers and viewers draw on their prior knowledge of language and texts when engaging with a text <i>e.g. readers familiar with newspapers will bring understandings about the way news reports are written.</i> Words, groups of words, visual resources and images can be included or excluded to elaborate ideas and information and to portray people, characters, places, events and things in different ways. Reading fluency is supported by the use of decoding strategies, prediction, monitoring meaning and self-correction, in combination with a developing vocabulary and prior knowledge of subject matter <i>e.g. by pausing, re-reading words and phrases, and reading on when meaning is interrupted.</i> Comprehension involves using language elements and contextual cues to interpret, infer from and evaluate texts in personal and community contexts <i>e.g. connecting pronouns to the nouns to which they refer.</i> Unfamiliar words and their meanings are decoded using the integration of the three cueing systems (grapho-phonetic, syntactic and semantic), small meaning units and base words <i>e.g. tele is a small meaning unit meaning “distant, from afar” — television, telephone port is a base word meaning “carry” — portable, import, transport.</i> Readers and viewers use a number of active comprehension strategies to interpret texts, including activating prior knowledge, predicting, questioning, identifying main ideas, inferring, monitoring, summarising and reflecting. 	<p>Reading and viewing</p> <p>Reading and viewing involve using a range of strategies to interpret, evaluate and appreciate written, visual and multimodal texts across wider community contexts.</p> <ul style="list-style-type: none"> Purposes for reading and viewing are identified and are supported by an evaluation of texts based on an overview that includes skimming and scanning titles, visuals, headings and subheadings, font size, tables of contents, indexes and glossaries <i>e.g. selecting a credible text to support a position.</i> Readers and viewers draw on their prior knowledge, knowledge of language elements and point of view when engaging with a text <i>e.g. a student from a non-Western culture may have a different perspective on a character’s actions in an Australian story.</i> Words, groups of words, visual resources and images can persuade an audience to agree with a point of view by portraying people, characters, places, events and things in different ways. Reading fluency is supported through monitoring meaning and applying self-correction, in combination with a developing vocabulary and prior knowledge of subject matter. Comprehension involves drawing on knowledge of the subject matter and contextual cues to interpret, infer from and evaluate texts in community contexts <i>e.g. a student’s familiarity with swimming may enable a deeper comprehension of the subject matter in a sports magazine.</i> Words and their meanings are decoded by synchronising the use of the cueing systems (grapho-phonetic, semantic and syntactic) and by using knowledge of base words, prefixes and suffixes <i>e.g. the prefix mega- changes the meaning of a word: megastore, megaphone and megabyte.</i> Readers and viewers use a number of active comprehension strategies to interpret texts, including activating prior knowledge, predicting, questioning, identifying main ideas, inferring, monitoring, summarising and reflecting. 	<p>Reading and viewing</p> <p>Reading and viewing involve using a range of strategies to interpret, analyse and appreciate written, visual and multimodal texts across local, national and global contexts.</p> <ul style="list-style-type: none"> Purposes for reading and viewing are identified and are supported by an analysis of texts based on an overview that includes skimming and scanning titles, visuals, headings and subheadings, font size, tables of contents, indexes, glossaries, topic sentences and references <i>e.g. identifying one text as more appropriate than another, based on subject matter.</i> Readers and viewers draw on their prior knowledge, knowledge of language elements, points of view, beliefs and cultural understandings when engaging with a text <i>e.g. a student who has experienced loss might empathise with a character in a poem or novel who has also experienced loss.</i> Words, groups of words, visual resources and images can position an audience by presenting ideas and information and portraying people, characters, places, events and things in particular ways. Reading fluency is supported through monitoring vocabulary and its meaning across different contexts. Comprehension involves drawing on knowledge of the subject matter, contextual cues and intertextuality to interpret, infer from and evaluate texts in local, national or global contexts <i>e.g. intertextuality involves recognising familiar ideas presented in texts — for example, that “good” usually overcomes “evil” in a narrative.</i> Words and their meanings are decoded by using a range of spelling strategies and knowledge. Readers and viewers use a number of active comprehension strategies to interpret texts, including activating prior knowledge, predicting, questioning, identifying main ideas, inferring, monitoring, summarising and reflecting.

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<p>Writing and designing</p> <p>Writing and designing involve using language elements to construct literary and non-literary texts for familiar contexts.</p> <ul style="list-style-type: none"> The purpose of writing and designing includes reporting and conveying simple messages and information <i>e.g. writing an information report on a given topic.</i> Writers and designers can adopt different roles for different audiences <i>e.g. writing an email to a friend compared with writing an invitation.</i> Words and phrases, symbols, images and audio have meaning. Text users make choices about grammar and punctuation. Common spelling patterns of monosyllabic words, two-syllable words and high-frequency words, are used to spell familiar and unfamiliar words <i>e.g. monosyllabic words: sharp, crown, green; two-syllable words: playing, sunny; high-frequency words: the, was.</i> Writers and designers use a number of active writing strategies, including planning, drafting, revising, editing, proofreading, publishing and reflecting, and by referring to authoritative sources <i>e.g. referring to wall charts, dictionaries and a variety of spelling resources and strategies to help with editing and proofreading.</i> Writers and designers use correct formation, entries, exits and joins of Queensland Modern Cursive script. 	<p>Writing and designing</p> <p>Writing and designing involve using language elements to construct literary and non-literary texts for audiences in personal and community contexts.</p> <ul style="list-style-type: none"> The purpose of writing and designing includes entertaining, informing and describing <i>e.g. designing a comic strip to entertain.</i> Writers and designers can adopt different roles, and make language choices appropriate to the audience <i>e.g. writing an information report using subject-specific vocabulary.</i> Words and phrases, symbols, images and audio affect meaning and interpretation. Text users make choices about grammar and punctuation, to make meaning. Sound, visual and meaning patterns, including word functions, are used to spell single-syllable and multisyllable words <i>e.g. doubling consonant at syllable break: begin, beginning; changing y to i: famil-y, famil-ies.</i> Writers and designers use a number of active writing strategies, including planning, drafting, revising, editing, proofreading, publishing and reflecting and by referring to authoritative sources <i>e.g. working with a partner to proofread each other's texts.</i> Fluent handwriting using Queensland Modern Cursive script has uniform slope, size and spacing. 	<p>Writing and designing</p> <p>Writing and designing involve using language elements to construct literary and non-literary texts for audiences across wider community contexts.</p> <ul style="list-style-type: none"> The purpose of writing and designing includes evoking emotion, persuading and informing <i>e.g. writing an advertisement to promote a school concert.</i> Writers and designers establish roles, make assumptions about their audience and position them through language choices <i>e.g. assumptions about the readership of a newspaper are evident in the language choices in a letter to the editor.</i> Words and phrases, symbols, images and audio affect meaning and position an audience <i>e.g. This was a tragic incident. — tragic positions the audience to feel sympathy.</i> Text users make choices about grammar and punctuation, to establish meaning. Knowledge of word origins and sound and visual patterns, including base words, prefixes and suffixes, syntax and semantics, is used by writers and designers when spelling. Writers and designers use a number of active writing strategies, including planning, drafting, revising, editing, proofreading, publishing and reflecting, and by referring to authoritative sources <i>e.g. making changes after receiving feedback.</i> 	<p>Writing and designing</p> <p>Writing and designing involve using language elements to construct literary and non-literary texts for audiences across local, national and global contexts.</p> <ul style="list-style-type: none"> The purpose of writing and designing includes parodying, analysing and arguing <i>e.g. writing a film review.</i> Writers and designers establish and maintain roles and relationships by recognising the beliefs and cultural background of their audience, and by making specific language choices <i>e.g. subject matter of a feature article in a magazine designed by students reflects an understanding of the audience.</i> Words and phrases, symbols, images and audio affect meaning and establish and maintain roles and relationships to influence an audience <i>e.g. a PowerPoint presentation uses audio techniques to enhance the presentation and maintain audience interest.</i> Text users make choices about grammar and punctuation, to affect meaning <i>e.g. active voice changes the subject and the focus.</i> Writers and designers draw on their knowledge of word origins, sound and visual patterns, syntax and semantics to spell. Writers and designers use a number of active writing strategies, including planning, drafting, revising, editing, proofreading, publishing and reflecting, and by referring to authoritative sources <i>e.g. using a graphic organiser to plan an exposition.</i>

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<p>Language elements</p> <p>Interpreting and constructing texts involve exploring and using grammar, punctuation, vocabulary, audio and visual elements, in print-based, electronic and face-to-face modes (speaking and listening, reading and viewing, writing and designing) in familiar contexts.</p> <ul style="list-style-type: none"> • Statements provide information; questions seek information; commands give orders; and exclamations emphasise or express emotions. • A sentence can be a single clause or a combination of clauses e.g. <i>Kathy drew a picture. — a sentence containing a single clause</i> <i>Kathy drew a picture and gave it to her teacher. — a sentence containing a combination of clauses.</i> • Text connectives are used to link and sequence things, ideas and events e.g. <i>She got out of the pool. Then she dried herself. — Then is a text connective indicating sequence.</i> • Tense is used to indicate time in sentences e.g. <i>Terry cooks every day. — present tense</i> <i>He cooked a lovely cake yesterday. — past tense</i> <i>Terry will cook tomorrow night too. — future tense.</i> • Nouns, verbs, adjectives, adverbs and prepositional phrases, develop and elaborate ideas and portray people, characters, places, events and things in different ways e.g. <i>Dave skated brilliantly at the new skatepark.</i> <i>Dave — noun</i> <i>skated — verb describing what is happening brilliantly — adverb describing how Dave skated at the new skatepark — prepositional phrase describing where Dave skated</i> <i>new — adjective describing the skatepark.</i> • Pronouns take the place of nouns to which they are referring e.g. <i>Jacinta found her dog. — the pronoun her replaces Jacinta.</i> • Conjunctions are used to join two phrases or clauses e.g. <i>Charlie went for a walk because she wanted some exercise. — because is a conjunction.</i> • Punctuation marks, including capital letters, full stops, commas, exclamation marks and question marks, clarify meaning e.g. <i>That is fantastic! — the exclamation mark (!) indicates a strong feeling, such as surprise or satisfaction with a job well done.</i> 	<p>Language elements</p> <p>Interpreting and constructing texts involve making choices about grammar, punctuation, vocabulary, audio and visual elements in print-based, electronic and face-to-face modes (speaking and listening, reading and viewing, writing and designing) in personal and community contexts.</p> <ul style="list-style-type: none"> • Paragraphs separate ideas in texts and contain a topic sentence. • A sentence can be either simple, compound or complex e.g. <i>a simple sentence contains one clause; a compound sentence contains two or more clauses joined by a conjunction; a complex sentence combines an independent clause with a dependent clause.</i> • Subject and verb must agree in terms of person and number e.g. <i>She sings — the singular form of the verb, to sing, must be used with She</i> <i>They sing — the plural form of the verb, to sing, must be used with They.</i> • Text connectives signal how things, ideas and information are related e.g. <i>I made my bed. Next I cleaned the bathroom. — Next is a text connective linking two actions.</i> • Time connectives and tense are used to locate characters or action in time e.g. <i>Yesterday I lost my watch. — yesterday requires the past tense, lost.</i> • Sentences can indicate what is happening (verbs), who or what is taking part (nouns), what it looks like (adjectives), and the circumstances surrounding the action (prepositional phrases and adverbs) e.g. <i>Robbie carefully rode her red bike to the park.</i> <i>Robbie and bike — nouns</i> <i>rode — verb describing what happened carefully — adverb describing how Robbie rode her red bike</i> <i>to the park — prepositional phrase explaining where the action took place</i> <i>red — adjective describing the bike.</i> • Pronouns refer to nouns within and across sentences e.g. <i>Coorain said that the book belonged to him. It was given to him by his grandfather. — It is a pronoun and refers to the book.</i> • Conjunctions signal relationships between things, ideas and events 	<p>Language elements</p> <p>Interpreting and constructing texts involve selecting and controlling choices about grammar, punctuation, vocabulary, audio and visual elements, in print-based, electronic and face-to-face modes (speaking and listening, reading and viewing, writing and designing) across wider community contexts.</p> <ul style="list-style-type: none"> • Paragraphs sequence information and arguments, and include topic sentences that emphasise a point or argument. • Dependent clauses require independent clauses to make meaning in a sentence e.g. <i>a dependent clause such as while he waited for dinner requires the independent clause Scotty read a book ... to make meaning.</i> • Pronoun–noun agreement, subject–verb agreement and maintaining tense support cohesion across a paragraph e.g. <i>When Tom went to the shop he bought some shoes. However, they were too big for him.</i> <i>Tom (noun) and he (pronoun) are in agreement, as are shoes and they</i> <i>they (subject) agrees with were (verb)</i> <i>went, bought and were are all past tense.</i> • Cohesive devices and other text connectives within and between sentences signal relationships between ideas, including cause-and-effect and comparison and contrast e.g. <i>Don Bradman was a star cricketer and, as a result, he became an Australian icon. — as a result is the cohesive device showing the relationship between the two ideas.</i> • Noun groups and verb groups are used to provide specific descriptions of subject matter, express degrees of certainty and uncertainty, and develop characterisation, setting and plot e.g. <i>We had to run quickly in the other direction as strange creatures overcame our inadequate fortress. — strange creatures is a noun group and had to run quickly is a verb group.</i> • High-frequency words are replaced by more complex forms of vocabulary and give more specific descriptions e.g. <i>keep going can be replaced with persevere; did can be replaced with performed.</i> • Figurative language, including similes, metaphors and personification, develops imagery and humour e.g. <i>The lion ruled the African plains with great majesty is personification that develops an image.</i> • Evaluative language, including adjectives, can appeal to certain groups, express opinions, and represent people, characters, places, events and things in different ways e.g. <i>a devastating result for the defeated team in a sporting match would be a wonderful outcome for the successful team in the same match — devastating and wonderful are evaluative words expressing opinion.</i> 	<p>Language elements</p> <p>Interpreting and constructing texts involve manipulating grammar, punctuation, vocabulary, audio and visual elements, in print-based, electronic and face-to-face modes (speaking and listening, reading and viewing, writing and designing) across local, national and global contexts.</p> <ul style="list-style-type: none"> • Paragraphs build and sustain cohesion and develop a central idea. • Active voice and passive voice change the subject and the focus in a sentence e.g. <i>The dog bit the man (active voice) has a focus that is different from The man was bitten by the dog (passive voice).</i> • Relationships between ideas in texts are signalled by connectives to sequence and contrast ideas, show cause and effect, and clarify or add information e.g. <i>after signals sequence</i> <i>unlike signals contrast</i> <i>therefore shows cause and effect</i> <i>for example clarifies</i> <i>in addition provides more information.</i> • Adjectives and adverbs are used to express attitudes and make judgments and/or evoke emotions e.g. <i>The dishevelled boy entered the room haltingly. — the adjective dishevelled evokes a mental image of the boy and the adverb haltingly adds to the emotive image.</i> • Modal auxiliary verbs are selected to convey degrees of certainty, probability or obligation to suit the text type e.g. <i>modals such as may and could are less certain than will and can.</i> • Nominalisation (turning verbs into nouns) can be used to compress ideas and information, and to add formality to a text e.g. <i>Advertising influences people ... compared with The influence of advertising ... — the verb to influence has been nominalised into the noun influence.</i> • Figurative language, including onomatopoeia and alliteration, and emotive, evocative, formal and informal language, creates tone, mood and atmosphere e.g. <i>buzzing bees — buzzing is an example of onomatopoeia and buzzing bees is an example of alliteration.</i> • Punctuation, including colons and semicolons, signals meaning e.g. <i>There are two territories in Australia: the Australian Capital Territory and the Northern Territory. — a colon introduces a list</i>

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<ul style="list-style-type: none"> Vocabulary describes, labels and sequences, and can represent people, characters, places, events and things e.g. <i>The dark forest was dangerous. — compared with The bright forest was magical. — demonstrates how vocabulary can be used to describe a place in different ways.</i> Auditory, spoken, visual and nonverbal elements provide details necessary for making meaning about the representations of people, places and things e.g. <i>music, volume, clothing and body language — a person wearing black clothing could be interpreted as a villain.</i> 	<ul style="list-style-type: none"> e.g. <i>I could cook spaghetti and meatballs, or we could order pizza. — and is a conjunction linking two things; or is a conjunction joining two alternative ideas.</i> Figurative language describes settings and characters e.g. <i>The forest was as dark as a train tunnel. — a simile describing a setting.</i> Punctuation marks, including commas, apostrophes and speech marks, signal meaning in texts e.g. <i>commas mark clause boundaries and separate listed words: I went to the grocer to buy carrots, potatoes, beans, spinach and apples</i> <i>apostrophes signal that letters have been omitted: it is becomes it's</i> <i>apostrophes also show possession: the book belonging to the teacher becomes the teacher's book</i> <i>speech marks show the beginning and end of direct speech: "Brush your teeth," Mum said.</i> Vocabulary is chosen to express ideas and information in a commonsense or technical way e.g. <i>"creeks running into a river" compared with "the tributaries of a river" — demonstrates how vocabulary can be subject specific.</i> Meaning can be made more specific by extending or changing the form of a word e.g. <i>forest can be extended to forestry; beauty can be changed to beautiful.</i> Auditory, spoken, visual and nonverbal elements add meaning to the subject matter and focus the audience's attention e.g. <i>a creaking door is a sound effect that can signal suspense.</i> 	<ul style="list-style-type: none"> Punctuation, including quotation marks and brackets, signals meaning e.g. <i>"Good afternoon, Jasmin," called Keely. — the words between the quotation marks indicate spoken words; quotation marks also indicate a direct quotation from another source; brackets can be used to elaborate an idea (or to list additional information).</i> Vocabulary is chosen to establish relationships, persuade others, describe ideas and demonstrate knowledge e.g. <i>an absolutely brilliant and innovative ... — the choice of vocabulary can be deliberately persuasive.</i> Auditory, spoken, visual and nonverbal elements add meaning, interest, immediacy and authority to multimedia texts e.g. <i>gloomy music in a film could indicate a sad moment.</i> 	<p><i>Pierre is French; he lives in Australia. — a semicolon joins two complete sentences that have closely connected ideas.</i></p> <ul style="list-style-type: none"> Vocabulary is chosen to establish roles and relationships with an audience, including the demonstration of personal authority and credibility e.g. <i>I refer to recent data produced by ... — the choice of vocabulary signals authority in a speech or in a written report.</i> Auditory, spoken, visual and nonverbal elements, including the use of sound fades, dissolves, cuts, hyperlinks, camera angles and shot types, can be combined to position an audience e.g. <i>photographs from different angles can present positive or negative representations.</i>

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By the end of Year 3	By the end of Year 5	By the end of Year 7	By the end of Year 9
<p>Literary and non-literary texts</p> <p>Exploring literary and non-literary texts involves developing an awareness of purpose, audience, subject matter and text structure.</p> <ul style="list-style-type: none"> • Texts are produced for particular audiences and their interests <i>e.g. picture books are written for specific age groups.</i> • Formal and informal texts are ways of communicating for different purposes <i>e.g. speaking to a friend at home about a pet, compared with speaking to the whole class about a pet.</i> • Texts created by Aboriginal and Torres Strait Islander peoples reflect a range of ideas and information, relationships and connections <i>e.g. Aboriginal creation stories are connected to a specific place or “country” and language group; Torres Strait Islander elders share stories about recent events.</i> • Literary texts entertain, evoke emotion and convey simple messages and information. • Simple narratives, rhymed verse, fables and fairytales are types of literary texts. • Narratives have structural features that include orientation, complication and resolution, and descriptions of characters and settings. • Phrases including “Once upon a time” and “A long time ago” are characteristic of stories. • Stanzas, rhyme and rhythm are features of rhymed verse. • Non-literary texts inform, report on events and issues, explain, explore ideas, express opinions, conduct transactions and negotiate relationships, goods and services, and give directions. • Personal and factual recounts, reports, personal letters and emails, descriptions, explanations, conversations, discussions and informal presentations are types of non-literary texts. • Non-literary texts can convey an opinion that may be positive or negative. • Main ideas and events can be sequenced and subject matter described, including supporting ideas and details. • Non-literary texts use a range of structures, including hyperlinks in electronic texts <i>e.g. instructions and recipes use ordered steps; recounts order events chronologically; headlines are used in news stories and still and moving images are used in posters; websites and reports have an introduction and a description of features or events.</i> 	<p>Literary and non-literary texts</p> <p>Making choices about literary and non-literary texts involves identifying the purpose, audience, subject matter and text structure.</p> <ul style="list-style-type: none"> • Aspects of subject matter can be included or omitted to present a point of view <i>e.g. an article on cats as excellent pets may choose to omit information about their impact on native wildlife.</i> • Texts represent Aboriginal and Torres Strait Islander knowledges, peoples, places, events and things in different ways <i>e.g. an Aboriginal painting using symbolism may tell a story associated with food preparation; an historical text can be written from an Indigenous or non-Indigenous perspective.</i> • Literary texts entertain, evoke emotion, and convey messages and information. • Narratives, myths, legends, Dreaming stories, ballads, form verse, song lyrics and simple scripts are types of literary texts. • Narratives have structural features that set the scene, introduce and describe characters and plot (orientation), describe events or actions leading to a problem (complication), and describe how and why a problem is solved (resolution). • Events can be sequenced to build tension and suspense within a text and are used to explore ideas and feelings through the invention of characters and situations. • Poetry can include rhyme and rhythm. • Non-literary texts report, inform, present and seek opinions, present arguments, persuade and negotiate. • Information and news reports, articles, features, simple arguments, descriptions, explanations, group discussions and formal presentations are types of non-literary texts. • Main ideas are established by identifying who, what, where, when, how and why. • Reports and arguments have structures, including an introduction or a general statement, elaboration of information or reasons, and a conclusion. 	<p>Literary and non-literary texts</p> <p>Evaluating literary and non-literary texts involves understanding the purpose, audience, subject matter and text structure.</p> <ul style="list-style-type: none"> • Texts present subject matter from a particular perspective <i>e.g. organic farming can be presented as having a positive health benefit or as an old-fashioned method with limited benefits.</i> • A text can be constructed for more than one purpose <i>e.g. an autobiography can be used to recount experiences, express emotion and record history.</i> • Protocols are applied to the use of texts that represent Aboriginal knowledges, peoples, cultures, events and places, and Torres Strait Islander knowledges, peoples, cultures and events <i>e.g. acknowledging traditional custodians at the beginning of a public speech; referencing the cultural ownership of intellectual property — acknowledging the source of a traditional Aboriginal story.</i> • Literary texts entertain, evoke emotion, create suspense and convey messages and information. • Young adult novels, adventure and fantasy stories, short stories, myths, legends, ballads and play scripts are types of literary texts. • Characters with feelings and personalities beyond those of traditional characters are explored in texts by selecting vocabulary and using descriptions, imagery, actions and dialogue. • Descriptions, actions and dialogue, using written and visual elements, develop characters and plot <i>e.g. conversation between characters in a film or play; prose in a novel.</i> • Poetic forms and poetic devices express thoughts and ideas in a variety of ways <i>e.g. haiku — a poetic form; simile — a poetic device.</i> • Non-literary texts evaluate, inform, present arguments and persuade. • Articles, features, letters to the editor, documentaries, interviews, advertisements, film reviews, information and news reports, autobiographies, arguments, group discussions, meetings and debates are types of non-literary texts. • Arguments have a particular structure, including an introduction that identifies a position, a body with details and further evidence, and a conclusion that restates the position. • Main ideas, issues and events are selected and organised to sustain a point of view and to project a level of authority that matches a purpose and an intended audience <i>e.g. climate change can be discussed by focusing on endangered species or personal action, and can be presented in an information text that introduces the outline or scope of the topic and then develops logically organised ideas, descriptions and/or explanations.</i> 	<p>Literary and non-literary texts</p> <p>Manipulating literary and non-literary texts involves analysing the purpose, audience, subject matter and text structure.</p> <ul style="list-style-type: none"> • Audiences can be positioned to view characters and ideas in particular ways and these views can be questioned. • Texts can reflect an author’s point of view, beliefs and cultural understandings <i>e.g. a novel that discusses a current theme in a new way.</i> • An author’s point of view about their cultural knowledge of, and their relationships with Aboriginal peoples and Torres Strait Islander peoples can be reflected in texts <i>e.g. principles of reconciliation can be articulated in texts; formal presentations acknowledge ownership of Aboriginal peoples’ rights and Torres Strait Islander peoples’ rights.</i> • Literary texts entertain, evoke emotion, create suspense, parody and develop themes. • Young adult novels (contemporary and classic), short stories, plays and television scripts, and poetry are types of literary texts. • Themes are explored through the interplay of setting, plot and character, and the actions, speech, thoughts and feelings of characters. • Comparison, contrast, exaggeration and juxtaposition are used to create emotional responses. • Time order, the expansion and compression of time, and a consistent narrative point of view can be used to construct a plot. • Flashbacks and other time variants work together to establish the context of a narrative. • Dialogue constructs relationships between characters and furthers a narrative. • Non-literary texts analyse, inform, argue and persuade. • Feature articles, current affairs and news reports, formal letters, editorials, radio programs, film documentaries, reviews, biographies, advertisements, letters to the editor, expositions, formal meetings and debates, and extended presentations are types of non-literary texts. • Non-literary texts can focus on a major point that is supported by elaboration <i>e.g. argument texts convey opinions and justify positions in order to persuade others.</i> • Reasoning, points of view and judgments are supported by evidence that can refer to authoritative sources. • Non-literary texts can conclude with recommendations, restating the main arguments or summarising a position <i>e.g. an information report about waste management will include recommendations.</i>