

# English as an Additional Language 2019 v1.4

General Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

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# 1 Course overview

## 1.1 Introduction

### 1.1.1 Rationale

The QCAA English learning area is made up of five senior secondary subjects: Essential English, English, Literature, English & Literature Extension, and English as an Additional Language. These subjects share common features that include the continuing development of students' knowledge, understanding and skills in listening, speaking, reading, viewing, designing and writing. Differences between the subjects lie in the emphasis on how language and skills are developed and the contexts in which they are applied.

English learning area subjects offer students opportunities to enjoy language and be empowered as functional, purposeful, creative and critical language users who understand how texts can convey and transform personal and cultural perspectives. In a world of rapid cultural, social, economic and technological change, complex demands are placed on citizens to be literate within a variety of modes and mediums. Students are offered opportunities to develop this capacity by drawing on a repertoire of resources to interpret and create texts for personal, cultural, social and aesthetic purposes. They learn how language varies according to context, purpose and audience, content, modes and mediums, and how to use it appropriately and effectively for a variety of purposes. Students have opportunities to engage with diverse texts to help them develop a sense of themselves, their world and their place in it.

The subject English as an Additional Language is designed to develop students' knowledge, understanding and language skills in Standard Australian English (SAE), and provides students with opportunities to develop higher-order thinking skills through interpretation, analysis and creation of varied literary, non-literary, media and academic texts. Students have opportunities to engage with language and texts through a range of teaching and learning experiences to foster:

- the skills to communicate effectively in SAE for the purposes of responding to and creating literary and non-literary texts
- the development of language skills required for English language learners to be competent users of written and spoken English in a variety of contexts including academic contexts suitable for tertiary studies
- the skills to make choices about generic structures, language, textual features and technologies to best convey intended meaning in the most appropriate medium and genre
- exploration of ways in which literary and non-literary texts may reflect or challenge social and cultural ways of thinking and influence audiences
- empathy for others and appreciation of different perspectives through a study of a range of literary texts from diverse cultures and periods, including Australian texts by Aboriginal writers and/or Torres Strait Islander writers
- enjoyment and appreciation of the English language.

The English as an Additional Language syllabus values and affirms the diversity of languages, interests, background knowledge and abilities that EAL students bring to the classroom. Students for whom this course is intended have the right to learn and succeed within a curriculum that is sensitive to and inclusive of their prior learning and experiences.

This syllabus also recognises the histories of Aboriginal peoples and Torres Strait Islander peoples and the multiple languages they have spoken and continue to speak in Australia. It acknowledges that Aboriginal peoples and Torres Strait Islander peoples communicate in a variety of ways that are deeply embedded in their collective histories and relationships.

## **Eligibility statement**

English as an Additional Language is designed for students for whom English is not their first or home language. These students include:

- Aboriginal students and Torres Strait Islander students for whom Standard Australian English (SAE) is not the first or home language/dialect
- students who were born in Australia and/or have lived in Australia for a number of years but who still require significant support for learning English as an additional language
- those who enter senior schooling with:
  - not more than a total of five years of full-time schooling where the medium of instruction is English
  - more than a total of five years of full-time schooling where the medium of instruction is English but they have a restricted knowledge of English
  - varying exposure to English, but who have had disrupted education in one or more countries, including Australia
  - some formal language exposure to English, and significant formal education in another language or languages, before arriving in Australia.

Schools are best placed to identify and confirm the eligibility of students undertaking this subject.

This syllabus is incompatible with the following English senior syllabuses: English, Literature, English & Literature Extension.

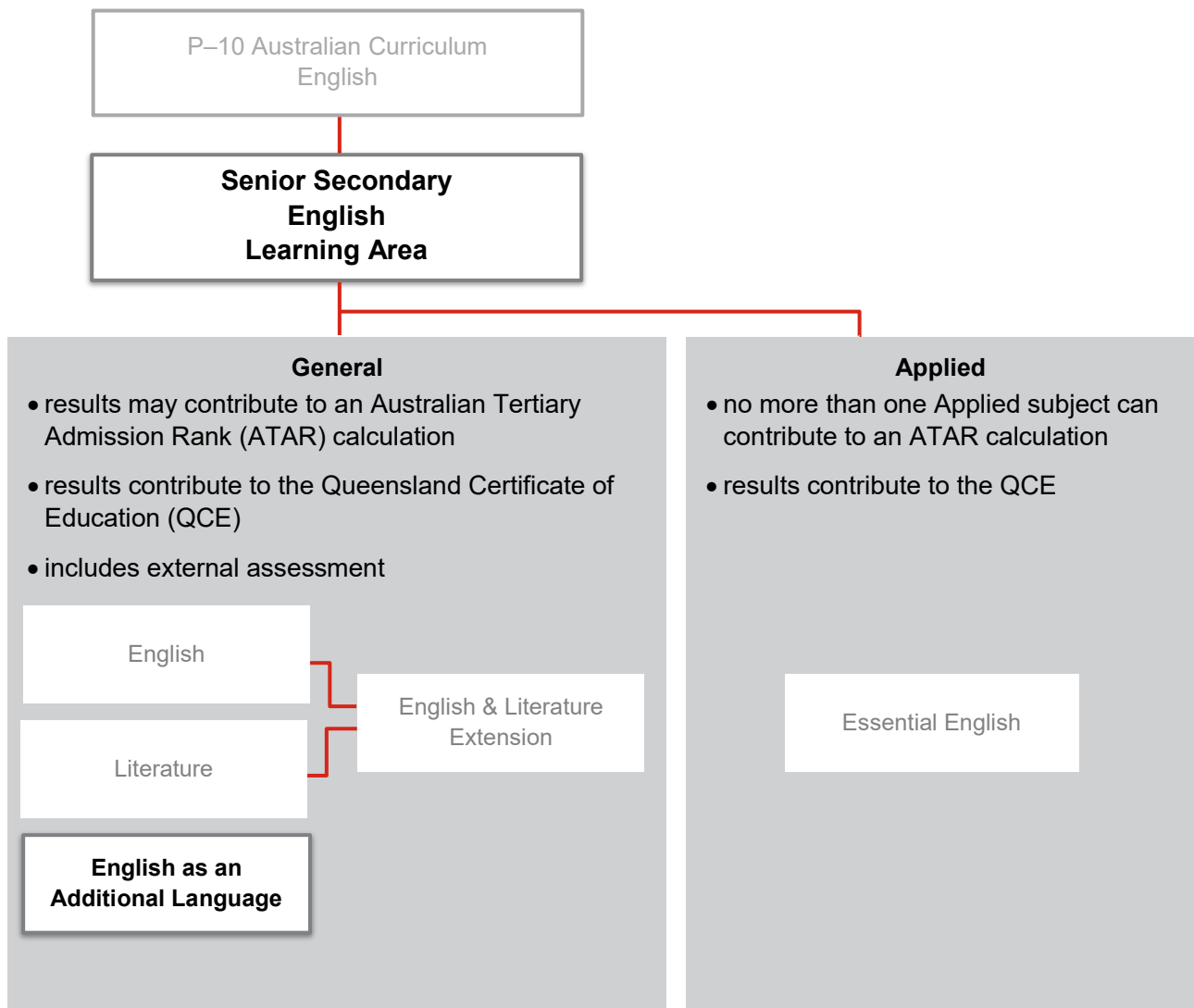
## **Pathways**

English as an Additional Language is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in English as an Additional Language promotes not only language and literacy skills, but also open-mindedness, imagination, critical awareness and intellectual flexibility — skills that prepare students for local and global citizenship, and for lifelong learning across a wide range of contexts.

## 1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



### 1.1.3 Course structure

English as an Additional Language is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

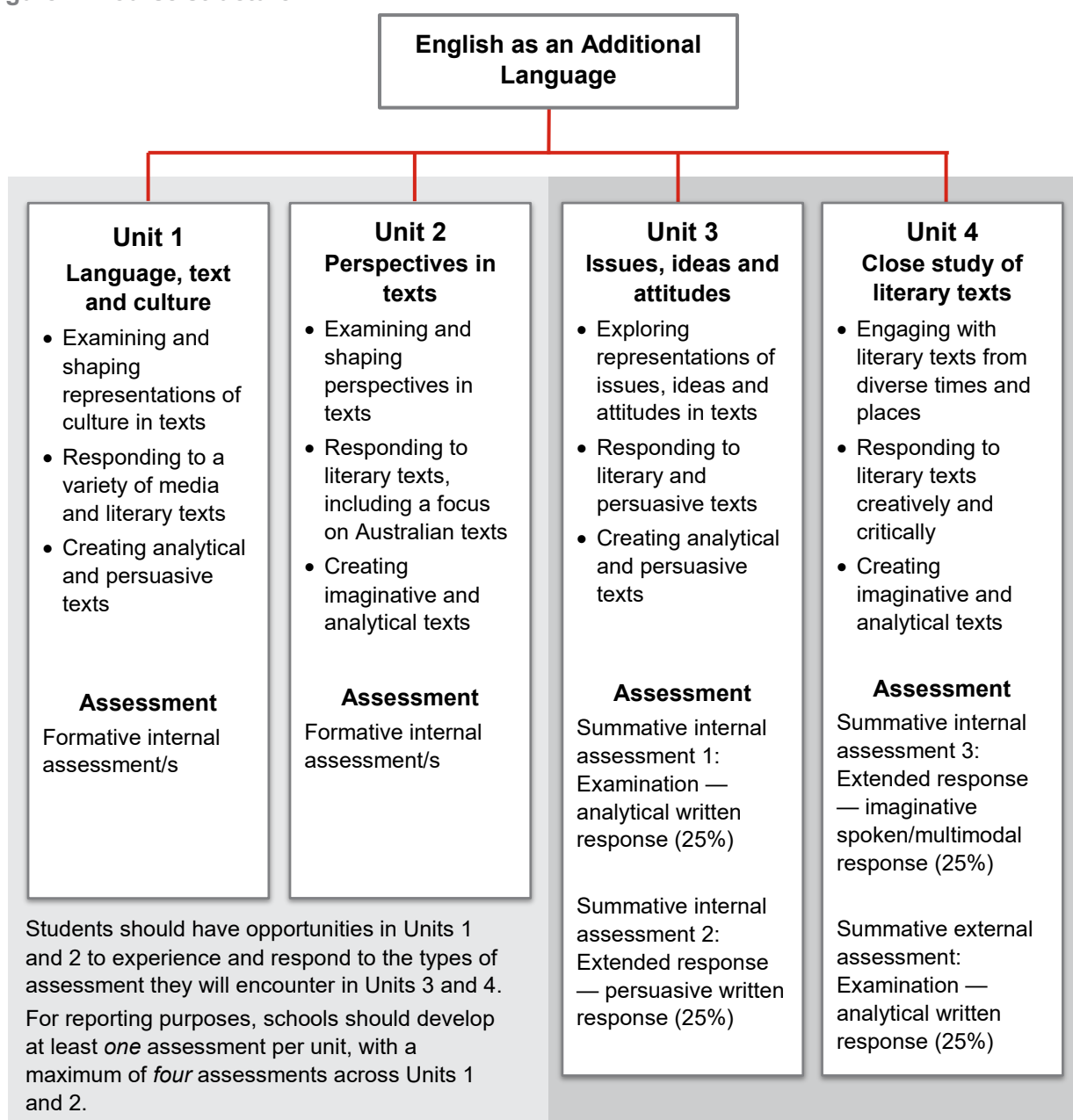
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



## 1.2 Teaching and learning

### 1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. <u>use patterns and conventions</u> of genres to achieve particular purposes in cultural contexts and social situations	•	•	•	•
2. establish and maintain roles of writer/speaker/signer/designer and relationships with audiences	•	•	•	•
3. <u>create</u> and <u>analyse</u> perspectives and representations of concepts, identities, times and places	•	•	•	•
4. make use of and <u>analyse</u> the ways <u>cultural assumptions</u> , <u>attitudes</u> , <u>values</u> and beliefs underpin texts and invite audiences to take up positions	•	•	•	•
5. <u>use aesthetic features</u> and <u>stylistic devices</u> to achieve purposes and <u>analyse</u> their effects in texts	•	•	•	•
6. <u>select</u> and <u>synthesise</u> subject matter to support perspectives	•	•	•	•
7. <u>organise</u> and <u>sequence</u> subject matter to achieve particular purposes	•	•	•	•
8. <u>use cohesive devices</u> to emphasise ideas and connect parts of texts	•	•	•	•
9. make language choices for particular purposes and contexts	•	•	•	•
10. <u>use</u> grammar and language structures for particular purposes	•	•	•	•
11. <u>use mode-appropriate features</u> to achieve particular purposes	•	•	•	•



**1. use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations**

When students use patterns and conventions of genres, they apply their knowledge and understanding of them to purposefully construct texts by combining elements to form a coherent whole. In their development of texts, students demonstrate their understanding of genres and their features as influenced by cultural contexts and social situations.

**2. establish and maintain the roles of writer/speaker/signer/designer and relationships with audiences**

When students establish and maintain the roles of writer/speaker/signer/designer and relationships with audiences, they set up and sustain, a purposeful relationship within a specific context to create a rapport with, position, or have a particular influence over, the audience. To do this, students demonstrate their understanding of the relationship between context, audience and purpose of a text by making decisions about language, subject matter, register and mode-appropriate features.

**3. create and analyse perspectives and representations of concepts, identities, times and places**

When students create perspectives and representations, they develop points of view and devise textual constructions of concepts, identities, times and places. When students analyse perspectives and representations, they examine in detail how meaning is constructed in texts.

**4. make use of and analyse the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions**

When students create texts that make use of cultural assumptions, attitudes, values and beliefs, they manipulate these to invite audiences to take up positions. When students analyse, they examine in detail the ways cultural assumptions, attitudes, values and beliefs underpin texts and explore how these invite audiences to take up positions.

**5. use aesthetic features and stylistic devices to achieve purposes and analyse their effects in texts**

When students use aesthetic features and stylistic devices (the aspects of texts that prompt emotional and critical reactions) to achieve purposes, they apply their knowledge and understanding of these to express a thought, feeling, idea or viewpoint to purposefully invite an audience to respond in a particular way. When students analyse the effects of aesthetic features and stylistic devices in texts, they examine those features and devices in detail to explore how they shape meaning and invite audiences to respond in particular ways.

**6. select and synthesise subject matter to support perspectives**

When students select subject matter, they make purposeful choices about the inclusion of material to support perspectives. When students synthesise, they combine elements to construct coherent texts.

**7. organise and sequence subject matter to achieve particular purposes**

When students organise subject matter, they arrange material systematically and purposefully, for example, by paragraphing. When students sequence subject matter, they place information in a continuous or connected manner to achieve particular purposes.

**8. use cohesive devices to emphasise ideas and connect parts of texts**

When students use cohesive devices, they apply mode-appropriate language structures to emphasise and develop ideas, and connect parts of texts.

## 9. make language choices for particular purposes and contexts

When students make language choices, they make decisions about the selection of vocabulary that is appropriate to particular purposes and contexts.

## 10. use grammar and language structures for particular purposes

When students use grammar, they apply knowledge of morphology and syntax to create and express meaning in texts. When students use language structures, they systematically arrange words, phrases, clauses and sentences to express meaning in texts for particular purposes.

## 11. use mode-appropriate features to achieve particular purposes

When students use mode-appropriate features, they select written, spoken/signed, visual, non-verbal or digital features appropriate to the text type to express meaning in texts for particular purposes.

Mode-appropriate features include:

- written, e.g. conventional spelling and punctuation
- spoken/signed, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence
- non-verbal, e.g. facial expressions, gestures, proximity, stance, movement
- complementary features, including digital features such as graphics, still and moving images, design elements, music and sound effects.

### 1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying English as an Additional Language content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

## Literacy in English as an Additional Language

Literacy is important in the development of the skills and strategies needed to express, interpret and communicate complex information and ideas. In English as an Additional Language, students apply, extend and refine their repertoire of literacy skills and practices by establishing and articulating their views through creative response and argument. They experiment with different modes, mediums and forms to create new texts and understand the power of language to represent ideas, events and people.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for English as an Additional Language.

## Numeracy in English as an Additional Language

Students use numeracy in English as an Additional Language when they practise and apply the skills of interpreting and analysing, comparing and contrasting, making connections, posing and proving arguments, making inferences and problem-solving as they create and respond to a range of texts. For example, students use numeracy skills when they create and interpret sequences and spatial information in non-fiction texts or consider timing and sequence when developing photo stories. They draw conclusions from statistical information and interpret and use quantitative data as evidence in analytical and imaginative texts.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for English as an Additional Language.

## 21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	<ul style="list-style-type: none"> <li>• analytical thinking</li> <li>• problem-solving</li> <li>• decision-making</li> <li>• reasoning</li> <li>• reflecting and evaluating</li> <li>• intellectual flexibility</li> </ul>	creative thinking	<ul style="list-style-type: none"> <li>• innovation</li> <li>• initiative and enterprise</li> <li>• curiosity and imagination</li> <li>• creativity</li> <li>• generating and applying new ideas</li> <li>• identifying alternatives</li> <li>• seeing or making new links</li> </ul>
communication	<ul style="list-style-type: none"> <li>• effective oral and written communication</li> <li>• using language, symbols and texts</li> <li>• communicating ideas effectively with diverse audiences</li> </ul>	collaboration and teamwork	<ul style="list-style-type: none"> <li>• relating to others (interacting with others)</li> <li>• recognising and using diverse perspectives</li> <li>• participating and contributing</li> <li>• community connections</li> </ul>

21st century skills	Associated skills	21st century skills	Associated skills
personal and social skills	<ul style="list-style-type: none"> <li>• adaptability/flexibility</li> <li>• management (self, career, time, planning and organising)</li> <li>• character (resilience, mindfulness, open- and fair-mindedness, self-awareness)</li> <li>• leadership</li> <li>• citizenship</li> <li>• cultural awareness</li> <li>• ethical (and moral) understanding</li> </ul>	information & communication technologies (ICT) skills	<ul style="list-style-type: none"> <li>• operations and concepts</li> <li>• accessing and analysing information</li> <li>• being productive users of technology</li> <li>• digital citizenship (being safe, positive and responsible online)</li> </ul>

English as an Additional Language helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills.

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for English as an Additional Language.

### 1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at [www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives](http://www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives).

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter. Through the study of texts, students are provided with

opportunities to develop their understanding and appreciation of the diversity of cultures and histories of Aboriginal peoples and Torres Strait Islander peoples and their contributions to Australian society.

### 1.2.4 Pedagogical and conceptual framework

Education in the discipline of English offers students ways of thinking about, creating and engaging with texts and how they represent the world and human experience. The framework for the subject's interrelated objectives is informed by an understanding of the relationships between language, text, purpose, context and audience, and how these relationships shape meaning and perspectives. Students engage critically and creatively with a variety of texts, taking into account the ways:

- language and structural choices shape perspectives to achieve particular effects
- ideas, attitudes and perspectives are represented in texts, and the effects of these representations on readers, viewers and listeners
- that meanings in texts are shaped by purpose, cultural contexts and social situations
- texts position readers, viewers and listeners.

All senior secondary English subjects aim to develop students' critical and creative thinking, both independently and collaboratively, and their capacity to understand and contest complex and challenging ideas in order to form their own interpretations and perspectives, and to understand the interpretations and perspectives of others.

### 1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with English as an Additional Language. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

The subject matter is grouped according to three interrelated areas of study:

- understanding texts
- language and textual analysis
- responding to and creating texts.

## Understanding texts

### Cultural and social context of language

Within and across cultures, shared knowledge, values and attitudes are constructed and communicated through language and texts. Across the four units of the course, students must have opportunities to learn how to compose texts that are appropriate to a variety of contexts, focusing on:

- genre
- purpose
- audience
- subject matter.

### Language features

Students use written, spoken, non-verbal, visual and auditory language elements to comprehend, interpret, analyse and create a variety of written and spoken texts for particular contexts, purposes and audiences. As EAL learners, students studying this subject must have opportunities to learn the language features relevant to the texts they study and create in the course, in particular, vocabulary, grammar and cohesion.

Vocabulary is selected to suit the context, audience and purpose. Students should develop an increasing range of vocabulary suited to the various contexts, purposes and audiences of texts they study in the course.

Grammar refers to syntax, that is, the structure of sentences in the language. Syntax is the way words are organised into phrases, clauses and sentences. Students should learn grammar structures suited to the context, purpose and audience of a variety of texts they study in the course.

Cohesion refers to the connections among parts of a text. Students should learn about cohesive devices that can be used to connect parts of texts according to their context, purpose and audience.

### Key language skills for English as an Additional Language students

The key language skills described in the table below provide a focus for language instruction in any unit at students' point of need and should be taught in context and if relevant. Students should be given opportunities to develop and demonstrate these skills in a variety of contexts. By the time students have completed Unit 4, they should be proficient in these language skills. This table is not an exhaustive list; rather, it is a guide to focus teachers on essential skills that students should develop across Units 1–4.

Language features	Elaboration
<p>Phonological features:</p> <ul style="list-style-type: none"> <li>• pronunciation, stress, rhythm, intonation, pitch, phrasing and pausing for emphasis</li> <li>• fluency and <u>clarity</u></li> <li>• phonemes and morphemes.</li> </ul>	
<p>Non-verbal <u>language features</u>:</p> <ul style="list-style-type: none"> <li>• using culturally <u>appropriate</u> gestures and behaviours.</li> </ul>	<p>gestures, facial expression, movement</p>
<p>Orthographic competence:</p> <ul style="list-style-type: none"> <li>• using <b>punctuation</b> as required</li> <li>• spelling subject-specific vocabulary correctly</li> <li>• using subject-specific abbreviations, signs and symbols</li> <li>• understanding common logographic signs</li> <li>• distinguishing and using print, cursive and <u>diverse</u> fonts.</li> </ul>	<p><b>Punctuation</b> includes:</p> <ul style="list-style-type: none"> <li>• end marks (full stop, comma, exclamation mark, question mark)</li> <li>• colon and semicolon</li> <li>• dash</li> <li>• direct speech</li> <li>• parenthesis</li> <li>• apostrophe</li> <li>• contractions</li> <li>• capitalisation.</li> </ul>
<p>Lexical competence:</p> <ul style="list-style-type: none"> <li>• gradually increasing a word bank of vocabulary in SAE, for example subject-specific vocabulary</li> <li>• understanding denotation and connotation, and developing an understanding of the connotation of <u>particular</u> lexical items</li> <li>• understanding and using <b>metallanguage</b> correctly</li> <li>• using discourse markers, for example, for showing cause and effect</li> <li>• understanding and using collocations, idiomatic expressions and colloquialisms</li> <li>• using synonyms and antonyms as required</li> <li>• using lexical chains to achieve cohesion</li> <li>• choosing vocabulary <u>appropriate</u> to purpose and <u>audience</u></li> <li>• using descriptive, rhetorical and <u>persuasive</u> language</li> <li>• understanding and using formulaic and fixed expressions and collocations</li> <li>• understanding proverbs</li> <li>• understanding word order within clauses and sentences.</li> </ul>	<p><b>Metallanguage</b> relates to:</p> <ul style="list-style-type: none"> <li>• grammar (noun, verb, adjective, adverb, clause, phrase, noun group, plural/singular, tense, participle, conjunction)</li> <li>• literature study (character, plot, narrative, dialogue, theme, textual intervention)</li> <li>• stylistic and <u>aesthetic features</u> (simile, metaphor, allusion, paradox, irony, rhetorical devices).</li> </ul>
<p>Grammatical competence:</p> <ul style="list-style-type: none"> <li>• <b>clause and sentence structure</b></li> <li>• questioning (including rhetorical questioning)</li> <li>• types of verbs, nouns, adjectives, adverbs, pronouns, articles, prepositions and <b>affixes</b></li> <li>• <b>verb structures and tenses</b></li> <li>• <b>modality</b></li> <li>• voice (active, passive)</li> <li>• clause type (declarative, interrogative, imperative and exclamative)</li> <li>• nominalisation</li> <li>• additive, comparative, temporal and consequential conjunctions</li> </ul>	<p><b>Clause and sentence structure</b> includes:</p> <ul style="list-style-type: none"> <li>• main/principal clause, subordinate clause, relative clause</li> <li>• word order</li> <li>• thematisation (theme/rheme)</li> <li>• inversion for aesthetic purposes.</li> </ul> <p><b>Affixes</b> include:</p> <ul style="list-style-type: none"> <li>• prefixes (un, in, ir, intra, inter, intro, pre, post, anti, circum)</li> <li>• suffixes (able, ible, ion, ment, ise, ate)</li> </ul> <p><b>Verb structures and tenses</b> include:</p> <ul style="list-style-type: none"> <li>• present tenses, including literary present tense</li> <li>• past tenses</li> </ul>

Language features	Elaboration
<ul style="list-style-type: none"> <li>• use of correct subject-verb agreement</li> <li>• negative questioning</li> <li>• direct and indirect speech</li> <li>• use of <b>reference items</b> to achieve cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>• conditional.</li> </ul> <p><b>Modality</b> includes:</p> <ul style="list-style-type: none"> <li>• verbs (shall, will, may, might, can, would, could, should, must)</li> <li>• modifiers (definitely, likely, probably, possibly, perhaps, never, always, no, not).</li> </ul> <p><b>Reference items</b> to achieve cohesion include:</p> <ul style="list-style-type: none"> <li>• conjunctions</li> <li>• pronouns.</li> </ul>
<p>Semantic competence:</p> <ul style="list-style-type: none"> <li>• listening for specific content</li> <li>• understanding and using words <u>appropriate</u> to the different semantic fields of SAE</li> <li>• identifying shifts in meaning according to syntax</li> <li>• identifying inferred meanings in texts</li> <li>• identifying ambiguous or <u>inappropriate</u> communication</li> <li>• using appraisal to <u>express</u> engagement, attitude and gradation</li> <li>• distinguishing between fact and opinion.</li> </ul>	
<p>Sociolinguistic competence:</p> <ul style="list-style-type: none"> <li>• questioning for clarification as needed</li> <li>• negotiating meaning</li> <li>• understanding how language is used to persuade</li> <li>• experimenting with the <u>register</u> of texts (<u>tone</u>, language, <u>audience</u>)</li> <li>• initiating, sustaining and ending conversations in casual and formal contexts</li> <li>• identifying the organisation of thoughts and ideas within SAE texts (rhetorical patterns).</li> </ul>	
<p>Sociocultural understanding:</p> <ul style="list-style-type: none"> <li>• identifying <u>register</u> variations between familiar, semi-formal and some formal contexts</li> <li>• recognising some common cultural references</li> <li>• recognising some irony and how humour is created</li> <li>• using culturally accepted politeness conventions in listening, speaking and written protocols</li> <li>• recognising cultural variations in acceptance of novice and expert knowledge</li> <li>• understanding cultural differences in eye contact and personal space</li> <li>• identifying cultural variations in symbolism, classification and gender behaviours.</li> </ul>	



## Text selection

Teachers must give students opportunities to engage with a wide range of texts to encourage their development as language learners and users, and students are encouraged to read widely across the course.

There must be a range and balance in the texts that students read, listen to and view. Courses should include texts from different times, places and cultures, including texts that aim to develop in all students an awareness of, interest in, and respect for the literary traditions and expressions of other nations in the Asia–Pacific region. Australian texts including texts by Aboriginal writers and/or Torres Strait Islander writers must be included across the course of study and within each unit pair of the course. Schools may also include texts translated from other languages.

### Units 1 and 2

In Units 1 and 2, text selection is a school-based decision and should reflect the interests and needs of students. Across Units 1 and 2, students must study at least three texts. The selection must include two of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- a multimodal text (film, documentary, multimedia, television program).

Other types of texts that students could study include:

- essays
- interpretations of literary texts
- speeches
- mass media texts and social media texts, such as news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts
- popular culture texts
- journal and feature articles
- everyday texts of work, family and community life
- live performances
- graphic novels and digital stories.

Unit 2 includes a focus on Australian texts.

### Units 3 and 4

Across Units 3 and 4, students must study at least four texts from the prescribed text list. The selection must include three of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- a multimodal text (film, television program, documentary).

Other types of texts that students could study include:

- essays
- interpretations of literary texts
- speeches
- mass media texts and social media texts, such as news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts
- popular culture texts
- journal and feature articles
- live performances
- graphic novels and digital stories.

Unit 3 must include a study of media texts.

A text studied in Unit 3 or Unit 4 cannot be studied in Unit 1 or Unit 2 of this syllabus.

### **Aesthetic features and stylistic devices**

Engaging with aesthetic texts ‘allows us to rehearse different ways of seeing the world and different emotional reactions’ (Misson & Morgan 2006, p. 136). Such engagement is crucial for developing empathy.

The aesthetic is far more than that which is simply ‘beautiful’ in a text. It refers to the complex relationship between perception and sensation, and encompasses a wide range of emotional and critical responses to texts.

Aesthetic features and stylistic devices refer to those aspects of texts that prompt emotional and critical reactions. As such, the aesthetic is closely tied to reader/audience positioning. Aesthetic features and stylistic devices may draw upon and interplay with textual features already used for other purposes.

The experience of reading aesthetic texts and the experience of writing them are closely interrelated. The more students engage with the aesthetic dimension of texts, the more they learn to read with their own writing in mind, and write with their reader in mind.

Creators of aesthetic texts, including students as writers, engage in a creative process when crafting texts. This process involves manipulating, refining, and experimenting with language choices and text structures to produce more successful texts.

Style refers to the distinctive ways in which aspects of texts are arranged, the ways particular techniques and forms have been used to create an imaginative reality, and how these arrangements, techniques and forms affect the reading or viewing experience of an audience. Style can distinguish the work of individual writers, the work of a particular period, or works of a particular genre or type of text.

Examples of aesthetic features include:

- poetic devices such as alliteration, assonance, imagery, metaphor, personification, simile, symbolism
- written devices such as imagery, irony, metaphor, motif, personification, representation, symbolism
- spoken devices such as imagery, motif, rhetoric, symbolism
- film devices such as costuming, editing, imagery, motif, photography, screenplay, symbolism

- dramatic devices such as costuming, dialogue, motif, style, symbolism.

Stylistic devices can be any literary device or technique, such as:

- text structures
- juxtaposition, e.g. of two contrasting settings
- approaches to narration
- the use of narrative viewpoint
- approaches to characterisation
- use of figurative devices
- use of rhetorical devices, e.g. repetition
- control of sentence length and form
- literary patterns and variations
- sound devices
- visual devices.

### Analytical essay

The central purpose of an analytical essay in English as an Additional Language is to inform the reader of an interpretation of a literary text. This analysis is written in a formal tone, includes relevant literary terminology and follows appropriate academic conventions. The audience of an analytical essay is an educated reader familiar with the literary text being discussed. Like any genre, there are many valid ways to respond in an analytical essay.

An analytical essay is structured around a thesis, which is a statement of the central argument of an essay. The thesis presents an interpretation of a literary text or texts. It is supported by arguments and substantiated by relevant evidence, in the form of discussion, exploration and examination of a literary text.

As the focus of an analytical essay is an interpretation of a literary text, the majority of supporting evidence is comprised of references to this text.

## 1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment				•

### 1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (Section 1.4) to provide formative feedback to students and to report on progress.

### 1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for English as an Additional Language will contribute 25% towards a student's result.

#### Summative internal assessment — instrument-specific marking guides

This syllabus provides ISMGs for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

#### Criteria

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

#### Making judgments

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics one performance level, a best fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

#### Authentication

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

## Summative external assessment

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in English as an Additional Language. It is not privileged over the school-based assessment.

## 1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align with ISMGs.

### Reporting standards

#### A

The student, in responding to and creating texts, demonstrates discerning application of knowledge of the relationship between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects.

The student demonstrates discerning organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to achieve consistently controlled relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts.

The student demonstrates discerning use of textual features for purpose, audience and context through: combination of a range of grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.

#### B

The student, in responding to and creating texts, demonstrates effective application of knowledge of the relationship between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects.

The student demonstrates effective organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to achieve control over relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts.

The student demonstrates effective use of textual features for purpose, audience and context through: combination of a range of grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.

### C

The student, in responding to and creating texts, demonstrates suitable application of knowledge of the relationship between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects.

The student demonstrates suitable organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to establish and maintain relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use made of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts.

The student demonstrates suitable use of textual features for purpose, audience and context through: combination of a range of mostly grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.

### D

The student, in responding to and creating texts, demonstrates a superficial application of knowledge of the relationship between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and some use made of ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and some use made of aesthetic features and stylistic devices.

The student demonstrates inconsistency in organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to establish relationships with audiences in a variety of cultural contexts and social situations; selection of subject matter and organisation and sequencing of subject matter to support perspectives, including some use of mode-appropriate cohesive devices to connect parts of texts.

The student demonstrates inconsistency in the use of textual features for purpose, audience and context through: grammar, language structures and language choices, including some aesthetic and stylistic, and use of mode-appropriate features.

### E

The student, in responding to and creating texts, demonstrates fragmented application of knowledge of the relationship between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; and analysis of the ways attitudes, values and beliefs underpin texts.

The student demonstrates fragmented organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer; selection and sequencing of subject matter; and some connections between parts of texts.

The student demonstrates fragmented use of textual features through: grammar, language structures and language choices, and mode-appropriate features.

## 2 Unit 1: Language, text and culture

### 2.1 Unit description

In Unit 1, students respond to and create texts that show how language and culture are interrelated and expressed in a range of socio-cultural contexts. A variety of written and spoken literary and non-literary texts including a focus on media texts will be used to develop an understanding of and ability to use text structures and language features across a range of contexts including academic learning. Students respond to and create analytical, persuasive and academic text types for a range of purposes and audiences.

#### Unit requirements

In Unit 1, students must be given opportunities to engage in a study of:

- at least one complete text (selected from a prose text, a play, a selection of poetry or a multimodal text such as a film).

Across Units 1 and 2, students must study at least three texts. The selection must include two of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- a multimodal text (film, documentary, multimedia, television program).

Other types of texts that students could study include:

- essays
- interpretations of literary texts
- speeches
- mass media texts and social media texts, such as news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts
- popular culture texts
- journal and feature articles
- everyday texts of work, family and community life
- live performances
- graphic novels and digital stories.

## 2.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations
2. establish and maintain roles of the writer/speaker/signer/designer and relationships with audiences
3. create and analyse perspectives and representations of concepts, identities, times and places in a range of texts
4. make use of, in their own texts, the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions, and analyse these ways in texts created by others
5. use stylistic devices and aesthetic features to achieve purposes and analyse their effects in texts
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of texts
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes in written, spoken and/or multimodal texts
11. use mode-appropriate features to achieve particular purposes.



## 2.3 Areas of study

### Subject matter

#### Understanding texts

When students work with understanding texts, they will:

- read, listen to and view a range of texts to explore how the personal, social, historical and cultural contexts in which these texts are produced influence their meaning
- explore the ways texts establish and maintain relationships with audiences to achieve particular purposes in cultural contexts and social situations
- investigate the relationships between language, text, purpose, audience and contexts
- consider how patterns and conventions of genres, such as text structures, language features and stylistic choices, are used in different types of texts.

#### Language and textual analysis

When students work with language and textual analysis, they will:

- analyse the form and content of texts from structural and visual elements and contextual information
- distinguish between fact and opinion, main ideas and supporting details presented in texts with a media focus
- understand common cultural references and implied meaning in texts
- analyse how language reflects cultural constructions of groupings or ideas such as age, gender, race and identity
- analyse perspectives and representations of concepts, identities and groups in a variety of texts, for example by exploring how representations of individuals are shaped and constructed in media texts
- explore how texts invite readers/viewers to take up positions, for example by analysing how media texts use editing, music, visuals, juxtaposition, etc. to invite audiences to support the perspectives offered
- explore how different cultural assumptions, values, attitudes and beliefs underpin texts
- examine the ways generic patterns, text structures and conventions communicate perspectives and representations
- identify and consider the use of aesthetic features and their effects in texts
- analyse how language choices are used for different purposes and contexts
- question the assumptions and values in texts, for example, assumptions made about gender in media texts
- identify omissions, inclusions, emphases and marginalisation in texts.

### Responding to and creating texts

When students respond to and create texts, they will:

- analyse examples of analytical and persuasive texts to be produced
- participate in teacher-modelled, guided, shared and independent construction of texts in a variety of modes and classroom contexts
- use active listening and viewing strategies and work collaboratively with others
- describe linguistic and structural features of a range of text types, including literary and non-literary texts
- describe how different purposes and contexts influence language choices and meaning
- explain that meanings in texts are shaped by purpose, cultural context and social situation in a range of settings
- use generic structures and conventions of specific text types, including analytical and persuasive
- describe similarities and differences between texts
- use metalanguage to discuss texts and their composition
- explain the visual features of texts and interpret graphic representations of data
- use common language features, for example, subject-specific vocabulary, synonyms and antonyms, adjectives and adverbs used to create modality, some nominalisation, common collocations and idioms
- use cohesive devices at sentence, paragraph and whole text level
- use research skills and strategies, for example, note taking, summaries, paraphrasing and graphic organisers to collect and collate information, quoting and referencing appropriately
- use appropriate structure, content, style and tone for different purposes and audiences in a range of contexts
- use strategies for planning, editing and refining including monitoring and correcting spelling, grammar and punctuation
- reflect on and respond to feedback.

## 2.4 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

All assessments in Unit 1 are school-based. Schools should devise at least one but no more than two assessment instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment and language they will encounter in Units 3 and 4. Students should be provided with opportunities to respond:

- in different contexts, for different purposes and audiences
- in different modes, including written, spoken/signed and/or multimodal
- under supervised conditions to a seen or unseen question/task.

## 3 Unit 2: Perspectives in texts

### 3.1 Unit description

In Unit 2, students respond to and analyse perspectives represented in Australian texts and how cultural assumptions, values, attitudes and beliefs underpin these texts. These texts may include texts by Aboriginal writers or Torres Strait Islander writers. Students create texts for a range of audiences and contexts. In responding to and analysing texts, students develop their understanding of how relationships between language, text, purpose, context and audience shape meaning and cultural perspectives. This unit builds on students' capacity to examine how texts work as they respond to and create imaginative and analytical texts for a range of purposes and audiences.

#### Unit requirements

Teachers must give students opportunities to engage with a wide range of texts to encourage their development as language learners and users, and students are encouraged to read widely across the course.

In Unit 2, students must be given opportunities to engage in a study of:

- at least one complete text (selected from a prose text, a play, a selection of poetry or a multimodal text such as a film).

Unit 2 should include a focus on Australian texts.

Across Units 1 and 2, students must study at least three texts. The selection must include two of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- a multimodal text (film, television program, documentary, multimedia).

Other types of texts that students could study include:

- essays
- interpretations of literary texts
- speeches
- mass media texts and social media texts, such as news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts
- popular culture texts
- journal and feature articles
- everyday texts of work, family and community life
- live performances
- graphic novels and digital stories.

## 3.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations
2. establish and maintain roles of the writer/speaker/signer/designer and relationships with audiences
3. create and analyse perspectives and representations of concepts, identities, times and places through an exploration of a variety of texts
4. make use of, in their own texts, the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions, and analyse these ways in texts created by others
5. use stylistic devices and aesthetic features to achieve purposes and analyse their effects in texts
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of texts
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes in written, spoken and/or multimodal texts
11. use mode-appropriate features to achieve particular purposes.

## 3.3 Areas of study

### Subject matter

#### Understanding texts

When students work with understanding texts, they will:

- read, listen to and view a range of texts to explore how the personal, social, historical and cultural contexts in which these texts are produced influence their meaning
- explore the ways texts establish and maintain relationships with audiences to achieve particular purposes in cultural contexts and social situations
- investigate the relationships between language, text, purpose, audience and contexts
- consider how patterns and conventions of genres, such as text structures, language features and stylistic choices, are used in different types of texts.

#### Language and textual analysis

When students work with language and textual analysis, they will:

- explain ideas, issues and arguments presented in literary and non-literary texts
- describe and explain characters, settings, plots and sub-plots, themes and narrative point/s of view in literary texts, including Australian texts
- understand common cultural references and implied meaning in texts
- analyse how language reflects cultural constructions of groupings or ideas such as age, gender, race and identity
- analyse perspectives and representations of concepts, identities and groups in a variety of texts, for example by exploring how representations of individuals are shaped and constructed in literary and non-literary texts
- analyse how point of view shapes audience response
- examine the ways generic patterns, language features, text structures and conventions communicate perspectives and representations
- identify and consider the use of aesthetic features and their effects in texts
- analyse how language choices are used for different purposes and contexts
- question the assumptions and values in texts, for example, assumptions made about gender or culture in Australian texts.

#### Responding to and creating texts

When students respond to and create texts, they will:

- analyse examples of analytical and imaginative texts to be produced
- participate in teacher-modelled, guided, shared and independent construction of texts in a variety of modes and classroom contexts
- use active listening and viewing strategies and work collaboratively with others
- describe linguistic and structural features in Australian texts, including literary and non-literary texts
- describe how different purposes and contexts influence language choices and meaning
- explain that meanings in texts are shaped by purpose, cultural context and social situation in a range of settings
- use generic structure and conventions of specific text types including analytical and imaginative
- use metalanguage to express personal and critical responses to texts
- use different types of texts and a range of digital, multimodal and print-based technologies to present ideas and opinions for different purposes and audiences in response to literary and non-literary texts.

## 3.4 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

All assessments in Unit 2 are school-based. Schools should devise at least *one* but no more than *two* assessment instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment and language they will encounter in Units 3 and 4. Students should be provided with opportunities to respond:

- in different contexts, for different purposes and audiences
- in different modes, including written, spoken/signed and/or multimodal
- under supervised conditions to a seen or unseen question/task.

# 4 Unit 3: Issues, ideas and attitudes

## 4.1 Unit description

In Unit 3, students build on and consolidate their capacity to examine how texts work as they analyse and respond to representations of contemporary social issues, ideas and attitudes in a range of literary and non-literary texts, including media texts. Students investigate, explore and analyse how meaning and perspectives are shaped by the relationships between language, purpose, text, contexts and audiences. This unit focuses on providing opportunities for students to respond to and analyse a literary text, and to examine and create persuasive texts for particular purposes and audiences.

### Unit requirements

In Unit 3, students must be given opportunities to engage in a study of:

- at least one literary text, from the prescribed text list (selected from a prose text, a play, a multimodal text such as a film, or a selection of poetry) and another text that may be literary or non-literary
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts, essays, speeches, popular culture texts, journal and feature articles.

Across Units 3 and 4, students must study at least four texts from the prescribed text list. The selection must include at least three of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- multimodal text (film, documentary, television program).

Other types of texts that students could study include:

- interpretations of literary texts
- live performances
- graphic novels and digital stories.

## 4.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objectives	IA1	IA2
1. <u>use patterns and conventions</u> of analytical and persuasive genres to achieve particular purposes in cultural contexts and social situations	•	•
2. establish and maintain roles of the writer/speaker/signer/designer and relationships with a range of audiences	•	•
3. <u>create</u> and <u>analyse</u> perspectives and representations of concepts, identities, times and places in a range of contexts	•	•
4. make use of, in their own texts, the ways <u>cultural assumptions</u> , attitudes, <u>values</u> and beliefs underpin texts and invite audiences to take up positions, and analyse these ways in texts created by others	•	•
5. <u>use aesthetic features</u> and <u>stylistic devices</u> to achieve particular purposes and <u>analyse</u> their effects in a range of texts	•	•
6. <u>select</u> and <u>synthesise</u> subject matter to support perspectives in persuasive and analytical texts	•	•
7. <u>organise</u> and <u>sequence</u> subject matter to persuade and analyse	•	•
8. <u>use cohesive devices</u> to emphasise ideas and connect parts of persuasive and analytical texts	•	•
9. make language choices for particular purposes and contexts	•	•
10. <u>use</u> grammar and language structures for particular purposes	•	•
11. <u>use mode-appropriate features</u> to achieve particular purposes.	•	•



## 4.3 Areas of study

### Subject matter

#### Understanding texts

When students work with understanding texts, they will:

- read, listen to and view a range of texts to explore how the personal, social, historical and cultural contexts in which these texts are produced influence their meaning
- explore the ways texts establish and maintain relationships with audiences to achieve particular purposes in cultural contexts and social situations
- consider how patterns and conventions of genres, such as text structures, language features and stylistic choices are used in different types of texts.

#### Language and textual analysis

When students work with language and textual analysis, they will:

- analyse the form and content of texts from structural and visual elements and contextual information
- analyse perspectives and representations of concepts, identities and groups in a variety of texts, for example by exploring how representations of individuals are shaped and constructed in media texts
- explore how texts invite readers/viewers to take up positions, for example by analysing how media texts (including documentaries) use editing, music, visuals, juxtaposition etc. to invite audiences to support the perspectives offered
- explore how different cultural assumptions, values, attitudes and beliefs underpin texts
- examine the ways generic patterns, language features, text structures and conventions communicate perspectives and representations
- identify and consider the use of aesthetic features and their effects in texts
- compare and contrast texts from different cultures and times, and discuss their purposes and effects
- analyse how language choices influence audience response
- analyse how texts are influenced by other texts and contexts
- analyse the effect of persuasive techniques, for example, rhetorical devices
- explain the effects of literary and aesthetic features, e.g. figurative language, rhythm and rhyme, and dramatic irony
- analyse the relationships among words, images and compositional aspects of texts that have visual elements
- analyse how audience response to ideas and issues is manipulated
- analyse how language forms and conventions used in different modes and mediums influence audiences.

### **Responding to and creating texts**

When students respond to and create texts, they will:

- analyse examples of analytical and persuasive texts to be produced
- participate in teacher-modelled, guided, shared and independent construction of texts in a variety of modes and classroom contexts
- use active listening and viewing strategies and work collaboratively with others
- describe linguistic and structural features of a range of text types including literary and non-literary texts
- describe how different purposes and contexts influence language choices and meaning
- explain that meanings in texts are shaped by purpose, cultural context and social situation in a range of settings
- use generic structure and conventions of specific text types, including analytical and persuasive
- describe similarities and differences between texts
- use metalanguage to discuss texts and their composition
- explain the visual features of texts and interpret graphic representations of data
- use common language features, for example, subject-specific vocabulary, synonyms and antonyms, adjectives and adverbs used to create modality, some nominalisation, common collocations and idioms
- use cohesive devices at sentence, paragraph and whole text level
- use research skills and strategies, for example, note taking, summaries, paraphrasing and graphic organisers, to collect and collate information, quoting and referencing appropriately
- use appropriate structure, content, style and tone for different purposes and audiences in a range of contexts
- use strategies for planning, editing and refining, including monitoring and correcting spelling, grammar and punctuation
- reflect on and respond to feedback
- select and sustain register and tone to suit different purposes, contexts and audiences.

## 4.4 Assessment

### 4.4.1 Summative internal assessment 1 (IA1): Examination — analytical written response (25%)

#### Description

This assessment focuses on the analysis, interpretation and examination of representations of issues, ideas and attitudes in two different texts, one of which must be a literary text from the prescribed text list. The examination assesses the application of a range of cognitions to a provided question.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

#### Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of the analytical genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in two different texts
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions
5. analyse the effects of stylistic devices and aesthetic features in two different texts
6. select and synthesise subject matter to support perspectives in a written response
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a written response
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features to achieve particular purposes.

#### Specifications

This assessment requires students to analyse representations of issues, ideas and attitudes in two different texts, one of which must be a literary text from the prescribed text list. Students produce an analytical text such as an essay, commentary, criticism, or review in response to a seen question or task.

#### Extended response

- Constructed using one item; the item is a response to a seen question or task
- Requires sustained analysis and synthesis to fully answer the question or task.

## Conditions

- Written: 800–1000 words
- Time: 2 hours plus planning (15 minutes) in total over a series of lessons within five consecutive school days
- Other
  - students to be given the specific question or task one week prior to the assessment
  - no access to teacher advice, guidance or feedback once the task is distributed
  - 200 words of quotations from the studied text/s allowed; must be signed by the teacher
  - no notes allowed
  - word processor or handwritten
  - the assessment is completed over more than one session; teachers collect all student work at the end of each session and return it at the beginning of the next supervised session.

## Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the analytical written response.

Criterion	Objectives	Marks
Knowledge application	3, 4, 5	9
Organisation and development	1, 2, 6, 7, 8	9
Textual features	9, 10, 11	7
<b>Total</b>		<b>25</b>

## Instrument-specific marking guide

### Criterion: Knowledge application

#### Assessment objectives

3. analyse perspectives and representations of concepts, identities, times and places in two different texts
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in two different texts

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</li> <li>• <u>discerning</u> analysis of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin the texts and invite audiences to take up positions</li> <li>• discerning analysis of the effects of <u>aesthetic features</u> and <u>stylistic devices</u> in the texts.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• effective analysis of perspectives and representations of concepts, identities, times and places in the texts</li> <li>• <u>effective</u> analysis of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin the texts and invite audiences to take up positions</li> <li>• effective analysis of the effects of <u>aesthetic features</u> and <u>stylistic devices</u> in the texts.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• adequate analysis of perspectives and representations of concepts, identities, times and places in the texts</li> <li>• <u>adequate</u> analysis of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin the texts and invite audiences to take up positions</li> <li>• adequate analysis of the effects of <u>aesthetic features</u> and <u>stylistic devices</u> in the texts.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• superficial analysis of perspectives and representations of concepts, identities, times and places in the texts</li> <li>• <u>superficial</u> analysis of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin the texts</li> <li>• identification of <u>aesthetic features</u> and <u>stylistic devices</u> and some effects.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• identification of some perspectives and representations of concepts, identities, times and places in the texts</li> <li>• identification of some <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin the texts</li> <li>• identification of some <u>aesthetic features</u> and <u>stylistic devices</u>.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Organisation and development

### Assessment objectives

1. use patterns and conventions of the analytical genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with readers
6. select and synthesise subject matter to support perspectives in a written response
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a written response

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning</u> use of the patterns and conventions of the analytical <u>genre</u> and the role of the writer to <u>analyse</u> the texts</li> <li>• discerning selection and synthesis of subject matter to support perspectives</li> <li>• discerning organisation and sequencing of subject matter, including the discerning use of cohesive devices to emphasise ideas and connect parts of the analytical text.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• <u>effective</u> use of the patterns and conventions of the analytical <u>genre</u> and the role of the writer to <u>analyse</u> the texts</li> <li>• effective selection and synthesis of subject matter to support perspectives</li> <li>• effective organisation and sequencing of subject matter, including the effective use of cohesive devices to emphasise ideas and connect parts of the analytical text.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• <u>suitable</u> use of the patterns and conventions of the analytical <u>genre</u> and the role of the writer to <u>analyse</u> the texts</li> <li>• suitable selection and <u>adequate</u> synthesis of subject matter to support perspectives</li> <li>• suitable organisation and sequencing of subject matter, including the suitable use of <u>cohesive devices</u> to emphasise ideas and connect parts of the analytical <u>text</u>, including paragraphing.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• <u>inconsistent</u> use of the patterns and conventions of the analytical <u>genre</u> to write a response, and the role of the writer established</li> <li>• <u>narrow</u> selection of subject matter to support ideas</li> <li>• <u>inconsistent</u> organisation and sequencing of subject matter, and some use of <u>cohesive devices</u> to connect parts of the <u>text</u>, including paragraphing.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• fragmented use of the patterns and conventions of the analytical <u>genre</u>, and aspects of the role of the writer established</li> <li>• <u>fragmented</u> selection of subject matter</li> <li>• <u>identifies</u> some connections between parts of the text.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Textual features

### Assessment objectives

9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• <u>discerning</u> language choices for particular purposes in a specific context</li><li>• discerning combination of a range of grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li><li>• discerning use of written features, including punctuation and conventional spelling, to achieve particular purposes.</li></ul>	6–7
<ul style="list-style-type: none"><li>• <u>effective</u> language choices for particular purposes in a specific context</li><li>• effective use of a range of grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li><li>• effective use of written features, including punctuation and conventional spelling, to achieve particular purposes.</li></ul>	4–5
<ul style="list-style-type: none"><li>• <u>suitable</u> language choices for particular purposes in a specific context</li><li>• suitable use of a range of mostly grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li><li>• suitable use of written features, including punctuation and conventional spelling, to achieve purposes.</li></ul>	3
<ul style="list-style-type: none"><li>• language choices that vary in suitability</li><li>• <u>uneven</u> use of grammar and language structures</li><li>• use of written features, including punctuation and conventional spelling, that vary in suitability.</li></ul>	2
<ul style="list-style-type: none"><li>• <u>inappropriate language choices</u></li><li>• <u>fragmented</u> use of grammar and language structures</li><li>• <u>variable</u> and <u>inappropriate</u> use of written features, including spelling and punctuation.</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## 4.4.2 Summative internal assessment 2 (IA2): Extended response — persuasive written response (25%)

### Description

This assessment focuses on the creation of a perspective through reasoned argument to persuade an audience. It is an open-ended task responding to representations of a contemporary social issue in the media. While students may undertake some research when writing the extended response, it is not the focus of this technique. There is no prescribed text list for this assessment instrument.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response.

### Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of a persuasive genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use aesthetic features and stylistic devices to achieve persuasive purposes
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a persuasive text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features to achieve particular purposes.

### Specifications

Students have examined representations of contemporary issues in different texts over the course of the unit as well as strategies for persuasive argument. They are to create their own perspective on a contemporary issue in the form of a persuasive text for a particular context and audience. Topics might reflect issues of contemporary social relevance such as gender, power, class, race, religion, discrimination or sustainability.

Some examples of the task include a:

- persuasive journalistic response, such as an editorial, op-ed, or column, presenting a particular contention or argument to persuade a specific audience
- script for a persuasive speech, such as a political speech, memorial address, eulogy or vlog contribution to an online social commentary, in response to a particular contentious issue
- persuasive written response, such as a letter to the editor, letter of advocacy, a blog entry or a contribution to an online forum, presenting an argument in response to a contentious issue
- vlog script responding to a particular issue for an online audience.



## Conditions

- Written: 800–1200 words
- Duration: 4 weeks notification and preparation
- Open access to resources

## Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the persuasive written response.

Criterion	Objectives	Marks
Knowledge application	3, 4, 5	8
Organisation and development	1, 2, 6, 7, 8	8
Textual features	9, 10, 11	9
<b>Total</b>		<b>25</b>

## Instrument-specific marking guide

### Criterion: Knowledge application

#### Assessment objectives

3. create perspectives and representations of concepts, identities, times and places
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use aesthetic features and stylistic devices to achieve persuasive purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• <u>discerning</u> creation of perspectives and representations of concepts, identities, times and places in a <u>persuasive text</u></li><li>• discerning use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li><li>• discerning use of aesthetic features and stylistic devices to achieve persuasive purposes.</li></ul>	7–8
<ul style="list-style-type: none"><li>• <u>effective</u> creation of perspectives and representations of concepts, identities, times and places in a <u>persuasive text</u></li><li>• effective use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li><li>• effective use of aesthetic features and stylistic devices to achieve persuasive purposes.</li></ul>	5–6
<ul style="list-style-type: none"><li>• <u>appropriate</u> creation of perspectives and representations of concepts, identities, times and places in a <u>persuasive text</u></li><li>• appropriate use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li><li>• appropriate use of aesthetic features and stylistic devices to achieve persuasive purposes.</li></ul>	3–4
<ul style="list-style-type: none"><li>• <u>superficial</u> creation of perspectives and representations of concepts, identities, times and places</li><li>• superficial use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li></ul>	2

<ul style="list-style-type: none"> <li>• use of aspects of aesthetic features and stylistic devices that vary in suitability.</li> </ul>	
<ul style="list-style-type: none"> <li>• creation of <u>fragmented</u> perspectives and representations of concepts, identities, times and places</li> <li>• fragmented use of some ways ideas underpin texts</li> <li>• fragmented use of persuasive language features.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Organisation and development

### Assessment objectives

1. use patterns and conventions of a persuasive genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a persuasive text

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning</u> use of the <u>patterns and conventions</u> of a <u>persuasive text</u>, and of the role of the writer, to achieve a particular purpose</li> <li>• discerning selection and synthesis of subject matter to support perspectives</li> <li>• discerning organisation and sequencing of subject matter to achieve a particular purpose, including discerning use of <u>cohesive devices</u> to emphasise ideas and connect parts of a persuasive text.</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• <u>effective</u> use of the <u>patterns and conventions</u> of a <u>persuasive text</u>, and of the role of the writer, to achieve a particular purpose</li> <li>• effective selection and synthesis of subject matter to support perspectives</li> <li>• effective organisation and sequencing of subject matter to achieve a particular purpose, including effective use of <u>cohesive devices</u> to emphasise ideas and connect parts of a persuasive text.</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• <u>suitable</u> use of the <u>patterns and conventions</u> of a <u>persuasive text</u>, and of the role of the writer, to achieve a particular purpose</li> <li>• suitable selection and adequate synthesis of subject matter to support perspectives</li> <li>• suitable organisation and sequencing of subject matter to achieve a particular purpose, including suitable use of <u>cohesive devices</u> to emphasise ideas and connect parts of a persuasive text.</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• <u>inconsistent</u> use of the <u>patterns and conventions</u> of a <u>persuasive text</u>, and of the role of the writer established</li> <li>• <u>narrow</u> selection of subject matter to support perspectives</li> <li>• <u>disjointed</u> organisation and sequencing of subject matter, with some use of <u>cohesive devices</u> to connect parts of a persuasive text.</li> </ul>	2
<ul style="list-style-type: none"> <li>• <u>fragmented</u> use of the <u>patterns and conventions</u> of a <u>persuasive text</u>, and aspects of the role of the writer established</li> <li>• fragmented selection of subject matter</li> <li>• some connections between parts of the text.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Textual features

### Assessment objectives

9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning</u> language choices for particular purposes in a specific context</li> <li>• discerning combination of a range of grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li> <li>• discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• <u>effective</u> language choices for particular purposes in a specific context</li> <li>• effective use of a range of grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li> <li>• effective use of written features, including conventional spelling and punctuation, to achieve particular purposes.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• <u>suitable</u> language choices for particular purposes in a specific context</li> <li>• suitable use of a range of mostly grammatically <u>accurate/appropriate</u> language structures, including clauses and sentences, to achieve particular purposes</li> <li>• suitable use of written features, including conventional spelling and punctuation, to achieve purposes.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• language choices that vary in suitability</li> <li>• <u>uneven</u> use of grammar and language structures</li> <li>• use of written features, including conventional spelling and punctuation, that vary in suitability.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• <u>inappropriate</u> language choices</li> <li>• fragmented use of grammar and language structures</li> <li>• <u>variable</u> and inappropriate use of written features, including spelling and punctuation.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

# 5 Unit 4: Close study of literary texts

## 5.1 Unit description

In Unit 4, students explore representations of the world and human experience by engaging with literary texts from diverse times and places. Students are given opportunities to explore how these texts build a shared understanding of human experience, and to examine how representations of social, moral and ethical issues position readers and viewers. Issues of contemporary social, moral and ethical relevance may include gender, power, race, religion, age, and class. This unit includes the close study of a literary text to allow students to explore further the ways in which language choices shape meaning and influence audiences. Students use their language skills to create imaginative and analytical responses to literary texts.

The unit comprises two topics:

Topic 1: Creative responses to literary texts

Topic 2: Critical responses to literary texts.

### Unit requirements

In Unit 4, students must be given opportunities to engage in a study of at least two literary texts from the prescribed text list (selected from a prose text, a play, a selection of poetry or a multimodal text such as a film or television program).

The text for Topic 2: Critical responses to literary texts will be the focus of the external assessment and will be chosen from a text list published by the QCAA.

Across Units 3 and 4, students must study at least four texts from the prescribed text list. The selection must include three of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- multimodal texts (film, documentary, television program).

Other types of texts that students could study include:

- essays
- interpretations of literary texts
- speeches
- mass media texts and social media texts, such as news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts
- popular culture texts
- journal and feature articles
- live performances
- graphic novels and digital stories.

## 5.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objectives	IA3	EA
1. <u>use patterns and conventions</u> of imaginative and analytical genres to achieve particular purposes in cultural contexts and social situations	•	•
2. establish and maintain roles of the writer/speaker/signer/designer and relationships with audiences	•	•
3. <u>create</u> perspectives and representations of concepts, identities, times and places in their own imaginative texts, and analyse these in texts created by others	•	•
4. make use of, in their own imaginative texts, the ways <u>cultural assumptions</u> , attitudes, <u>values</u> and beliefs underpin texts and invite audiences to take up positions, and analyse these ways in texts created by others	•	•
5. <u>use aesthetic features</u> and <u>stylistic devices</u> to achieve purposes in imaginative and analyse their effects in literary texts	•	•
6. <u>select</u> and <u>synthesise</u> subject matter to support perspectives in imaginative and analytical texts	•	•
7. <u>organise</u> and <u>sequence</u> subject matter to achieve imaginative and analytical purposes	•	•
8. <u>use cohesive devices</u> to emphasise ideas and connect parts of texts	•	•
9. make language choices for particular purposes and contexts	•	•
10. <u>use</u> grammar and language structures for particular purposes	•	•
11. <u>use mode-appropriate features</u> to achieve particular purposes.	•	•

## 5.3 Topic 1: Creative responses to literary texts

By engaging with literary texts, students experiment with innovative and imaginative use of language, style and textual elements in order to create their own imaginative texts that promote emotional and critical reactions in readers. In creative responses, students challenge ideas and conventions and reimagine perspectives by applying their own knowledge of literary text structures and styles to shape their own representations. Literary texts appropriate to the focus of this topic include: short stories, poetry, a novel, multimodal texts, such as film or television programs.

### Subject matter

#### Understanding texts

When students work with understanding texts, they will:

- read, listen to and view literary texts to explore how the personal, social, historical, and cultural contexts in which these texts are produced influence their meaning
- explore the ways texts establish and maintain relationships with audiences to achieve particular purposes in cultural contexts and social situations
- consider how patterns and conventions of genres, such as text structures, language features and stylistic choices are used in different types of texts
- analyse the form and content of texts from structural and visual elements and contextual information.

#### Language and textual analysis

When students work with language and textual analysis, they will:

- analyse perspectives and representations of concepts, identities and groups in a variety of literary texts to develop a deeper understanding and appreciation of the complexities and nuances of these textual constructions
- analyse how different cultural assumptions, values, attitudes and beliefs underpin texts and influence audiences
- examine the ways generic patterns, language features, text structures and conventions communicate perspectives
- identify and examine the use of aesthetic features and stylistic devices and their effects in texts
- explore how meaning changes when texts are transformed into a different genre or medium
- analyse how language choices are used for different purposes and contexts in imaginative texts
- interrogate the assumptions and values in texts through the identification of omissions, inclusions, emphases, privileged and marginalised voices and experiment with these to reposition readers in imaginative texts
- consider intertextual links between 'classic' texts and their contemporary adaptations to explore how and why they position audiences to respond differently
- analyse how audiences are positioned in texts and how texts present different perspectives on personal, social and historical issues
- analyse how representations of concepts such as knowledge or authority are conveyed
- analyse the manipulation of text structures and language features for imaginative purposes
- examine various examples of the imaginative text type to be produced.

### Responding to and creating texts

When students respond to and create texts, they will:

- test, develop and deepen own interpretations of literary texts through discussion and examination of others' interpretations
- apply knowledge of form, content, perspective, grammar and language features to develop personal style in imaginative texts
- use text structures, grammar, language features and written features related to literary analysis to express and sustain a point of view
- use aesthetic features and stylistic devices in different mediums to examine the various critical and emotional responses they may prompt in audiences of imaginative texts
- participate in teacher-modelled, guided, shared and independent construction of imaginative texts in a variety of modes and classroom contexts
- develop independence by using strategies for planning, drafting, editing and proofreading to produce appropriately sequenced and coherent texts
- reflect on and respond to feedback.

## 5.4 Topic 2: Critical responses to literary texts

Through a close, critical study of a literary text and various interpretations of it, students strengthen their capacity to develop their own analytical response to it.

Students independently develop and compose original, analytical texts.

### Subject matter

#### Texts in contexts

When students work with texts in contexts, they will:

- read, listen to and view a range of literary texts to explore how the personal, social, historical, authorial and cultural contexts in which these texts are produced influence their meaning
- investigate the relationships between purpose, audience, language and meaning by exploring how texts create various representations of the world and human experience
- explore the ways texts establish and maintain relationships with audiences to achieve particular purposes in cultural contexts and social situations
- investigate the role of literature, from various times and places, within cultures and its power to reflect and challenge social and cultural perspectives in relation to the larger issues of gender, age, race, identity, power, class and the environment
- investigate the reception of a particular literary text within different cultural and historical contexts to develop understanding of textual integrity and the cultural significance of the text
- identify how texts conform to or challenge the conventions of particular genres or modes, such as poetry, plays, film and novels, short story anthologies and drama
- consider how the patterns and conventions of genres can be challenged, manipulated and changed over time.

#### Language and textual analysis

When students work with language and textual analysis, they will:

- analyse perspectives and representations of concepts, identities, times and places within literary texts to develop a deeper understanding and appreciation of the complexities and nuances of these textual constructions
- explore how and why texts invite readers/viewers to take up positions by examining the ways in which texts have been constructed in order to invite particular meanings
- analyse how different cultural assumptions, values, attitudes and beliefs underpin texts and influence audiences
- examine the ways generic patterns, language features, text structures and conventions communicate perspectives and representations
- examine the use of aesthetic features and stylistic devices (e.g. characterisation, plot structure, setting, narrative voice, mood, approaches to narration, imagery, symbolism, motif, figurative language,

dialogue, juxtaposition, contrast) and their effects in texts

- analyse how language choices are used for different purposes and contexts in of analytical texts
- interrogate the assumptions and values in texts through the identification of omissions, inclusions, emphases, and privileged and marginalised voices.

### **Responding to and creating texts**

When students respond to and create texts, they will:

- explore how personal responses to texts are shaped by elements of an individual's contexts, e.g. locality, family background, beliefs, experiences, gender, age, psychology, culture
- explore and discuss a range of contemporaneous, historical and contemporary interpretations and perspectives of literary texts
- test, develop and deepen own interpretations of literary texts through discussion, debate and examination of others' interpretations
- develop cogent, insightful analysis and argument, through synthesis of subject matter and integration of textual evidence
- use cohesive devices to develop and emphasise ideas and connect parts of texts in the development of a reasoned and logical argument
- use text structures, grammar, language features and written features related to literary analysis to express and sustain a point of view
- participate in teacher-modelled, guided, shared and independent construction of analytical texts in a variety of modes and classroom contexts
- develop editorial independence by using strategies for planning, drafting, editing and proofreading to produce appropriately sequenced and coherent texts
- reflect on and respond to feedback.



## 5.5 Assessment

### 5.5.1 Summative internal assessment 3 (IA3): Extended response — imaginative spoken/multimodal response (25%)

#### Description

This internal assessment focuses on the interpretation of a literary text from the prescribed text list as a springboard for an imaginative response. It is an open-ended task responding to a particular situation, task or scenario. While students may undertake some research in the writing of the extended response, it is not the focus of this technique.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response.

#### Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of an imaginative genre to achieve particular purposes in a specific context
2. establish and maintain the role of the speaker/signer/designer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places in an imaginative text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use stylistic devices and aesthetic features to achieve purposes
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an imaginative text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes.

#### Specifications

Students produce an imaginative spoken/multimodal response that uses a literary text from the prescribed text list as a springboard. Students may respond in any imaginative form other than poetry.

Some examples of spoken/multimodal imaginative texts include dramatic monologue, eulogy, transformation, a hypermedia or digital text.

Some examples of this task include:

- digital stories where the central idea has come from the text studied

- dramatic monologues in role as a character from the text studied in class that fills a gap or offers new insight into the character or other aspects of the text
- transformations of scenes from a Shakespearean play in the role of a character/s in a new time and place to provide an alternative perspective on the text's representations for a modern-day audience
- personal recounts and reflections in role as a character from the text studied in class, for example: film interview, spoken memoir
- witness statements or eulogies in character or about a character from texts studied in class
- court summations in role of a character from a novel or play studied in class
- vlog monologues responding to a scenario or event from a novel studied in class
- hypermedia or digital spoken responses that create different perspectives from that of the studied text.

### Conditions

- Spoken: 5–8 minutes
- Multimodal: 6–9 minutes (must include a combination of at least two modes, one of which must be spoken/signed)
- Duration: 4 weeks notification and preparation
- Individual response
- Open access to all resources.

### Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the imaginative spoken/multimodal response.

Criterion	Objectives	Marks
Knowledge application	3, 4, 5	8
Organisation and development	1, 2, 6, 7, 8	8
Textual features	9, 10, 11	9
<b>Total</b>		<b>25</b>

## Instrument-specific marking guide

### Criterion: Knowledge application

#### Assessment objectives

3. create perspectives and representations of concepts, identities, times and places in an imaginative text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use of aesthetic features and stylistic devices to achieve purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• subtle and complex creation of perspectives and representations of concepts, identities, times and places</li> <li>• <u>discerning</u> use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li> <li>• discerning use of aesthetic features and stylistic devices to achieve purposes.</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• <u>effective</u> creation of perspectives and representations of concepts, identities, times and places</li> <li>• effective use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li> <li>• effective use of aesthetic features and stylistic devices to achieve purposes.</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• <u>appropriate</u> creation of perspectives and representations of concepts, identities, times and places</li> <li>• appropriate use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li> <li>• appropriate use of aesthetic features and stylistic devices to achieve purposes.</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• <u>superficial</u> creation of perspectives and representations of concepts, identities, times and places</li> <li>• superficial use of the ways <u>cultural assumptions</u>, attitudes, <u>values</u> and beliefs underpin <u>texts</u> and invite audiences to take up positions</li> <li>• use of aspects of aesthetic features and stylistic devices that vary in suitability.</li> </ul>	2
<ul style="list-style-type: none"> <li>• creation of <u>fragmented</u> perspectives and representations of concepts, identities, times and places</li> <li>• fragmented use of some ways ideas underpin texts</li> <li>• fragmented use of language features.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Organisation and development

### Assessment objectives

1. use patterns and conventions of an imaginative genre to achieve particular purposes in a specific context
2. establish and maintain the role of the speaker/signer/designer and relationships with audiences
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an imaginative text

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning</u> use of the <u>patterns and conventions</u> of an imaginative <u>text</u>, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with <u>audiences</u></li> <li>• discerning selection and synthesis of subject matter to support perspectives</li> <li>• discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of <u>cohesive devices</u> to emphasise ideas and connect parts of an imaginative text.</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• <u>effective</u> use of the <u>patterns and conventions</u> of an imaginative <u>text</u>, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with <u>audiences</u></li> <li>• effective selection and synthesis of subject matter to support perspectives</li> <li>• effective organisation and sequencing of subject matter to achieve particular purposes, including effective use of <u>cohesive devices</u> to emphasise ideas and connect parts of an imaginative text.</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• <u>suitable</u> use of the <u>patterns and conventions</u> of an imaginative <u>text</u>, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with <u>audiences</u></li> <li>• suitable selection and adequate synthesis of subject matter to support perspectives</li> <li>• suitable organisation and sequencing of subject matter to achieve particular purposes, including suitable use of <u>cohesive devices</u> to connect parts of an imaginative text.</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• <u>inconsistent</u> use of the <u>patterns and conventions</u> of an imaginative <u>text</u>, and of the role of the speaker/signer/designer established</li> <li>• <u>narrow</u> selection of subject matter to support perspectives</li> <li>• inconsistent organisation and sequencing of subject matter, including some use of <u>cohesive devices</u> to connect parts of an imaginative text.</li> </ul>	2
<ul style="list-style-type: none"> <li>• <u>fragmented</u> use of the <u>patterns and conventions</u> of an imaginative <u>text</u>, and aspects of the role of the speaker/signer/designer established</li> <li>• fragmented selection of subject matter</li> <li>• some connections between parts of the text.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Textual features

### Assessment objectives

9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning</u> language choices for particular purposes in a specific context</li> <li>• discerning combination of a range of grammatically <u>accurate/appropriate</u> language structures to achieve particular purposes</li> <li>• discerning use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and <u>clarity</u>, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>	8–9
<ul style="list-style-type: none"> <li>• <u>effective</u> language choices for particular purposes in a specific context</li> <li>• effective use of a range of grammatically <u>accurate/appropriate</u> language structures to achieve particular purposes</li> <li>• effective use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and <u>clarity</u>, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>	6–7
<ul style="list-style-type: none"> <li>• <u>suitable</u> language choices for particular purposes in a specific context</li> <li>• suitable use of a range of mostly grammatically <u>accurate/appropriate</u> language structures to achieve particular purposes</li> <li>• suitable use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and <u>clarity</u>, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>	4–5
<ul style="list-style-type: none"> <li>• language choices that vary in suitability</li> <li>• <u>inconsistent</u> use of grammar and language structures</li> <li>• use of spoken/signed and non-verbal features (and complementary, if appropriate) that vary in suitability               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and <u>clarity</u>, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>	2–3

<ul style="list-style-type: none"> <li>• <u>unclear</u> use of vocabulary</li> <li>• fragmented use of grammar and language structures</li> <li>• <u>inconsistent</u> and <u>inappropriate</u> use of spoken/signed and non-verbal features <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and <u>clarity</u>, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if <u>appropriate</u>).</li> </ul> </li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## 5.5.2 Summative external assessment (EA): Examination — analytical extended response (25%)

### General information

Summative external assessment is developed and marked by the QCAA. In English as an Additional Language it contributes 25% to a student's overall subject result.

The external assessment in English as an Additional Language is common to all schools and administered under the same conditions, at the same time, on the same day.

### Description

The examination assesses the application of a range of cognitions to a provided question or task. It is an analytical response to a literary text studied in-depth in Unit 4.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

### Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of an analytical essay to respond to an unseen question/task
2. establish and maintain the role of essay writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in a literary text
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in a literary text
6. select and synthesise subject matter to support perspectives in an essay response to an unseen question/task
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an essay
9. make language choices for particular purposes in an essay
10. use grammar and language structures for particular purposes in an essay
11. use written features to achieve particular purposes in an essay.

### Specifications

The examination is an analytical response to a literary text from the prescribed text list in the form of an analytical essay for an audience with a deep understanding of the text. The purpose is to communicate an informed and critical perspective in response to an unseen question or task of the text studied in-depth in Unit 4.

### Conditions

- Time: 2 hours plus planning time (15 minutes)
- Length: 800–1000 words.

### Instrument-specific marking guide

No ISMG is provided for the external assessment.

## 6 Glossary

Term	Explanation
<b>A</b>	
<b>accomplished</b>	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
<b>accuracy</b>	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty
<b>accurate</b>	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
<b>aesthetic features</b>	refers to those aspects of texts that prompt emotional and critical reactions; as such, the aesthetic is closely tied to reader/audience positioning; aesthetic features and stylistic devices may draw upon and interplay with textual features used for other purposes
<b>adept</b>	very/highly skilled or proficient at something; expert
<b>adequate</b>	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
<b>analyse</b>	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
<b>analytical essay</b>	in English as an Additional Language, the central purpose of an analytical essay is to inform the reader of an interpretation of a literary text; this analysis is written in a formal tone, includes relevant literary terminology and follows appropriate academic conventions; the audience of an analytical essay is an educated reader familiar with the literary text being discussed; like any genre, there are many valid ways to respond; an analytical essay is structured around a thesis, which is a statement of the central argument of an essay; the thesis presents an interpretation of a literary text or texts and is supported by arguments and substantiated by relevant evidence in the form of discussion, exploration and examination of a literary text
<b>Applied learning</b>	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills



Term	Explanation
<b>applied subject</b>	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from Applied syllabuses contribute to the QCE; results may contribute to ATAR calculations
<b>apply</b>	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
<b>appraise</b>	evaluate the worth, significance or status of something; judge or consider a text or piece of work
<b>appreciate</b>	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
<b>appropriate</b>	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.
<b>apt</b>	suitable to the purpose or occasion; fitting, appropriate
<b>area of study</b>	a division of, or a section within a unit
<b>argue</b>	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
<b>aspect</b>	a particular part of a feature of something; a facet, phase or part of a whole
<b>assess</b>	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
<b>assessment</b>	purposeful and systematic collection of information about students' achievements
<b>assessment instrument</b>	a tool or device used to gather information about student achievement
<b>assessment objectives</b>	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
<b>assessment technique</b>	the method used to gather evidence about student achievement, (e.g. examination, project, investigation)
<b>astute</b>	showing an ability to accurately assess situations or people; of keen discernment
<b>ATAR</b>	Australian Tertiary Admission Rank
<b>audience</b>	in English as an Additional Language, the recipients of a text; the group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing; audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience; students may be asked to speak/sign/write/design a text for a 'public audience', e.g. a specific magazine or journal article published in print or online, or a presentation at a lifelike gathering for a particular purpose

Term	Explanation
<b>authoritative</b>	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
<b>B</b>	
<b>balanced</b>	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
<b>basic</b>	fundamental
<b>C</b>	
<b>calculate</b>	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information
<b>categorise</b>	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate
<b>challenging</b>	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
<b>characteristic</b>	a typical feature or quality
<b>clarify</b>	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
<b>clarity</b>	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
<b>classify</b>	arrange, distribute or order in classes or categories according to shared qualities or characteristics
<b>clear</b>	free from confusion, uncertainty, or doubt; easily seen, heard or understood
<b>clearly</b>	in a clear manner; plainly and openly, without ambiguity
<b>coherent</b>	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
<b>cohesive</b>	characterised by being united, bound together or having integrated meaning; forming a united whole
<b>cohesive devices</b>	features of vocabulary, syntax and grammar that bind different parts of a text together; examples include connectives, ellipses, synonyms; in multimodal texts examples include establishing shots in films and icons for links on web pages
<b>collocation</b>	In English as an Additional Language, the recurrent juxtaposition of certain words, as in <i>broad daylight</i> ; the habitual co-occurrence of certain words, as for example <i>hospital</i> and <i>nurse</i>
<b>comment</b>	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation

Term	Explanation
<b>communicate</b>	convey knowledge and/or understandings to others; make known; transmit
<b>compare</b>	display recognition of similarities and differences and recognise the significance of these similarities and differences
<b>competent</b>	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding
<b>competently</b>	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
<b>complementary features</b>	features that contribute to the meaning and impact of written, spoken/signed and multimodal texts and include graphics, symbols, still and moving images, design elements, music and sound effects
<b>complex</b>	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
<b>comprehend</b>	understand the meaning or nature of; grasp mentally
<b>comprehensive</b>	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
<b>concise</b>	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
<b>concisely</b>	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
<b>conduct</b>	direct in action or course; manage; organise; carry out
<b>consider</b>	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
<b>considerable</b>	fairly large or great; thought about deliberately and with a purpose
<b>considered</b>	formed after careful and deliberate thought
<b>consistent</b>	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
<b>construct</b>	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
<b>context</b>	the environment in which a text is responded to or created; context can include the general social, historical and cultural conditions in

Term	Explanation
	which a text is responded to and created (the context of culture) or the specific features of its immediate social environment (context of situation)
<b>contrast</b>	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout
<b>controlled</b>	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
<b>convincing</b>	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
<b>course</b>	a defined amount of learning developed from a subject syllabus
<b>create</b>	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole
<b>creative</b>	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
<b>credible</b>	capable or worthy of being believed; believable; convincing
<b>criterion</b>	the property or characteristic by which something is judged or appraised
<b>critical</b>	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
<b>critique</b>	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
<b>cultural assumptions</b>	ideas, beliefs or attitudes about such things as gender, religion, ethnicity, 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 underpin texts and can be used to position audiences
<b>cursory</b>	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
<b>D</b>	
<b>decide</b>	reach a resolution as a result of consideration; make a choice from a number of alternatives
<b>deduce</b>	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given

Term	Explanation
<b>defensible</b>	justifiable by argument; capable of being defended in argument
<b>define</b>	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
<b>demonstrate</b>	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
<b>derive</b>	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
<b>describe</b>	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
<b>design</b>	produce a plan, simulation, model or similar; plan, form or conceive in the mind; in languages, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one)
<b>detailed</b>	executed with great attention to the fine points; meticulous; including many of the parts or facts
<b>determine</b>	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
<b>develop</b>	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
<b>devise</b>	think out; plan; contrive; invent
<b>differentiate</b>	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function
<b>digital stories</b>	emerging new forms of digital narrative, e.g. web-based stories, interactive stories, hypertexts, narrative computer games, audio and video podcasts
<b>discerning</b>	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
<b>discriminate</b>	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
<b>discriminating</b>	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment
<b>discuss</b>	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting

Term	Explanation
	opinions or conclusions with evidence
<b>disjointed</b>	disconnected; incoherent; lacking a coherent order/sequence or connection
<b>distinguish</b>	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
<b>diverse</b>	of various kinds or forms; different from each other
<b>document</b>	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
<b>draw conclusions</b>	make a judgment based on reasoning and evidence
<b>E</b>	
<b>effective</b>	successful in producing the intended, desired or expected result; meeting the assigned purpose
<b>efficient</b>	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort
<b>element</b>	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
<b>elementary</b>	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
<b>erroneous</b>	based on or containing error; mistaken; incorrect
<b>essential</b>	absolutely necessary; indispensable; of critical importance for achieving something
<b>evaluate</b>	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
<b>examination</b>	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>examine</b>	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
<b>experiment</b>	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
<b>explain</b>	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide

Term	Explanation
	additional information
<b>explicit</b>	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
<b>explore</b>	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
<b>express</b>	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint); in words, art, music or movement, convey or suggest a representation of; depict
<b>extended response</b>	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
<b>Extension subject</b>	a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, Units 3 and 4 of that subject or after completion of, Units 3 and 4 of that subject
<b>extensive</b>	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
<b>external assessment</b>	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme
<b>external examination</b>	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>extrapolate</b>	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
<b>F</b>	
<b>factual</b>	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
<b>familiar</b>	well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
<b>feasible</b>	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely

Term	Explanation
<b>fluent</b>	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
<b>fluently</b>	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
<b>formative assessment</b>	assessment whose major purpose is to improve teaching and student achievement
<b>fragmented</b>	disorganised; broken down; disjointed or isolated
<b>frequent</b>	happening or occurring often at short intervals; constant, habitual, or regular
<b>fundamental</b>	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
<b>G</b>	
<b>General subject</b>	a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations
<b>generate</b>	produce; create; bring into existence
<b>genre</b>	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, e.g. their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories); genres are not static but change in response to a range of factors, such as social context, purpose and experimentation; some texts are hybridised or multigeneric
<b>H</b>	
<b>hypothesise</b>	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
<b>I</b>	
<b>identify</b>	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
<b>illogical</b>	lacking sense or sound reasoning; contrary to or disregarding of the rules of logic; unreasonable
<b>implement</b>	put something into effect, e.g. a plan or proposal
<b>implicit</b>	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
<b>improbable</b>	not probable; unlikely to be true or to happen; not easy to believe



Term	Explanation
<b>inaccurate</b>	not accurate
<b>inappropriate</b>	not suitable or proper in the circumstances
<b>inconsistent</b>	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
<b>independent</b>	thinking or acting for oneself, not influenced by others
<b>in-depth</b>	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
<b>infer</b>	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at
<b>informed</b>	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
<b>innovative</b>	new and original; introducing new ideas; original and creative in thinking
<b>insightful</b>	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
<b>instrument-specific marking guide</b>	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
<b>integral</b>	<i>adjective</i> necessary for the completeness of the whole; essential or fundamental; <i>noun</i> in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation
<b>intended</b>	designed; meant; done on purpose; intentional
<b>internal assessment</b>	assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result
<b>interpret</b>	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs

Term	Explanation
<b>investigation</b>	an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time
<b>investigate</b>	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information
<b>irrelevant</b>	not relevant; not applicable or pertinent; not connected with or relevant to something
<b>ISMG</b>	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
<b>isolated</b>	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
<b>J</b>	
<b>judge</b>	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination
<b>justified</b>	sound reasons or evidence are provided to support an argument, statement or conclusion
<b>justify</b>	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
<b>L</b>	
<b>language features</b>	linguistic elements that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language; choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production
<b>learning area</b>	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. the Arts, sciences, languages
<b>literary texts</b>	past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value; while the nature of what constitutes literary texts is dynamic and evolving, they are seen as having personal, social, cultural and aesthetic value and potential for enriching students' scope of experience; literary texts include a broad range of forms such as novels, poetry, short stories, plays, fiction, multimodal texts such as film, and non-fiction; the classification of texts as 'literary' changes over time and across cultural contexts, and texts considered non-literary in some contexts are considered literary in other contexts
<b>logical</b>	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the

Term	Explanation
	circumstances
<b>logically</b>	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
<b>M</b>	
<b>make decisions</b>	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
<b>manipulate</b>	adapt or change to suit one's purpose
<b>media texts</b>	spoken, print, graphic or electronic communications with a public audience; they often involve numerous people in their construction and are usually shaped by the technology used in their production; media texts can be found in newspapers and magazines and on television, film, radio, computer software and the internet
<b>medium</b>	channel of communication, which may include face-to-face, film, television, stage, radio, print and electronic media
<b>mental procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures)
<b>methodical</b>	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
<b>minimal</b>	least possible; small, the least amount; negligible
<b>mode</b>	in English as an Additional Language, a method of communication chosen as the way to transmit a message; these may be written, spoken/signed, nonverbal, visual or auditory; in combination, these methods form multimodal texts
<b>mode-appropriate features</b>	include: <ul style="list-style-type: none"> <li>• written, e.g. conventional spelling and punctuation</li> <li>• spoken/signed, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>• non-verbal, e.g. facial expressions, gestures, proximity, stance, movement</li> <li>• complementary features, including digital features such as graphics, still and moving images, design elements, music and sound effects</li> </ul>
<b>modify</b>	change the form or qualities of; make partial or minor changes to something
<b>multimodal</b>	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response

Term	Explanation
<b>N</b>	
<b>narrow</b>	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
<b>non-literary texts</b>	contemporary, traditional and everyday texts that use language (spoken/signed, written, visual, auditory and digital) to explain, interpret, analyse, argue, persuade and give opinions; to remember, recall and report on things, events and issues; to transact and negotiate relationships, goods and services
<b>nuanced</b>	showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value
<b>O</b>	
<b>objectives</b>	see 'syllabus objectives', 'unit objectives', 'assessment objectives'
<b>obvious</b>	clearly perceptible or evident; easily seen, recognised or understood
<b>optimal</b>	best, most favourable, under a particular set of circumstances
<b>organise</b>	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
<b>organised</b>	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
<b>outstanding</b>	exceptionally good; clearly noticeable; prominent; conspicuous; striking
<b>P</b>	
<b>partial</b>	not total or general; existing only in part; attempted, but incomplete
<b>particular</b>	distinguished or different from others or from the ordinary; noteworthy
<b>patterns and conventions</b>	a genre's distinguishing structures, features and patterns that relate to context, purpose and audience
<b>perceptive</b>	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
<b>perspective</b>	in English as an Additional Language, the way a reader/viewer is positioned by a text, or how a particular ideology is embedded in a text, e.g. a feminist perspective; a point of view or way of regarding/thinking about situations, facts and texts
<b>performance</b>	an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance

Term	Explanation
	is developed over an extended and defined period of time
<b>persuasive</b>	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing')
<b>perusal time</b>	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
<b>planning time</b>	time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement
<b>polished</b>	flawless or excellent; performed with skilful ease
<b>positioning</b>	how texts influence responders to read in certain ways; responders are positioned or invited to construct particular meanings in relation to the characters, the arguments, or the groups in a text; a selection of techniques of composition influencing 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 and other textual features that promote a particular interpretation and reaction
<b>precise</b>	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
<b>precision</b>	accuracy; exactness; exact observance of forms in conduct or actions
<b>predict</b>	give an expected result of an upcoming action or event; suggest what may happen based on available information
<b>product</b>	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time
<b>proficient</b>	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
<b>project</b>	an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
<b>propose</b>	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
<b>prove</b>	use a sequence of steps to obtain the required result in a formal

Term	Explanation
	way
<b>purposeful</b>	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
<b>psychomotor procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
<b>Q</b>	
<b>QCE</b>	Queensland Certificate of Education
<b>R</b>	
<b>realise</b>	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
<b>reasonable</b>	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
<b>reasoned</b>	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
<b>recall</b>	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
<b>recognise</b>	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
<b>refined</b>	developed or improved so as to be precise, exact or subtle
<b>reflect on</b>	think about deeply and carefully
<b>register</b>	the use of language and detail in a text appropriate for its purpose, audience and context; a register suited to one kind of text may be inappropriate in another; the composer makes deliberate choices when constructing a text in relation to the language, subject matter, the role and relationship with the audience, e.g. the degree of formality or informality for a particular purpose or in a particular social situation
<b>rehearsed</b>	practised; previously experienced; practised extensively
<b>related</b>	associated with or linked to
<b>relevance</b>	being related to the matter at hand
<b>relevant</b>	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
<b>repetitive</b>	containing or characterised by repetition, especially when unnecessary or tiresome
<b>reporting</b>	providing information that succinctly describes student performance at different junctures throughout a course of study

Term	Explanation
<b>representation</b>	textual constructions that give shape to ways of thinking about or acting in the world; texts re-present concepts, identities, times and places, underpinned by the cultural assumptions, attitudes, beliefs, values or world view of the writer, shaper, speaker/signer, designer (and of the reader, viewer, listener)
<b>resolve</b>	in the Arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
<b>routine</b>	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
<b>rudimentary</b>	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
<b>S</b>	
<b>safe</b>	secure; not risky
<b>secure</b>	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
<b>select</b>	choose in preference to another or others; pick out
<b>sensitive</b>	capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation
<b>sequence</b>	place in a continuous or connected series; arrange in a particular order
<b>show</b>	provide the relevant reasoning to support a response
<b>significant</b>	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
<b>simple</b>	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
<b>simplistic</b>	characterised by extreme simplification, especially if misleading; oversimplified
<b>sketch</b>	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; in mathematics, represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features
<b>skilful</b>	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced

Term	Explanation
<b>skilled</b>	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
<b>solve</b>	find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods
<b>sophisticated</b>	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
<b>specific</b>	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.
<b>sporadic</b>	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
<b>straightforward</b>	without difficulty; uncomplicated; direct; easy to do or understand
<b>structure</b>	<i>verb</i> give a pattern, organisation or arrangement to; construct or arrange according to a plan; <i>noun</i> in English as an Additional Language, arrangement of words into larger units, e.g. phrases, clauses, sentences, paragraphs and whole texts, in line with cultural, intercultural and textual conventions
<b>structured</b>	organised or arranged so as to produce a desired result
<b>style</b>	the way in which aspects of texts are arranged and how they affect meaning; style can distinguish the work of individual writers, as well as the work of a particular period, or of a particular genre or type of text
<b>stylistic devices</b>	aspects of texts (such as words, sentences, images), how they are arranged, and how they affect meaning; examples of stylistic devices include narrative viewpoint, approaches to characterisation, structure of stanzas, juxtaposition, nominalisation and lexical choice
<b>subject</b>	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
<b>subject matter</b>	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
<b>substantial</b>	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
<b>substantiated</b>	established by proof or competent evidence
<b>subtle</b>	fine or delicate in meaning or intent; making use of indirect



Term	Explanation
	methods; not straightforward or obvious
<b>successful</b>	achieving or having achieved success; accomplishing a desired aim or result
<b>succinct</b>	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
<b>sufficient</b>	enough or adequate for the purpose
<b>suitable</b>	appropriate; fitting; conforming or agreeing in nature, condition, or action
<b>summarise</b>	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
<b>summative assessment</b>	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result
<b>superficial</b>	concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial
<b>supported</b>	corroborated; given greater credibility by providing evidence
<b>sustained</b>	carried on continuously, without interruption, or without any diminishing of intensity or extent
<b>syllabus</b>	a document that prescribes the curriculum for a course of study
<b>syllabus objectives</b>	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
<b>symbolise</b>	represent or identify by a symbol or symbols
<b>synthesise</b>	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
<b>systematic</b>	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
<b>T</b>	
<b>test</b>	take measures to check the quality, performance or reliability of something
<b>text</b>	communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts include written, spoken, nonverbal or visual communication of meaning; they may be extended unified works or series of related pieces
<b>text structures</b>	the ways in which information is organised in different types of texts (e.g. layout, heading, lead, subheadings, overviews,

Term	Explanation
	introductory and concluding paragraphs, sequencing, topic sentences, cause and effect); choices in text structures and language features together define a text type and shape its meaning; examples of text structures in literary texts include sonnets, monologues and hypertext
<b>thorough</b>	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
<b>thoughtful</b>	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
<b>topic</b>	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
<b>tone</b>	in English as an Additional Language, the voice adopted by a speaker or writer to indicate emotion, feeling or attitude to the subject matter and audience, e.g. playful, serious, ironic, formal
<b>U</b>	
<b>unclear</b>	not clear or distinct; not easy to understand; obscure
<b>understand</b>	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
<b>uneven</b>	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
<b>unfamiliar</b>	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
<b>unit</b>	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction
<b>unit objectives</b>	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
<b>unrelated</b>	having no relationship; unconnected
<b>use</b>	operate or put into effect; apply knowledge or rules to put theory into practice
<b>V</b>	
<b>vague</b>	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
<b>valid</b>	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able

Term	Explanation
	to be supported; legitimate and defensible; applicable
<b>values</b>	characteristics, qualities, philosophical and emotional stances, e.g. moral principles or standards often shared with others in a cultural group
<b>variable</b>	<i>adjective</i> apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain; <i>noun</i> in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects
<b>variety</b>	a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references
<b>W</b>	
<b>wide</b>	of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent
<b>with expression</b>	in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication
<b>writers</b>	in English as an Additional Language, 'writers' is used as a common term to refer to producers, composers and creators of texts, e.g. novelists, authors, short story writers, playwrights, screenwriters, film directors, poets, essayists, biographers, designers, digital storytellers, performance poets, vlog creators, spoken word artists

## 7 References

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## 8 Version history

Version	Date of change	Update
1.1	June 2017	Minor amendments to ISMGs
1.2	December 2017	Minor editorial changes and amendments to assessment specifications
1.3	July 2018	Minor amendments to Unit 1 and 2 objectives
		Minor amendments to assessment specifications for IA1, IA2 and IA3
		Minor amendments to assessment objectives for IA1, IA2, IA3 and EA
		Alignment of subject matter with English in Unit 4, Topic 2
		Minor editorial changes to ISMGs for alignment across the English suite.
1.4	August 2018	IA1 <ul style="list-style-type: none"> <li>• amendment to <i>Knowledge application</i> criterion — addition of ‘two’ to assessment objective 5</li> <li>• amendment to <i>Textual features</i> criterion — ‘and’ has replaced ‘and/or’ in the third characteristic in the 1-mark performance level descriptor</li> </ul>
		IA2 <ul style="list-style-type: none"> <li>• amendment to <i>Organisation and development</i> criterion — addition of ‘established’ in the first characteristic in the 2-mark performance level descriptor</li> <li>• amendment to <i>Textual features</i> criterion — ‘and’ has replaced ‘and/or’ in the third characteristic in the 1-mark performance level descriptor</li> </ul>
		IA3 <ul style="list-style-type: none"> <li>• amendment to <i>Organisation and development</i> criterion — addition of ‘established’ in the first characteristic in the 2-mark performance level descriptor</li> <li>• minor amendments to assessment objective 11</li> </ul>
		Glossary <ul style="list-style-type: none"> <li>• addition of ‘Complementary features’</li> </ul>

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