Essential English 2019 v1.1

Applied senior syllabus

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

Queensland Government | Queensland Curriculum & Assessment Authority

For all Queensland schools

180512

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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 use 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 Essential English develops and refines students' understanding of language, literature and literacy to enable them to interact confidently and effectively with others in everyday, community and social contexts. The subject encourages students to recognise language and texts as relevant in their lives now and in the future and enables them to understand, accept or challenge the values and attitudes in these texts.

Students have opportunities to engage with language and texts through a range of teaching and learning experiences to foster:

- skills to communicate confidently and effectively in Standard Australian English in a variety of contemporary contexts and social situations, including everyday, social, community, further education and work-related contexts
- skills to choose generic structures, language, language features and technologies to best convey meaning
- skills to read for meaning and purpose, and to use, critique and appreciate a range of contemporary literary and non-literary texts
- effective use of language to produce texts for a variety of purposes and audiences
- creative and imaginative thinking to explore their own world and the worlds of others
- active and critical interaction with a range of texts, and an awareness of how the language they engage with positions them and others
- empathy for others and appreciation of different perspectives through a study of a range of texts from diverse cultures, including Australian texts by Aboriginal writers and/or Torres Strait Islander writers
- enjoyment of contemporary literary and non-literary texts, including digital texts.

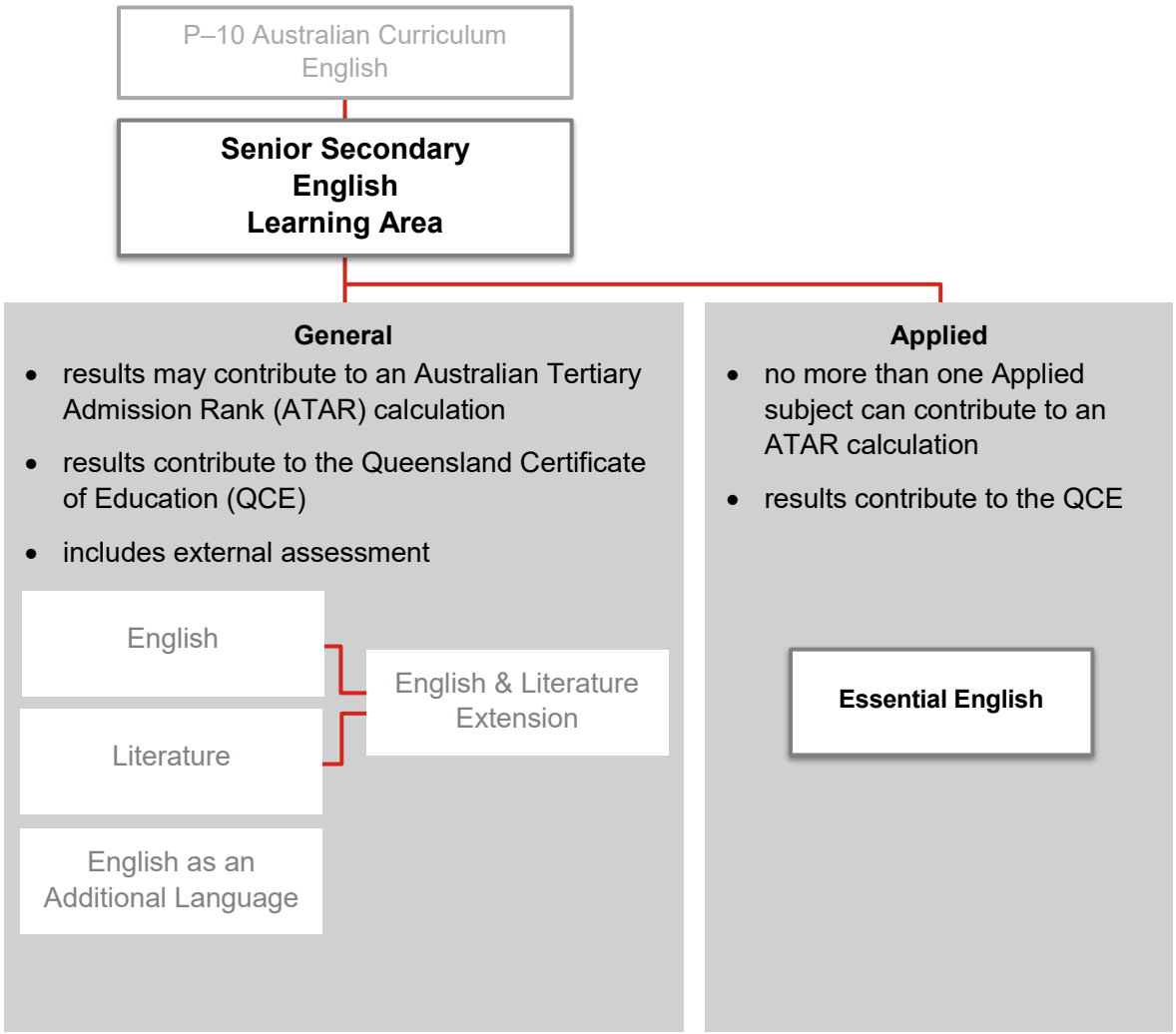
Pathways

Essential English is an Applied subject suited to students who are interested in pathways beyond Year 12 that lead to tertiary studies, vocational education or work. A course of study in Essential English promotes 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

Essential English 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.

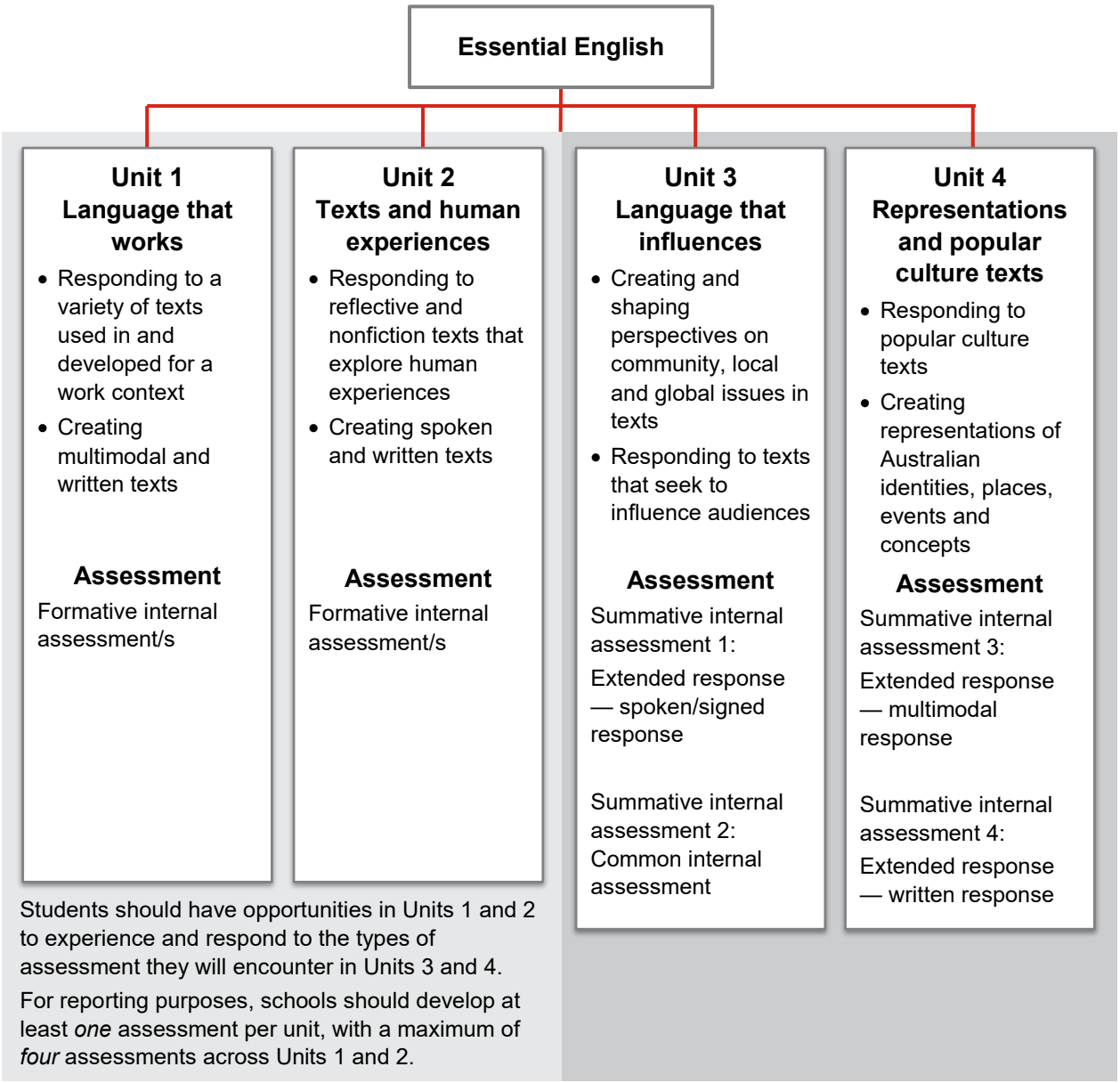
Students who complete this course of study with a grade of C or better will meet the literacy requirement for QCE and should also be able to demonstrate reading, writing and oral communication competencies equivalent to the Australian Core Skills Framework (ACSF)[1] Level 3.

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.

[1] https://www.education.gov.au/australian-core-skills-framework

Figure 2: Course structure



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

For reporting purposes, schools should develop at least *one* assessment per unit, with a maximum of *four* assessments across Units 1 and 2.

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. use patterns and conventions of genres to suit particular purposes and audiences	•	•	•	•
2. use appropriate roles and relationships with audiences	•	•	•	•
3. construct and explain representations of identities, places, events and concepts	•	•	•	•
4. make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin texts and influence meaning	•	•	•	•
5. explain how language features and text structures shape meaning and invite particular responses	•	•	•	•
6. select and use subject matter to support perspectives	•	•	•	•
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts	•	•	•	•
8. make mode-appropriate language choices according to register informed by purpose, audience and context	•	•	•	•
9. use language features to achieve particular purposes across modes.	•	•	•	•

1. use patterns and conventions of genres to suit particular purposes and audiences

When students use patterns and conventions of genres, they construct a range of text types with appropriate structures and layout. In their development of texts, students demonstrate their understanding of genres and their features as influenced by purpose and audience.

2. **use appropriate roles and relationships with audiences**

   When students use appropriate roles and relationships, they establish and maintain their role as the writer/speaker/signer/designer of a text and set up and sustain a relationship with the audience within a specific context to suit particular purposes. 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 language features.

3. **construct and explain representations of identities, places, events and concepts**

   When students construct representations, they develop points of view conveying attitudes, values and beliefs by devising textual constructions of identities, places, events and concepts. When students explain representations, they explore how identities, places, events and concepts are constructed in texts and shape meaning.

4. **make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin texts and influence meaning**

   When students create texts, they make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to influence meaning. When students explain the ways cultural assumptions, attitudes, values and beliefs underpin texts, they think carefully about how these influence meaning in texts, and apply their knowledge to explain how texts invite audiences to take up positions.

5. **explain how language features and text structures shape meaning and invite particular responses**

   When students explain how language features and text structures shape meaning, they think carefully about the relationship between genre, context, audience and purpose, and then apply their knowledge to explain how language features and text structures shape meaning and purposefully invite an audience to respond to the text in particular ways.

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

   When students select and use subject matter, they make purposeful choices about the inclusion of material to support perspectives, and use ideas and information purposefully, according to genre.

7. **sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts**

   When students sequence subject matter, they place information in a continuous or connected manner to achieve particular purposes and use mode-appropriate cohesive devices to connect parts of texts.

8. **make mode-appropriate language choices according to register informed by purpose, audience and context**

   When students make mode-appropriate language choices, they demonstrate their understanding of a range of formal and informal registers. They do this by using and controlling language appropriate for the intended purpose, audience, context and text type (including non-verbal language, such as body language and gestures) to express meaning and invite audiences to take up positions.

9. **use language features to achieve particular purposes across modes**

   When students use language features, they apply their knowledge of grammar, vocabulary and language structures to express meaning in texts for particular purposes, across all modes. Students also select language features specific to the mode of a text.

Language features specific to a mode include:

a. written, e.g. conventional spelling and punctuation

b. spoken/signed, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence

c. non-verbal, e.g. facial expressions, gestures, proximity, stance, movement

d. complementary features, including visual and 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 Essential English 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 Essential English

Literacy is important in the development of the skills and strategies needed to express, interpret and communicate complex information and ideas. In Essential English, 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, subject matter and instrument-specific standards for Essential English.

Numeracy in Essential English

Students use numeracy in Essential English 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 nonfiction 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, subject matter and instrument-specific standards for Essential English.

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	• analytical thinking • problem-solving • decision-making • reasoning • reflecting and evaluating • intellectual flexibility	creative thinking	• innovation • initiative and enterprise • curiosity and imagination • creativity • generating and applying new ideas • identifying alternatives • seeing or making new links
communication	• effective oral and written communication • using language, symbols and texts • communicating ideas effectively with diverse audiences	collaboration and teamwork	• relating to others (interacting with others) • recognising and using diverse perspectives • participating and contributing • community connections
personal and social skills	• adaptability/flexibility • management (self, career, time, planning and organising) • character (resilience, mindfulness, open- and fair-mindedness, self-awareness) • leadership • citizenship • cultural awareness • ethical (and moral) understanding	information & communication technologies (ICT) skills	• operations and concepts • accessing and analysing information • being productive users of technology • digital citizenship (being safe, positive and responsible online)

Essential English 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, subject matter and instrument-specific standards for Essential English.

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.

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 that:

- 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
- 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 Essential English. 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 two interrelated areas of study:

- responding to texts
- creating texts.

In Essential English, Units 3 and 4 are organised into two topics. The interrelated areas of study are covered within each topic.

Text selection

Teachers must give students opportunities to engage with a wide range of texts to encourage their development as language learners and users. Texts selected for the course of study may be narrative, reflective, interpretive, procedural, persuasive, informative, creative, technical, regulatory or descriptive texts in complete form or extracts.

There must be a range and balance in the texts that students read, listen to and view. The course should include texts from different places and cultures, including the Asia–Pacific region. Australian texts must be included across the course of study and within each year of the course. At least one of the Australian texts studied over the four units of the course must be by an Aboriginal writer or Torres Strait Islander writer. Schools may 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 be given opportunities to engage in a study of:

- at least one complete text (autobiography, novel, short story, graphic novel or a multimodal text such as a film, documentary, television program or a digital story)
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles
- one Australian text.

These categories may overlap, for example, an Australian film or news article.

Units 3 and 4

In Units 3 and 4, text selection is a school-based decision and should reflect the interests and needs of students. In addition, the texts selected should provide opportunities for students to achieve the full range of syllabus objectives.

Across Units 3 and 4, students must be given opportunities to engage in a study of:

- at least one complete text (novel, short story, poetry/lyrics, graphic novel or a multimodal text such as a film, documentary or digital story)
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles.
- one Australian text.

These categories may overlap, for example, an Australian film or news article.

Unit 4 must include a focus on Australian texts.

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 internal assessment 4				•

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 1.5) 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 internal assessments that count towards their overall subject result. Schools develop three of the summative internal assessments and the other is a common internal assessment (CIA) developed by the QCAA.

These assessments are based on the learning described in Units 3 and 4 of the syllabus and provide the evidence of student work included in exit folios.

Common internal assessment

The common internal assessment (CIA) is based on the learning described in Unit 3 of the syllabus. The CIA is:

- developed by the QCAA
- common to all schools
- delivered to schools by the QCAA
- administered flexibly in Unit 3
- administered under supervised conditions
- marked by the school according to a common marking scheme developed by the QCAA.

The CIA is not privileged over the school-developed assessment.

Summative internal assessment — Instrument-specific standards

This syllabus provides instrument-specific standards for the three summative internal assessments in Units 3 and 4.

The instrument-specific standards 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 instrument-specific standard groups assessment objectives into criteria. An assessment objective may appear in multiple criteria or in a single criterion of an assessment.

Using instrument-specific standards

The instrument-specific standards identify the evidence at each level (A–E) for each of the criteria. Teachers use the instrument-specific standards to:

- judge student performance on individual assessments by directly matching the evidence in responses to fixed reference points that describe the expected qualities of student work
- discuss student responses within a common frame using a shared language
- guide feedback to students through evidence-based discussions, focusing on how they can critique their own responses and identify goals for improvement and future learning.

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 the QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

1.4 Exiting a course of study

1.4.1 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- three school-developed assessment instruments and the student responses
- the common internal assessment and the student response
- a completed student profile.

1.4.2 Determining an exit result

When each student exits the course of study, the school is required to determine an A–E exit result for them.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios that provide evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Awarding an exit result

The result awarded at exit is an on-balance judgment about the quality of learning demonstrated by students. An on-balance judgment involves teachers making professional decisions about how the pattern of evidence across the four summative assessments in the folio best matches the characteristics of the reporting standards at one of the five levels (A–E). This means that it is not necessary for the student's responses to have been matched to every characteristic for a particular standard.

Teachers consider all the evidence in the folio with reference to the reporting standards. If there is an easy fit or match to one of the five levels (A–E), the on-balance judgment will be obvious. If there is uneven performance across four assessments, teachers consider the contribution of each of the assessments and the judgments made on the associated instrument-specific standards, and decide whether the pattern of evidence of learning is more like an A, B, C, D or E.

1.5 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 and for determining exit results. These descriptors can also be used to help teachers provide formative feedback to students and to align instrument-specific standards.

Reporting standards

A
The student, in *responding to* texts, demonstrates knowledge of the relationships between text, context, audience and purpose through: identification and thorough explanation of how the cultural assumptions, attitudes, values and beliefs that underpin texts influence meaning and shape representations of identities, places, events and/or concepts; and identification of the language features and structures of a text, and thorough explanation of how these shape meaning and invite particular responses from an audience. The student, in *creating* texts, demonstrates knowledge of the relationship between text, context, audience and purpose through: use of cultural assumptions, attitudes, values and beliefs to effectively shape representations of identities, places, events and/or concepts in a text. The student demonstrates purposeful organisation and development of texts for purpose, audience and context through: effective use of genres and control of the role of writer/speaker/signer/designer to achieve relationships with specified audiences in a variety of real-life and lifelike contexts; and selection and sequencing of detailed and relevant subject matter to support perspectives including use of mode-appropriate cohesive devices to construct a coherent text. The student demonstrates control in the use of textual features for purpose, audience and context through: language choices according to register and use of suitable language features and text structures.
B
The student, in *responding to* texts, demonstrates knowledge of the relationships between text, context, audience and purpose through: identification and relevant explanation of how the cultural assumptions, attitudes, values and beliefs that underpin texts influence meaning and shape representations of identities, places, events and/or concepts; and identification of the language features and structures of a text, and relevant explanation of how some of these elements create meaning and invite particular responses from an audience. The student, in *creating* texts, demonstrates knowledge of the relationship between text, context, audience and purpose through: use of cultural assumptions, attitudes, values and beliefs to appropriately shape representations of identities, places, events and/or concepts in a text. The student demonstrates organisation and development of texts for purpose, audience and context through: appropriate use of genres and some control of the role of writer/speaker/signer/designer to achieve relationships with specified audiences in a variety of real-life and lifelike contexts; and appropriate selection and sequencing of relevant subject matter to support perspectives including mode-appropriate cohesive devices to construct a coherent text. The student demonstrates appropriate use of textual features for purpose, audience and context through: language choices according to register and use of suitable language features and text structures.

C
The student, in *responding to* texts, demonstrates knowledge of the relationships between text, context, audience and purpose through: explanation of how the cultural assumptions, attitudes, values and beliefs that underpin texts influence meaning and shape the representations of identities, places, events and/or concepts; and identification of the language features and structures of a text, and explanation of how these create meaning and invite particular responses from an audience. The student, in *creating* texts, demonstrates knowledge of the relationship between text, context, audience and purpose through: use of cultural assumptions, attitudes, values and beliefs to unevenly shape representations of identities, places, events and/or concepts in a text. The student demonstrates organisation and development of texts for purpose, audience and context through: use of genres and the role of the writer/speaker/signer/designer to achieve relationships with specified audiences in a variety of real-life and lifelike contexts; in the main, selection and sequencing of relevant subject matter to support perspectives including use of mode-appropriate cohesive devices to construct a coherent text. The student demonstrates use of textual features for purpose, audience and context through: in the main, language choices according to register and use of suitable language features and text structures.
D
The student, in *responding to* texts, demonstrates some knowledge of the relationships between text, context, audience and purpose through: description of how some of the ideas that underpin texts influence meaning and shape the representations of identities, places, events and/or concepts; and identification of some language features and/or structures of a text, and description of how these create meaning. The student, in *creating* texts, demonstrates some knowledge of the relationship between text, context, audience and purpose through: use of some ideas to create narrow representations of identities, places, events and/or concepts in a text. The student demonstrates uneven organisation and development of texts for purpose, audience and context through: uneven use of genres and some use of the role of the writer/speaker/signer/designer to achieve relationships with specified audiences in a real-life and lifelike context; uneven selection and sequencing of subject matter that sometimes supports perspectives including some use of cohesive devices. The student demonstrates use of textual features that vary in suitability for purpose, audience and context through: inconsistent language choices according to register and use of language features and text structures, with frequent lapses.
E
The student, in *responding to* texts, demonstrates fragmented knowledge of the relationships between text, context, audience and purpose through: identification and some description of the representations of identities, places, events or concepts in texts; and identification of some language features and/or structures of a text, and fragmented description of how these create meaning. The student, in *creating* texts, demonstrates fragmented knowledge of the relationship between text, context, audience and purpose through: use of ideas to occasionally create narrow representations of identities, places, events and/or concepts in a text. The student demonstrates occasional organisation and development of texts for purpose, audience and context through: uneven use of genres and occasional use of the role of the writer/speaker/signer/designer to achieve some relationship with specified audiences; occasional selection and sequencing of subject matter that occasionally supports perspectives. The student demonstrates fragmented use of textual features that vary in suitability for purpose, audience and context through: narrow language choices according to register and use of language features and text structures that impede understanding.

2 Unit 1: Language that works

2.1 Unit description

In Unit 1, students explore how meaning is communicated in contemporary texts developed for and used in a work context. Students develop and use a range of strategies and skills to comprehend and interpret these texts. They explore how the relationships between context, purpose and audience create meaning in work-related texts. Students identify, consider and explain language choices and the organisational features of texts, and their impact on meaning. Students respond to a variety of work-related texts and create texts of their own for a variety of purposes and audiences.

In responding to texts, students focus on developing strategies and skills to comprehend texts developed for and used in a work context. They consider the various ways in which these texts communicate information, ideas and perspectives. They do this by developing and applying skills to identify main ideas, and interpret, question and infer when reading, viewing and listening to a range of texts.

Students may explore texts in one or more work contexts to discover how these texts vary for different purposes, audiences and contexts. These work contexts could include, but are not limited to:

- work safety and responsibilities
- the changing nature of work in the 21st century
- work relationships (conflict, mediation and team work)
- job seeking.

Students use their knowledge and understanding of how meaning is communicated in work-related texts to explore texts relevant to and used by a particular occupation. These could include, but are not limited to, career pathways in:

- travel and tourism
- event management
- entrepreneurial enterprises
- trades
- engineering
- human resource management
- law
- music, film or television
- hospitality
- education
- health and fitness.

In creating texts, students develop their skills in using appropriate vocabulary and accurate spelling, punctuation and grammar to enable effective communication. Students should be given opportunities to create texts that convey meaning and various points of view on key work-related

issues and ideas, using appropriate language features, content and mediums for a range of purposes, audiences and contexts.

Unit requirements

In Units 1 and 2, there must be a range and balance in the texts that students read, listen to and view. Text selection is a school-based decision that should reflect the interests and needs of students.

Across Units 1 and 2, students must be given opportunities to engage in a study of:

- at least one complete text (a complete prose text, a visual text or a multimodal text such as a film, documentary or digital story)
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles.

Types of texts that students could study in Unit 1 include:

- job-search websites
- résumés and cover letters
- workplace signage
- work-related legislation
- policy documents
- company mission statements
- promotional or informational materials, such as brochures/flyers
- training role-plays, training visuals
- industry-specific texts (e.g. SOPs, lesson plans, fitness programs and dietary plans)
- procedural documents
- news articles (print or digital) relating to employment trends
- a range of digital texts (e.g. websites, online articles).

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 is assessed at least once.

Students will:

1. use patterns and conventions of genres to suit work-related purposes and audiences
2. use appropriate roles and relationships with audiences
3. construct and explain representations of identities, places, events and concepts in work-related texts
4. make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin work-related texts and influence meaning
5. explain how language features and text structures shape meaning in work-related texts and invite particular responses
6. select and use subject matter to support perspectives
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use language features to achieve particular purposes across modes.

2.3 Areas of study

Subject matter
When *responding to texts*, students will: • understand and identify patterns and conventions of familiar and some unfamiliar work-related texts • understand how text structures of work-related texts are used to communicate and organise information (e.g. headings and sub-headings, paragraphing, table of contents, topic sentences) • identify and understand the main ideas in work-related texts • predict the meaning of work-related texts using understanding of patterns and conventions and language choices • recognise and describe personal connections between their own experiences and work-related texts • identify the purpose/s and intended audiences of a range of work-related texts • recognise the ways cultural assumptions, attitudes, values and beliefs shape work-related texts and position audiences • identify the language features and text structures of work-related texts and understand how these are used to position audiences • reflect on the usefulness of a work-related text for the purpose.
When *creating texts*, students will: • vary genre patterns and conventions consistent with text type • use a range of mediums and digital technologies to communicate ideas and information • select and use ideas and information from a range of work-related texts, using tools and strategies such as graphic organisers • sequence subject matter to ensure coherence • make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of identities, places, events and concepts • use appropriate content and modes for specific purposes, contexts and audiences

- vary mode-appropriate language, and formal and informal register, depending on purpose and audience
- use language features and text structures
- use strategies for planning and recording sources of information and proofreading.

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.

The school's assessment program should ensure that students are given opportunities to respond to work-related texts and create their own texts for various real-life or lifelike contexts, audiences and purposes.

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

3 Unit 2: Texts and human experiences

3.1 Unit description

In Unit 2, students explore individual and/or collective experiences and perspectives of the world. Students explore how different perspectives, ideas, cultural assumptions, attitudes, values and beliefs are communicated through the textual representations of a range of human experiences. They identify audience and purpose, and consider how meaning is shaped in reflective and nonfiction texts to invite audiences to accept a particular point of view. Students respond to a variety of reflective and/or nonfiction texts by creating texts of their own for a variety of purposes and audiences.

In responding to texts, students identify the different perspectives, ideas, cultural assumptions, attitudes, values and beliefs that have been communicated through the purposeful construction of identities, places, events and concepts. Students apply their knowledge and understanding of how meaning is communicated in reflective and nonfiction texts when responding to a studied text or texts.

In responding to contemporary reflective and nonfiction texts, students consider a range of interpretations as they develop their own interpretations. Students may read, listen to and view reflective and nonfiction texts from a range of contexts, which could include, but are not limited to:

- inspirational people and stories of overcoming adversity
- contemporary heroes or role models
- people from diverse cultures and places.

Students identify the patterns and conventions of reflective and nonfiction texts and consider how these vary for different purposes, audiences and contexts. They consider how different perspectives, ideas, attitudes and values are communicated in reflective and nonfiction texts through the exploration of human experiences, and apply this knowledge when creating texts that reflect on their own life and experiences. These experiences could include, but are not limited to:

- my educational journey and where to from here
- my work/work experience journey — expectations vs. reality
- coming to Australia
- how my role model (or hero) has influenced me.

In creating texts, students should be given opportunities to explore the interpretations of others and their own interpretations of human experiences. They create texts by synthesising ideas and information relevant to self-reflection. Students may use narrative techniques, personal voice and a range of language features to invite their audience to take up positions.

Unit requirements

In Units 1 and 2, there must be a range and balance in the texts that students read, listen to and view. Text selection is a school-based decision that should reflect the interests and needs of students.

Across Units 1 and 2, students must be given opportunities to engage in a study of:

- at least one complete text (a complete prose text, a visual text or a multimodal text such as a film, documentary or digital story)

- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles.

Texts that students could study in Unit 2, include:

- documentaries and mockumentaries
- film
- television
- a range of digital texts (websites, blogs, vlogs, digital storytelling)
- autobiographical and biographical texts (e.g. films, short stories, journals, articles, novels)
- extracts and articles.

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 is assessed at least once.

Students will:

1. use patterns and conventions of genres to suit particular purposes and audiences
2. use appropriate roles and relationships with audiences
3. construct and explain representations of human experiences
4. make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin texts and influence meaning about human experiences
5. explain how language features and text structures shape meaning in texts and invite particular responses in relation to human experiences
6. select and use subject matter to support perspectives
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use language features to achieve particular purposes across modes.

3.3 Areas of study

Subject matter
When *responding to texts*, students will: • understand and identify the patterns and conventions of familiar reflective and nonfiction texts • understand how the patterns and conventions of reflective and nonfiction texts are used to communicate main ideas, facts, opinions and bias • identify and understand the main ideas in reflective and nonfiction texts • summarise the main ideas and information presented in reflective and nonfiction texts • explain personal connections between their own experiences and experiences constructed in reflective and nonfiction texts • identify the purpose/s and intended audiences of a range of reflective and nonfiction texts • recognise and describe the ways cultural assumptions, attitudes, values and beliefs shape

representations of individuals and/or collective experiences in reflective and nonfiction texts
- distinguish points of view about individual and/or collective experiences in reflective and nonfiction texts
- identify the language features and text structures of reflective and nonfiction texts and understand how these are used to position audiences.

When *creating texts*, students will:
- vary genre patterns and conventions consistent with text type
- use a range of mediums and digital technologies to communicate ideas and information
- select and use ideas and information in relation to human experience/s, from a range of reflective and nonfiction texts
- sequence subject matter to ensure coherence
- use narrative techniques, for example, characterisation, dialogue and first-person narrator when creating texts
- use personal voice to position audiences
- make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of identities, places, events and concepts
- use appropriate language, content and modes for particular purposes, contexts and audiences
- vary mode-appropriate language and formal and informal register depending on purpose and audience
- use mode-appropriate language features and text structures
- use strategies for planning, drafting and proofreading, and appropriate referencing.

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.

The school's assessment program should ensure that students are given opportunities to respond to reflective and nonfiction texts and create their own texts for various real-life or lifelike contexts, audiences and purposes.

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

4 Unit 3: Language that influences

4.1 Unit description

In Unit 3, students explore community, local and/or global issues and ideas presented in a range of texts that invite an audience to take up positions. Building on Units 1 and 2, students apply their understanding about how perspectives, ideas, attitudes and values are represented in texts to influence audiences to take up positions. They explore how issues are represented in a range of texts and develop their own point of view about these issues. Students synthesise information to respond to and create a range of texts, considering their intended purpose, their representation of ideas and issues, and audience responses. In responding to texts, students have opportunities to discuss and listen to differing perspectives, compare, draw conclusions and influence audiences for a range of purposes.

Students respond to a variety of texts that invite audiences to take up positions, by constructing texts of their own.

The unit is made up of two topics:

- Creating and shaping perspectives on community, local and global issues in texts
- Responding to texts that seek to influence audiences.

Unit requirements

In Unit 3, there must be a range of and balance in the texts that students read, listen to and view. In this unit, text selection is a school-based decision and should reflect the interests and needs of students. Unit 4 should include a study of media texts that are able to reach and influence a large number of people.

Across Units 3 and 4, students must be given opportunities to engage in a study of:

- at least one complete text (a complete prose text, a visual text or a multimodal text such as a film, documentary or digital story)
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles.

Texts that students could study in Unit 3, include:

- a range of digital texts including personalised online media (Facebook, Twitter, Instagram, podcasts, YouTube, blogs and vlogs)
- online and hard-copy newspapers, magazines, editorials and letters to the editor
- political cartoons
- radio
- film, including documentaries
- television news shows
- media review television, e.g. *Media Watch*
- satirical television news shows
- advertising/marketing campaigns, including SMS campaigns and clickbait.

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 is assessed at least once. The objectives will be evident in the instrument-specific standards.

Students will:

Unit objective	IA1	IA2
1. use patterns and conventions of genres to persuade audiences and explain perspectives on community, local and global issues	•	
2. use appropriate roles and relationships with audiences	•	
3. construct and explain representations of identities, places, events and concepts	•	•
4. make use of and explain the ways cultural assumptions, attitudes, values and beliefs about community, local and global issues underpin texts	•	•
5. explain how language features and text structures shape perspectives on community, local and global issues in media texts and invite particular responses		•
6. select and use subject matter to support perspectives and persuade audiences	•	•
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts	•	
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context	•	
9. use language features to persuade and inform, across modes.	•	•

4.3 Topic 1: Creating and shaping perspectives on community, local and global issues in texts

In Topic 1, students read, listen to and view a range of texts that invite audiences to take up positions on community, local and/or global issues. These issues could include, but are not limited to:

- mental health
- youth homelessness
- employment opportunities
- wildlife preservation
- cultural heritage.

When responding to texts about community, local and/or global issues, students consider how perspectives, ideas, attitudes and values are represented. They focus on developing their own points of view about the issues represented in these texts. Students use this knowledge and understanding to create a spoken/signed text that explores an issue represented in media texts or an issue they are independently interested in.

Students continue to develop and use their understanding of argument and language. They draw on their knowledge to express their viewpoints through persuasive language selected specifically to position an audience.

In this topic, students will:

Subject matter
Responding to texts • examine the patterns and conventions of a range of persuasive and media texts • identify facts, opinions, supporting evidence and bias in a range of persuasive and media texts • identify, explore and reflect on the main ideas and information about community, local and/or global issues represented in a range of texts • investigate and synthesise ideas and information in relation to community, local and/or global issues from a range of texts, including media texts • understand how, in texts including media texts, some points of view about community, local and/or global issues are privileged while others are marginalised.
Creating texts • develop a logical point of view about a community, local and/or global issue, using a range of mediums and digital technologies • use cultural assumptions, attitudes, values and beliefs to shape representations of community, local and/or global issues • select and use ideas and information from a range of media texts to position an audience to accept or reject representations of community, local and/or global issues • use appropriate language, content and modes to engage and persuade audiences to accept representations of community, local and/or global issues • make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of identities, places, events and concepts • vary genre patterns and conventions when creating texts for different audiences and purposes • vary mode-appropriate language and formal and informal register depending on purpose and audience • use mode-appropriate language features and text structures • use strategies for planning, drafting, revising, editing and proofreading.

4.4 Topic 2: Responding to texts that seek to influence audiences

Building on Topic 1, students use their knowledge of texts to explain how identities, places, events, concepts and issues are represented in media texts to influence an audience. Students explore comparable and conflicting representations of the same identity or identities, place, event, concept or issue in media texts, drawing on their understanding of how the relationships between context, purpose and audience create meaning. Learning experiences should be devised to provide students with opportunities to respond to written and visual media texts.

Students respond to media texts by producing a range of texts of their own, and this unit will culminate in a common internal assessment (CIA) that is a short-response examination.

In this topic, students will:

Subject matter
Responding to texts • examine the patterns and conventions of media texts to identify and understand the main ideas and issues • identify facts, opinions, supporting evidence and bias in a range of media texts • consider and explain personal connections between their own experiences and the experiences of others represented in media texts • examine and discuss the ways cultural assumptions, attitudes, values and beliefs shape representations of ideas and issues in media texts and how they position audiences • explain the issues and ideas represented in a range of media texts • examine and explain points of view in media texts and the implications of these • consider and explain how media texts use textual elements and language to portray ideas and issues in a way that appeals to a particular audience • consider and explain how, in media texts, some points of view are privileged while others are marginalised or silenced.
Creating texts • use appropriate language, content and modes to shape representations of ideas and issues for particular audiences, purposes and contexts • vary mode-appropriate language and formal and informal register depending on purpose and audience • use language features and text structures.

4.5 Assessment

4.5.1 Summative internal assessment 1: Extended response — spoken/signed response

Description

This assessment focuses on the interpretation, examination and creation of representations of community, local and/or global issues. It is an open-ended task creating a text for a specified audience and purpose. While students may undertake some research when writing the extended response, it is not the focus of this technique.

Students may support their responses with audio, visual and digital media, where appropriate.

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

Assessment objectives

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

1. use patterns and conventions of persuasive texts to influence audiences to accept perspectives on community, local or global issues
2. use appropriate roles and relationships with audiences
3. construct representations of identities, places, events and/or concepts
4. make use of the ways cultural assumptions, attitudes, values and beliefs about community, local or global issues underpin texts
6. select and use subject matter to support perspectives about community, local or global issues and influence audiences
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use language features to persuade audiences, across modes.

Note: Objective 5 is not assessed in this instrument.

Specifications

Students will create a spoken/signed text that explores an issue or idea currently represented in the media or that the student is individually interested in. The spoken/signed text will invite audiences to take up positions about this issue through selected content, language and textual elements to express their viewpoints.

Examples of spoken/signed texts include:

- persuasive speech on a chosen issue for a public audience
  - a proposal for a community development or event
  - an awareness campaign that encourages an audience to take action to instigate positive change within their own community

- a pitch for an advertisement that creates awareness of a chosen issue, for a specified audience
- an information session outlining a community service project undertaken by the student to address a current need in the community (e.g. youth homelessness), including a rationale for the project and an impact statement.

Conditions

- Spoken/signed presentation of 4–6 minutes
- Three weeks' notice of task
- Other:
  - may be supported by additional audio, visual or digital media, but the focus of this assignment is the spoken/signed element
  - spoken/signed mode may be performed live or video-recorded
  - individual task.

Summary of the instrument-specific standards

The following table summarises the criteria and assessment objectives for the spoken/signed response.

Criterion	Objectives
Knowledge application	3,4
Organisation and development	1, 2, 6, 7
Textual features	8, 9

Note: Objective 5 is not assessed in this instrument.

Instrument-specific standards — IA1

Knowledge application	Organisation and development	Textual features	Grade
The student work has the following characteristics:			
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to effectively shape representations of identities, places, events and/or concepts in a spoken text	• effective use of genre, integrating modes and media where appropriate • control of the role of the speaker to influence audiences to accept perspectives on community, local or global issues • purposeful selection and sequencing of relevant subject matter, using spoken cohesive devices to construct a coherent speech	• controlled choice of language informed by an understanding of purpose, audience and context • consistent use of spoken and non-verbal language features	**A**
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to appropriately shape representations of identities, places, events and/or concepts in a spoken text	• appropriate use of genre, combining modes and media where appropriate • some control of the role of the speaker to influence audiences to accept perspectives on community, local or global issues • appropriate selection and sequencing of relevant subject matter using spoken cohesive devices to construct a coherent speech	• appropriate choice of language informed by an understanding of purpose, audience and context • appropriate use of spoken and non-verbal language features	**B**
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to unevenly shape representations of identities, places, events and/or concepts in a spoken text	• use of genre including modes and media where appropriate • use of the role of the speaker to influence audiences to accept perspectives on community, local or global issues • in the main, relevant subject matter selected and sequenced using spoken cohesive devices to construct a coherent speech	• in the main, appropriate choice of language informed by an understanding of purpose, audience and context • in the main, use of spoken and non-verbal language features	**C**
• use of ideas to shape narrow representations of identities, places, events and/or concepts in a spoken text	• uneven use of genre • some establishment of a relationship with an audience • some relevant subject matter selected and unevenly sequenced using some cohesive devices	• inconsistent choice of language with some demonstration of understanding of purpose, audience and context • some use of spoken and non-verbal language features, with frequent lapses	**D**
• use of ideas to occasionally shape narrow representations of identities, places, events and/or concepts in a spoken text	• uneven construction of a text, including some perspectives that are occasionally supported by basic subject matter that is unevenly sequenced	• narrow choice of language • narrow use of spoken and non-verbal language features that impede understanding	**E**

4.5.2 Summative internal assessment 2: Common internal assessment

Description

This assessment is developed by the QCAA and marked internally by the school.

The common internal assessment (CIA) in Essential English is common to all schools and administered under controlled conditions, appropriate to the context of the school.

The CIA assists in strengthening reliability and validity in Essential English. The CIA models best assessment practice, which teachers can apply to other internal assessments, including the:

- application of assessment standards
- depth of treatment of subject matter.

Schools are able to deliver this assessment with some flexibility in Unit 3 once it has been provided by the QCAA.

Assessment objectives

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

3. explain representations of identities, places, events and concepts in response to stimulus texts
4. explain the ways cultural assumptions, attitudes, values and beliefs about community, local or global issues underpin texts and influence meaning
5. explain how language features and text structures shape perspectives on community, local or global issues in media texts and invite particular responses
6. select and use subject matter to support perspectives in response to stimulus texts
9. use language features to inform audiences

Note: Objectives 1, 2, 7 and 8 are not assessed in this instrument.

Specifications

Short response to seen stimulus

Students will respond to representations of a community, local and/or global issue in a seen media text by writing a response that identifies, considers and explains how the elements or components that make up the text/s shape meaning.

Short response to unseen stimulus

Students will respond to representations of an identity or identities, place, event or concept in an unseen media text by writing a response that identifies, considers and explains how the elements or components that make up the text communicates ideas and information.

Conditions

- Time: 1½ hours plus 15 minutes of planning time, delivered in one continuous session or 90 minutes allocated over no more than three consecutive sessions
- Length: 200–300 words per response (total of 400–600 words)
- One seen stimulus text and one unseen stimulus text
- One written stimulus text and one visual stimulus text

Instrument-specific standards

No instrument-specific standards are provided for this assessment.

A marking guide will be provided with the CIA. Once the CIA has been administered, student responses are internally marked by the teacher/s of Essential English using this guide.

5 Unit 4: Representations and popular culture texts

5.1 Unit description

In Unit 4, students explore how the generic structures, language features and language of contemporary popular culture texts shape meaning. They revisit and build on learning from Units 1, 2 and 3 about how the relationship between context, purpose and audience creates meaning, and they independently apply comprehension strategies when engaging with texts. Students respond to and engage with a variety of texts, including Australian texts, and create texts of their own. In responding to popular contemporary texts, students consider how perspectives and values are represented dependent on audience, purpose and context. They reflect on a range of popular culture texts and develop their own interpretations.

Students respond to a variety of popular culture texts by constructing texts of their own.

The unit is made up of two topics:

- Responding to popular culture texts
- Creating representations of Australian identities, places, events and concepts.

Unit requirements

In Unit 4, there must be a range of and balance in the texts that students read, listen to and view. Unit 4 must include a focus on Australian texts, and could include texts by Aboriginal writers or Torres Strait Islander writers.

Across Units 3 and 4, students must be given opportunities to engage in a study of:

- at least one complete text (a complete prose text, a visual text or a multimodal text such as a film, documentary or digital story)
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, blogs, vlogs, podcasts, speeches, journal and feature articles.

Texts that students could study in Unit 4 include:

- films
- television
- novels
- short videos (e.g.YouTube)
- short stories
- photography
- street art
- graphic novels
- music lyrics and music videos
- computer games and apps
- documentaries and mockumentaries
- drama texts
- a range of digital texts (digital storytelling, multimedia, hypermedia, websites, blogs, vlogs).

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 is assessed at least once. The objectives will be evident in the instrument-specific standards.

Students will:

Unit objective	IA3	IA4
1. use patterns and conventions of genres to suit particular purposes and audiences	•	•
2. use appropriate roles and relationships with audiences	•	•
3. construct and explain representations of identities, places, events and concepts	•	•
4. make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin texts and influence meaning	•	•
5. explain how language features and text structures shape meaning in popular culture texts and invite particular responses	•	
6. select and use subject matter to support perspectives	•	•
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent texts	•	•
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context	•	•
9. use language features to achieve particular purposes across modes.	•	•

5.3 Topic 1: Responding to popular culture texts

In Topic 1, students focus on understanding how structure, language features and language choices shape meaning and purpose in a range of popular culture texts. Students use this knowledge to explore how structure, language features and language choices vary for different purposes, audiences and contexts. Students consider and respond to a range of popular culture texts and develop their own interpretations. Students may read, listen to and view popular culture texts in context. These texts in context could include, but are not limited to:

- social commentary in popular music lyrics and music video
- ethics of reality television/social media
- influence of digital media and/or gaming
- transformation or reimagining of other texts (mashups, remixes, novel to screen/stage adaptations, film remakes).

Students respond to popular culture texts in a variety of genres. They construct responses explaining the ways in which popular culture texts convey meaning and various points of view.

In this topic, students will:

Subject matter
Responding to texts • examine the patterns and conventions of familiar and unfamiliar popular culture texts • identify, understand and reflect on the main ideas, facts, opinions and bias in a range of popular culture texts • examine the language and text structures of a range of popular culture texts to identify and understand the main ideas • consider and explain personal connections between their own experiences and experiences communicated in texts • examine and discuss the ways cultural assumptions, attitudes, values and beliefs shape representations of identities, places, events and concepts • summarise the main ideas and information presented in popular culture texts • compare and contrast personal responses to popular culture texts to other people's responses (e.g. peers, teachers) • explain how the language features and text structures of popular culture texts are used to position audiences.
Creating texts • vary genre patterns and conventions when creating texts for different audiences and purposes • use a range of mediums and digital technologies to communicate ideas and information • use appropriate language, content and modes for particular purposes, contexts and audiences when creating texts • vary mode-appropriate language and formal and informal register depending on purpose and audience • use mode-appropriate language features and text structures • use appropriate strategies for planning, drafting, revising, editing and proofreading.

5.4 Topic 2: Creating representations of Australian identities, places, events and concepts

Building on Topic 1, students use their understanding of how meaning is shaped by the structures, language features and language of popular culture texts, and apply this knowledge when exploring texts about Australian social groups (which may be defined by gender, power, race, religion, age and/or class). Students consider and explain how these texts represent identities, places, events and concepts and apply this knowledge to describe how these texts position audiences in relation to an Australian social group.

These Australian social groups could include, but are not limited to:

- youth
- sportspeople
- tradespeople
- rural and urban dwellers
- men and women
- musicians and artists.

Students practise developing and explaining reasoned points of view and interpretations about how Australian social groups are represented in texts. They continue to develop their skills in using appropriate vocabulary and accurate spelling, punctuation and grammar to enable effective communication.

In this topic, students will:

Subject matter
Responding to texts • explore the points of view in a range of popular culture texts that examine the experience of social groups in an Australian context.
Creating texts • vary genre patterns and conventions when creating texts for different audiences and purposes • use a range of mediums and digital technologies to communicate ideas and information • select and use ideas and information from a range of popular culture texts to create representations of Australian social groups • make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of different social groups within the Australian context • use appropriate language, content and modes to shape representations of Australian social groups for particular audiences, purposes and contexts • vary mode-appropriate language and formal and informal register depending on purpose and audience • use mode-appropriate language features and text structures • use strategies for planning, drafting, revising, editing and proofreading.

5.5 Assessment

5.5.1 Summative internal assessment 3: Extended response — multimodal response

Description

This assessment focuses on the identification, consideration and explanation of ideas and information in texts. It is an open-ended task responding to a popular culture text or texts and constructed for a specified audience and purpose. While students may undertake some research in the creation of the response, it is not the focus of this technique.

Students may support their responses with visual, audio and/or digital elements appropriate to the mode.

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

Assessment objectives

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

1. use patterns and conventions of multimodal genres to suit particular purposes and audiences
2. use appropriate roles and relationships with audiences
3. explain representations of identities, places, events and concepts in a popular culture text or texts
4. explain the ways cultural assumptions, attitudes, values and beliefs underpin popular culture texts and influence meaning
5. explain how language features and text structures shape meaning in popular culture texts and invite particular responses
6. select and use subject matter from a popular culture text or texts to support perspectives
7. sequence subject matter and use mode-appropriate cohesive devices to construct a coherent multimodal text
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use language features to achieve particular purposes across modes.

Specifications

Students will construct a multimodal text responding to a popular culture text or texts for a specified purpose and audience. They will consider the language features and structure of these texts and explain the ways in which texts make meaning, create representations and invite audiences to take up positions. To do this, students explore the relationship between context, audience and purpose of the popular culture text or texts.

A student's response should be situated within a particular real-life or lifelike context for a specific purpose and audience, for example:

- a live or recorded director's commentary on a section of a visual or dramatic text explaining, in detail, the representation/s of an identity, event and/or place (including audio, visual or digital media)

- a discussion or review of a film, television program or game (including audio, visual or digital media)
- an explanation of a DJ's playlist that has been designed for a function or event (including images and brief samples of music)
- selling or explicating a website designed to enhance the public image of a popular text producer, exploring the text/s they have produced (to be presented live or to include voice and/or video files). Text producers can include, but are not limited to: tattoo artists, authors, film and theatre directors, photographers, musicians, hair and make-up artists, and graphic designers.
- a TED-style talk (or similar) examining a particular identity, place or event that has been positively represented in a popular culture text or texts and the impact of this representation, presented live or video recorded (including audio, visual or digital media).

Conditions

- Multimodal presentation of 4–6 minutes per student
- Three weeks' notice of task
- Other:
  - must include a combination of at least two modes, one of which must be spoken/signed
  - spoken/signed mode may be performed live or pre-recorded to suit the text type chosen, e.g. speech, website or vlog
  - individual, pair or group task
  - specified context, audience and purpose.

Summary of the instrument-specific standards

The following table summarises the criteria and assessment objectives for the multimodal response.

Criterion	Objectives
Knowledge application	3, 4, 5
Organisation and development	1, 2, 6, 7
Textual features	8, 9

Instrument-specific standards — IA3

Knowledge application	Organisation and development	Textual features	Grade
The student work has the following characteristics:			
• identification and thorough explanation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and shape representations of identities, places, events and/or concepts in a popular culture text or texts • identification of language features and text structures in a popular culture text or texts and thorough explanation of how these elements shape meaning and invite particular responses	• effective use of genre, integrating modes and media where appropriate • control of the role of the writer/speaker/signer/ designer to achieve a particular purpose • purposeful selection and sequencing of relevant subject matter, using mode-appropriate cohesive devices to construct a coherent presentation	• controlled choice of language informed by an understanding of purpose, audience and context • consistent use of language features that are suitable for the task	**A**
• identification and relevant explanation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and shape representations of identities, places, events and/or concepts in a popular culture text or texts • identification of language features and text structures in a popular culture text or texts and relevant explanation of how some of these elements shape meaning and invite particular responses	• appropriate use of genre, combining modes and media • some control of the role of the writer/speaker/signer/ designer to achieve a particular purpose • appropriate selection and sequencing of relevant subject matter using mode-appropriate cohesive devices to construct a coherent presentation	• appropriate choice of language informed by an understanding of purpose, audience and context • appropriate use of language features that are suitable for the task	**B**
• identification and explanation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and shape representations of identities, places, events and/or concepts in a popular culture text or texts • identification of language features and text structures in a popular culture text or texts and explanation of how some of these elements shape meaning and invite particular responses	• use of genre including modes and media • use of the role of the writer/speaker/signer/designer to achieve a particular purpose • in the main, relevant subject matter selected and sequenced using mode-appropriate cohesive devices to construct a coherent presentation	• in the main, appropriate choice of language informed by an understanding of purpose, audience and context • in the main, use of language features that are generally suitable for the task	**C**
• identification of some ideas in popular culture texts with some description of how these have been used to shape representations of identities, places, events and/or concepts	• uneven use of genre including some modes and media • some establishment of a relationship with an audience • some relevant subject matter selected and unevenly	• inconsistent choice of language with some demonstration of understanding of purpose,	**D**

• identification of some language features and/or text structures in a popular culture text or texts and description of how some of these elements shape meaning	sequenced using some cohesive devices	audience and context • some use of language features, with frequent lapses	
• identification and some description of the representations of identities, places, events and/or concepts in a popular culture text or texts • identification of some language features or text structures in a popular culture text or texts	• uneven construction of a text including some perspectives that are occasionally supported by basic subject matter, which is unevenly sequenced	• narrow choice of language • narrow use of language features that impede understanding	**E**

5.5.2 Summative internal assessment 4: Extended response — written response

Description

This internal assessment focuses on the creation of representations to position an audience. It is an open-ended task where interpretation of a popular culture text or texts is used as a springboard for a creative response. While students may undertake some research in the creation of the response, it is not the focus of this technique.

Students may support their responses with visual, audio and/or digital elements appropriate to the mode.

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

Assessment objectives

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

1. use patterns and conventions of written texts to position audiences to accept or reject representations of an Australian social group
2. use appropriate roles and relationships with audiences
3. construct representations of identities, places, events and concepts to position audiences to accept or reject representations of an Australian social group
4. make use of the ways cultural assumptions, attitudes, values and beliefs about Australian social groups underpin texts
6. select and use subject matter about an Australian social group to support perspectives
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent written texts
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use mode-appropriate language features to achieve particular purposes.

Note: Objective 5 is not assessed in this instrument.

Specifications

Students will create a written text in which they invite a specified audience to take up a position about representations of an Australian social group. To do this, students explore other people's representation/s of Australian identities, places, events and concepts in a popular culture text or texts. Students use this understanding to communicate their own interpretations through the representation of an Australian social group.

Students' responses should be situated within a particular real-life or lifelike context for a specific purpose and audience, for example:

- an opinion piece on 'what makes an Australian', creating or reinforcing representations of a particular social group or groups
- a letter, blog or series of journal entries as a character from an Australian text selected for their distinctive values and attitudes

- a narrative or script that fills a gap or silence in an Australian text that highlights conflicting views of what it is to be Australian
- a pitch for a new documentary, podcast or reality television show that represents a specific social group
- a proposal for an Australian mod or version of a video game or board game, e.g. *Sim City*, *Minecraft* or *Monopoly*, that includes Australian characters, places or events that represent a particular social group
- an imaginative text that develops an Australian identity, place or event in a studied popular culture text
- a website designed for visitors to Australia to inform them of Australian identities and/or customs of a particular social group.

Conditions

- Length: 500–800 words
- Four weeks' notice of task

Summary of the instrument-specific standards

The following table summarises the criteria and assessment objectives for the written response.

Criterion	Objectives
Knowledge application	3,4
Organisation and development	1, 2, 6, 7
Textual features	8, 9

Note: Objective 5 is not assessed in this instrument.

Instrument-specific standards — IA4

Knowledge application	Organisation and development	Textual features	Grade
The student work has the following characteristics:			
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to effectively shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text	• effective use of genre, integrating media where appropriate • control of the role of the writer to influence audiences to accept perspectives on an Australian social group • purposeful selection and sequencing of relevant subject matter, using written cohesive devices to construct a coherent text	• controlled choice of language informed by an understanding of purpose, audience and context • consistent use of written language features	**A**
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text	• appropriate use of genre, using media where appropriate • some control of the role of the writer to influence audiences to accept perspectives on an Australian social group • appropriate selection and sequencing of relevant subject matter using written cohesive devices to construct a coherent text	• appropriate choice of language informed by an understanding of purpose, audience and context • appropriate use of written language features	**B**
• use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to unevenly shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text	• use of genre, including media where appropriate • use of the role of the writer to influence audiences to accept perspectives on an Australian social group • in the main, relevant subject matter selected and sequenced using written cohesive devices to construct a coherent text	• in the main, appropriate choice of language informed by an understanding of purpose, audience and context • in the main, use of written language features	**C**
• use of ideas to shape narrow representations of Australian identities, places, events and/or concepts in a written text	• uneven use of genre • some establishment of a relationship with an audience • some relevant subject matter selected and unevenly sequenced using some cohesive devices	• inconsistent choice of language with some demonstration of understanding of purpose, audience and context • some use of written language features, with frequent lapses	**D**
• use of ideas to occasionally shape narrow representations of Australian identities, places, events and/or concepts in a written text	• uneven construction of a text including some perspectives that are occasionally supported by basic subject matter, which is unevenly sequenced	• narrow choice of language • narrow use of written language features that impede understanding	**E**

6 Glossary

Term	Explanation
A	
accomplished	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
accuracy	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
accurate	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
adept	very/highly skilled or proficient at something; expert
adequate	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
analyse	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
applied learning	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
Applied subject	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; applied subjects do not have an external assessment component; results may contribute to ATAR calculations
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
appraise	evaluate the worth, significance or status of something; judge or consider a text or piece of work
appreciate	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
appropriate	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.

apt	suitable to the purpose or occasion; fitting, appropriate
area of study	a division of, or a section within, a unit
argue	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
aspect	a particular part of a feature of something; a facet, phase or part of a whole
assess	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
assessment	purposeful and systematic collection of information about students' achievements
assessment instrument	a tool or device used to gather information about student achievement
assessment objectives	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
assessment technique	the method used to gather evidence about student achievement (e.g. examination, project, investigation)
astute	showing an ability to accurately assess situations or people; of keen discernment
ATAR	Australian Tertiary Admission Rank
audience	the group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing; includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience; in Essential English, students may be asked to speak/sign/write/design a text for a real-life or lifelike audience; for example, a specific magazine or journal article published in print or online, or a presentation at a lifelike gathering for a particular purpose
authoritative	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
B	
balanced	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
basic	fundamental
C	
calculate	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
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate

challenging	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
characteristic	a typical feature or quality
clarify	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
clarity	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
classify	arrange, distribute or order in classes or categories according to shared qualities or characteristics
clear	free from confusion, uncertainty or doubt; easily seen, heard or understood
clearly	in a clear manner; plainly and openly, without ambiguity
coherent	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
cohesive	characterised by being united, bound together or having integrated meaning; forming a united whole
cohesive devices	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
comment	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation
communicate	convey knowledge and/or understandings to others; make known; transmit
compare	display recognition of similarities and differences, and recognise the significance of these similarities and differences
competent	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
competently	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
complex	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
comprehend	understand the meaning or nature of; grasp mentally
comprehensive	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

concise	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
concisely	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
conduct	direct in action or course; manage; organise; carry out
consider	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
considerable	fairly large or great; thought about deliberately and with a purpose
considered	formed after careful and deliberate thought
consistent	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
construct	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
context	the environment in which a text is responded to or created; can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate social environment (context of situation)
contrast	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
controlled	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
convincing	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
course	a defined amount of learning developed from a subject syllabus
create	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
creative	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
credible	capable or worthy of being believed; believable; convincing
criterion	the property or characteristic by which something is judged or appraised

critical	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
critique	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
cultural assumptions	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
cursory	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
D	
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives
deduce	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
defensible	justifiable by argument; capable of being defended in argument
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
demonstrate	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
derive	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
describe	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
design	produce a plan, simulation, model or similar; plan, form or conceive in the mind; in English, 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)
detailed	executed with great attention to the fine points; meticulous; including many of the parts or facts
determine	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
develop	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
devise	think out; plan; contrive; invent

differentiate	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
digital texts	audio, visual or multimodal texts produced through digital or electronic technology, which may be interactive and include animations and/or hyperlinks; examples include websites, e-literature, digital storytelling, hypernovels
discerning	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
discriminate	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
discriminating	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
discuss	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 opinions or conclusions with evidence
disjointed	disconnected; incoherent; lacking a coherent order/sequence or connection
distinguish	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
diverse	of various kinds or forms; different from each other
document	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
draw conclusions	make a judgment based on reasoning and evidence
E	
effective	successful in producing the intended, desired or expected result; meeting the assigned purpose
efficient	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
element	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
elementary	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
erroneous	based on or containing error; mistaken; incorrect
essential	absolutely necessary; indispensable; of critical importance for

	achieving something
evaluate	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
examination	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
examine	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
experiment	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
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
explicit	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
explore	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
express	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
extended response	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 the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
Extension subject	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, either studied concurrently with Units 3 and 4 of that subject or after completion of Units 3 and 4 of that subject
extensive	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
external assessment	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
external examination	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

extrapolate	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
F	
factual	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
familiar	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
feasible	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
fluent	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
fluently	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
formative assessment	assessment whose major purpose is to improve teaching and student achievement
fragmented	disorganised; broken down; disjointed or isolated
frequent	happening or occurring often at short intervals; constant, habitual or regular
fundamental	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
G	
General subject	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
generate	produce; create; bring into existence
genre	the categories into which texts are grouped; the term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, for example, their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories); genres are not static but are dynamic and change in response to a range of factors, such as social context, purpose and experimentation; some texts are hybridised or multigeneric
H	
hypothesise	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on

	uncertain or tentative grounds
I	
identify	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
illogical	lacking sense or sound reasoning; contrary to or disregardful of the rules of logic; unreasonable
implement	put something into effect, e.g. a plan or proposal
implicit	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
improbable	not probable; unlikely to be true or to happen; not easy to believe
inaccurate	not accurate
inappropriate	not suitable or proper in the circumstances
inconsistent	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
independent	thinking or acting for oneself, not influenced by others
in-depth	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
infer	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
informed	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)
innovative	new and original; introducing new ideas; original and creative in thinking
insightful	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
instrument-specific standards	a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
integral	*adjective* necessary for the completeness of the whole; essential or fundamental; *noun* in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation
intended	designed; meant; done on purpose; intentional
internal assessment	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
interpret	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
investigate	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
investigation	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
irrelevant	not relevant; not applicable or pertinent; not connected with or relevant to something
isolated	detached, separate or unconnected with other things; one-off; something set apart or characterised as different in some way
J	
judge	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination
justified	sound reasons or evidence are provided to support an argument, statement or conclusion
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
L	
language features	the features of language that support meaning (e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles); 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. Language features specific to a mode include: • written, e.g. conventional spelling and punctuation • spoken, 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 visual and digital features such as graphics, still and moving images, design elements, music and sound effects

learning area	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. the Arts, sciences, languages
lifelike context	a non-classroom context in which a text might purposefully and authentically be created or experienced, which has been modified due to school-based constraints, e.g. workplace, social or community context, online setting, magazine or other print or digital media context; modifications might be due to constraints of length, time or access to resources
literary texts	refer to 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; examples 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
logical	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 circumstances
logically	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
M	
make decisions	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
manipulate	adapt or change to suit one's purpose
media texts	spoken, print, graphic or electronic communications with a public audience; often involve numerous people in their construction and are usually shaped by the technology used in their production; media texts studied in English can be found in newspapers and magazines and on television, film, radio, computer software and the internet
mediums	channels of communication, which may include face-to-face, film, television, stage, radio, print and electronic media
mental procedures	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)
methodical	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically

minimal	least possible; small; the least amount; negligible
modes	refers to a system of communication chosen as the way to transmit a message; the choice of language mode may be written, spoken/signed, nonverbal, visual or auditory; in combination, these systems of communication form multimodal texts
modify	change the form or qualities of; make partial or minor changes to something
multimodal	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
N	
narrow	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
non-literary texts	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
nuanced	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
O	
objectives	see ‘syllabus objectives’, ‘unit objectives’, ‘assessment objectives’
obvious	clearly perceptible or evident; easily seen, recognised or understood
on-balance judgement	the decision as to which standard is the best match to the student work
optimal	best, most favourable, under a particular set of circumstances
organise	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
organised	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
outstanding	exceptionally good; clearly noticeable; prominent; conspicuous; striking
P	
partial	not total or general; existing only in part; attempted, but incomplete
particular	distinguished or different from others or from the ordinary; noteworthy

patterns and conventions	a genre's distinguishing structures, features and patterns that relate to context, purpose and audience
perceptive	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
performance	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 is developed over an extended and defined period of time
perspectives	the way a reader/viewer is positioned by a text or how a particular ideology is embedded in a text, for example, a feminist perspective; a point of view or way of regarding/thinking about situations, facts and texts
persuasive	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')
perusal time	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
planning time	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
polished	flawless or excellent; performed with skilful ease
popular culture	the collective ideas and attitudes of a given community as reflected in mainstream art, film, internet memes and other texts of a popular nature; cultural experiences widely enjoyed by members of various groups within the community
positioning	refers to how texts influence responders to read in certain ways; responders are positioned or invited to construct particular meanings in relation to the characters, arguments, or 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
precise	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
precision	accuracy; exactness; exact observance of forms in conduct or actions
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information

product	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
proficient	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
project	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
propose	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
prove	use a sequence of steps to obtain the required result in a formal way
psychomotor procedures	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)
purposeful	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
Q	
QCE	Queensland Certificate of Education
R	
realise	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
real-life context	a non-classroom context in which a text might purposefully and authentically be created or experienced, e.g. workplace, social or community context, online setting, magazine or other print or digital media context
reasonable	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
reasoned	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
recognise	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
refined	developed or improved so as to be precise, exact or subtle

reflect on	think about deeply and carefully
register	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, and the role and relationship with the audience, for example, the degree of formality or informality for a particular purpose or in a particular social situation
rehearsed	practised; previously experienced; practised extensively
related	associated with or linked to
relevance	being related to the matter at hand
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
repetitive	containing or characterised by repetition, especially when unnecessary or tiresome
reporting	providing information that succinctly describes student performance at different junctures throughout a course of study
representation	representations are 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)
resolve	in the Arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
routine	often encountered; previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
rudimentary	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
S	
safe	secure; not risky
secure	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
seen stimulus text	a text that students have previously sighted
select	choose in preference to another or others; pick out
sensitive	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
sequence	place in a continuous or connected series; arrange in a particular order

show	provide the relevant reasoning to support a response
significant	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
simple	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
simplistic	characterised by extreme simplification, especially if misleading; oversimplified
sketch	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
skilful	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
skilled	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
solve	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
sophisticated	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
specific	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.
sporadic	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
straightforward	without difficulty; uncomplicated; direct; easy to do or understand
structure	*verb* give a pattern, organisation or arrangement to; construct or arrange according to a plan; *noun* in languages, arrangement of words into larger units, e.g. phrases, clauses, sentences, paragraphs and whole texts, in line with cultural, intercultural and textual conventions
structured	organised or arranged so as to produce a desired result
subject	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’)
subject matter	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students’ learning and engagement within that subject
substantial	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important; worthwhile
substantiated	established by proof or competent evidence
subtle	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious
successful	achieving or having achieved success; accomplishing a desired aim or result
succinct	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
sufficient	enough or adequate for the purpose
suitable	appropriate; fitting; conforming or agreeing in nature, condition or action
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
summative assessment	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student’s subject result
superficial	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
supported	corroborated; given greater credibility by providing evidence
sustained	carried on continuously, without interruption, or without any diminishing of intensity or extent
syllabus	a document that prescribes the curriculum for a course of study
syllabus objectives	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’)
symbolise	represent or identify by a symbol or symbols
synthesise	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
systematic	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

T	
test	take measures to check the quality, performance or reliability of something
text	coherent 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
text structures	the ways in which information is organised in different types of texts (for example, layout, headings, leads, subheadings, overviews, 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
thorough	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
thoughtful	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
tone	the voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter; an author's attitude towards the subject and audience, for example, playful, serious, ironic, formal
topic	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
U	
unclear	not clear or distinct; not easy to understand; obscure
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
uneven	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
unfamiliar	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
unit	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
unit objectives	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')
unrelated	having no relationship; unconnected
use	operate or put into effect; apply knowledge or rules to put theory into practice

unseen stimulus text	a text that students have not previously sighted unseen relates only to the stimulus text, not to the learning experiences that may support student understanding
V	
vague	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
valid	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
values	characteristics, qualities, philosophical and emotional stances; for example, moral principles or standards, often shared with others in a cultural group
variable	*adjective* apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating; uncertain *noun* in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects
variety	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
W	
wide	of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent
with expression	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
writers	in this syllabus, ‘writers’ is used as a common term to refer to producers, composers and creators of texts, for example, 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 2018	Minor editorial changes,
		IA1: Extended response — spoken/signed response • Minor amendment to conditions
		IA2: Common internal assessment • Minor amendment to conditions • Minor amendment to clarify objectives
		IA3: Extended response — multimodal response • Minor amendment to conditions
		IA4: Extended response — written response • Minor amendment to instrument-specific standards to reflect assessment specifications

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