Literature 2019 v1.4

General Senior Syllabus

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

Queensland Government | Queensland Curriculum & Assessment Authority

For all Queensland schools

180591

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1 Course overview

1.1 Introduction

1.1.1 Rationale

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

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

The subject Literature focuses on the study of literary texts, developing students as independent, innovative and creative learners and thinkers who appreciate the aesthetic use of language, analyse perspectives and evidence, and challenge ideas and interpretations through the analysis and creation of varied literary texts.

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

- the skills to communicate effectively in Standard Australian English for the purposes of responding to and creating literary texts
- the skills to make choices about generic structures, language, textual features and technologies to participate actively in the dialogue and detail of literary analysis and the creation of imaginative and analytical texts in a range of modes, mediums and forms
- enjoyment and appreciation of literary texts and the aesthetic use of language
- creative thinking and imagination by exploring how literary texts shape perceptions of the world and enable us to enter the worlds of others
- critical exploration of ways in which literary texts may reflect or challenge social and cultural ways of thinking and influence audiences
- empathy for others and appreciation of different perspectives through studying a range of literary texts from diverse cultures and periods, including Australian texts by Aboriginal writers and/or Torres Strait Islander writers.

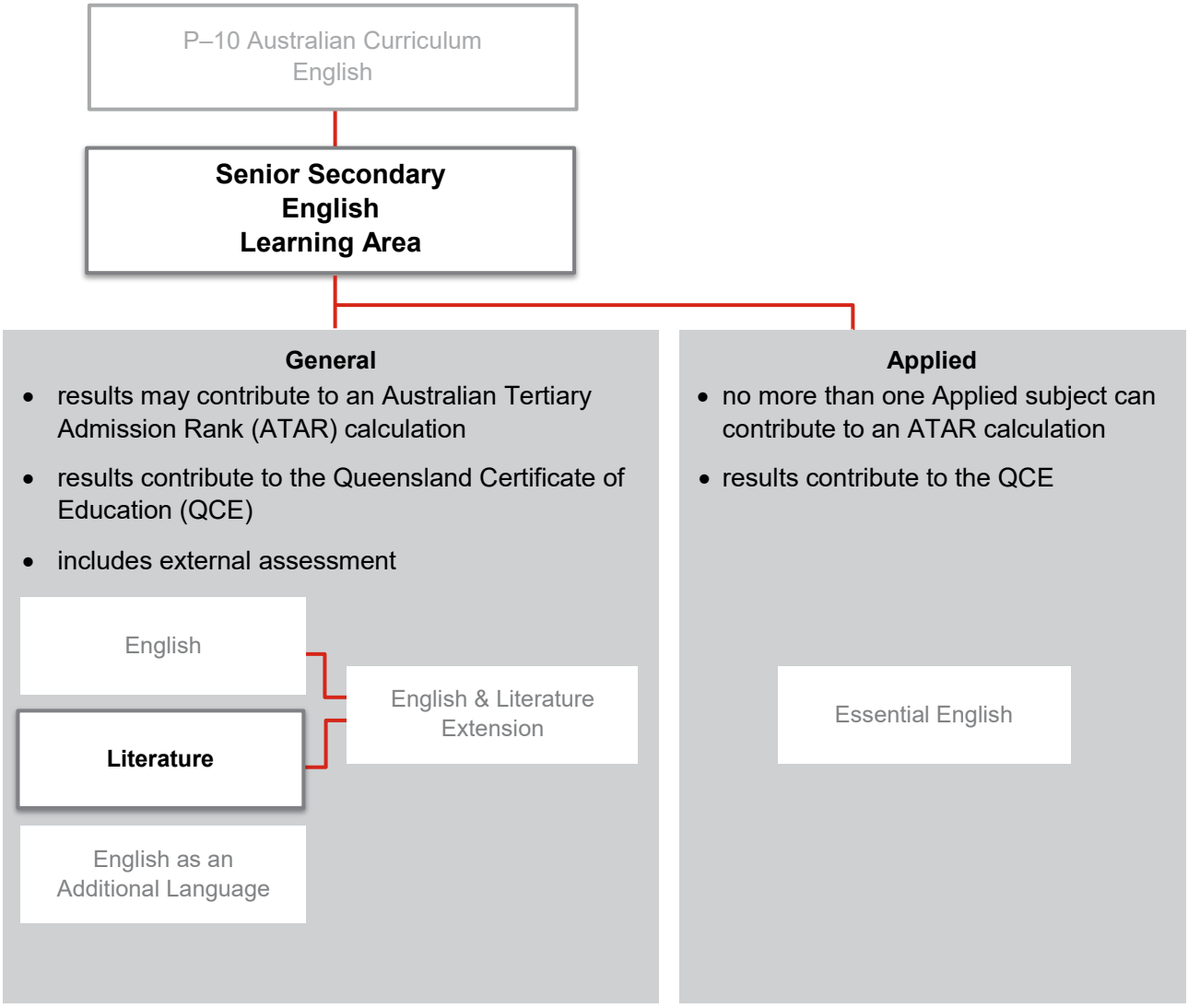
Pathways

Literature is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Literature 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

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

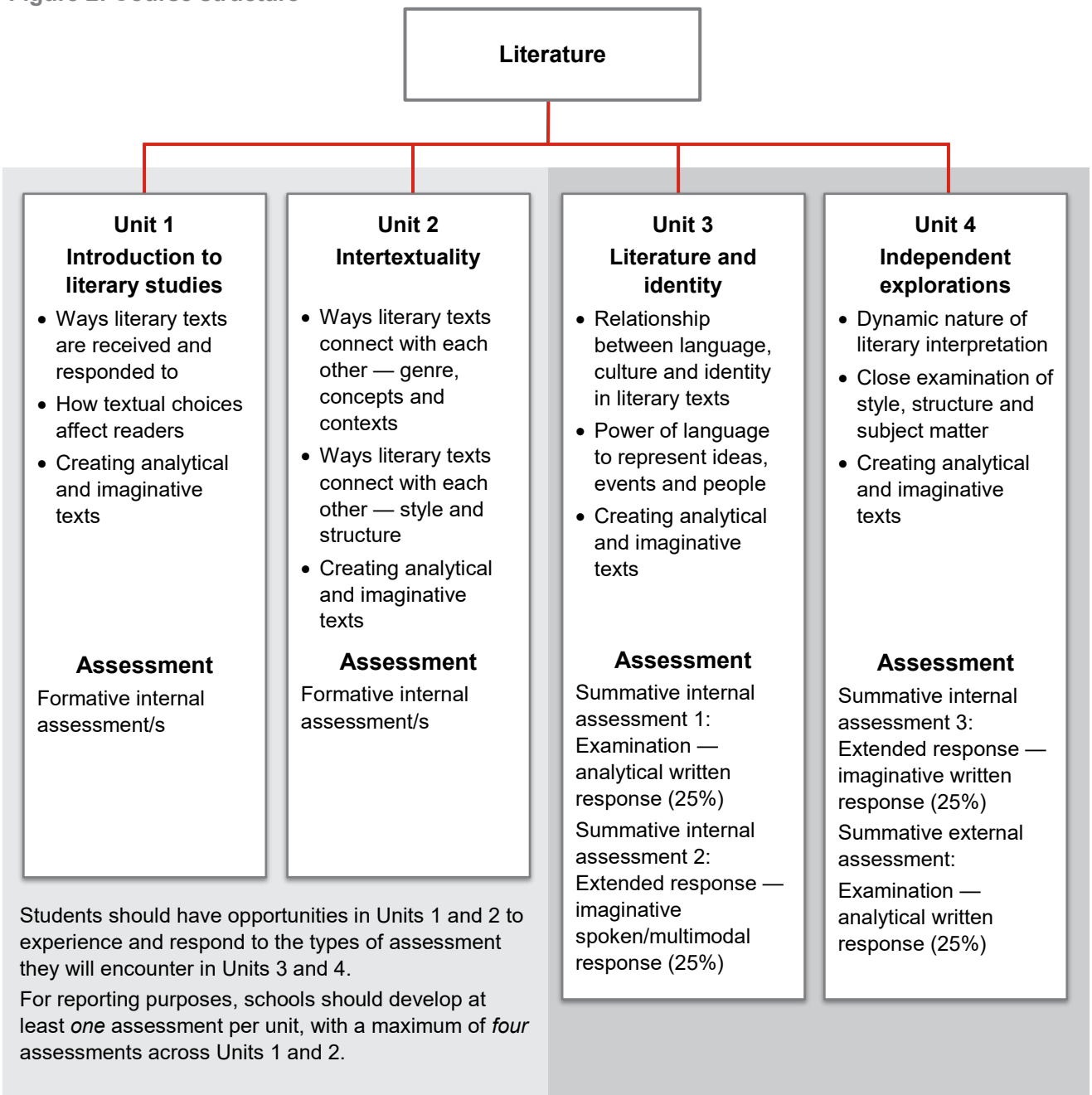
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

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

Figure 2 outlines the structure of this course of study.

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

Figure 2: Course structure



1.2 Teaching and learning

1.2.1 Syllabus objectives

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

    Mode-appropriate features include:

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

1.2.2 Underpinning factors

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

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Literature 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 Literature

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

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

Numeracy in Literature

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

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Literature.

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

21st century skills	Associated skills	21st century skills	Associated skills
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)

Literature helps develop the following 21st century skills:

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

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Literature.

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 on the QCAA website: www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

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

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

1.2.4 Pedagogical and conceptual framework

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

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

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

1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Literature. 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.

In each unit, the subject matter is grouped according to three interrelated areas of study.

Text selection

Teachers must give students opportunities to engage with a wide range of literary texts to encourage their development as language learners and users, and students are encouraged to read widely across the course. Courses should include literary texts from different times, places and cultures, including texts that aim to develop in all students an awareness of, interest in, and respect for the literary traditions and expressions of other nations in the Asia–Pacific region. Australian texts, including texts by Aboriginal writers and/or Torres Strait Islander writers, must be included across the course of study and within each unit pair of the course. 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 also include texts translated from other languages.

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. For this reason, the term 'literary' as used in this Literature syllabus refers to a way of reading texts rather than a set of qualities in a text that exist independently of how a text is read. The practice of reading a text as a literary text involves a focus on:

- the use of aesthetic features in a text — to read a text as literary is to focus on the aesthetic dimensions of language used in the text. An appreciation of literary texts involves analysing how authors and creators of texts have manipulated aesthetic features of language to construct meaning and to create particular emotional and critical effects in readers and viewers
- the text's capacity to engage readers or viewers in critical reflection — to read a text as literary is to focus on how the text positions and encourages readers to engage in critical reflection. When a text is read as literature, it invokes a wide range of critical responses and allows for a wide range of creative interpretations. In the subject Literature, students engage in considering how literary texts present representations and perspectives, and how they reflect, reinforce or challenge particular cultural assumptions, attitudes, values and beliefs in a range of different contexts.

Units 1 and 2

For Unit 1, students must study at least:

- one complete text
- one additional text that is either complete, or a selection of extracts from a range of texts.

For Unit 2, students must study at least:

- one complete text
- one additional text that is either complete, or a selection of extracts from a range of texts.

Across the two units, the texts selected for study must include at least:

- one complete novel
- one complete play or screenplay
- a selection of poetry (at least five poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian (see Section 1.2.5 — Text selection).

Other types of texts that students could study include:

- short stories
- biographies, autobiographies, memoirs
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

Units 3 and 4

In Units 3 and 4 students must study at least six texts from the prescribed text list. The selection must include:

- one complete novel
- one complete play
- a selection of poetry (at least 10 poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian.

At least three of the six texts selected across Units 3 and 4 must be studied in depth.

Other types of texts that students could study include:

- short stories
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

In Unit 3, at least one text from an international context must be studied. This could include texts translated from other languages. A text studied in Unit 3 or Unit 4 cannot be studied in Unit 1 or Unit 2 of this syllabus, or in any units in the General syllabus of English.

Aesthetic features and stylistic devices

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

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

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

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

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

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

Examples of aesthetic features include:

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

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

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

Analytical essay

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

In the subject Literature, the types of interpretations of literary texts that students are expected to produce change in focus and complexity throughout the course. As they progress through the course, students will develop more informed, complex, exploratory and creative interpretations, supported by a closer and more detailed reading of a literary text, having considered others' interpretations of the text.

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

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

1.3 Assessment — general information

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

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

1.3.1 Formative assessments — Units 1 and 2

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

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

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

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

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

1.3.2 Summative assessments — Units 3 and 4

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

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

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

Summative internal assessment — instrument-specific marking guides

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

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

Criteria

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

Making judgments

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

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

Authentication

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

Summative external assessment

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

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

The external assessment contributes 25% to the student's result in Literature. It is not privileged over the school-based assessment.

1.4 Reporting standards

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

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

Reporting standards

A
The student, in responding to and creating texts, demonstrates discerning application of knowledge of the relationships between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects. The student demonstrates discerning organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to achieve consistently controlled relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts. The student demonstrates discerning use of textual features for purpose, audience and context through: combination of a range of grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.
B
The student, in responding to and creating texts, demonstrates effective application of knowledge of the relationships between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects. The student demonstrates effective organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to achieve control over relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts. The student demonstrates effective use of textual features for purpose, audience and context through: combination of a range of grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.

C
The student, in responding to and creating texts, demonstrates suitable application of knowledge of the relationships between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and use made of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and use made of aesthetic features and stylistic devices to achieve particular effects. The student demonstrates suitable organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to establish and maintain relationships with audiences in a variety of cultural contexts and social situations; selection, synthesis, organisation and sequencing of subject matter to support perspectives, including use made of mode-appropriate cohesive devices to emphasise ideas and connect parts of texts. The student demonstrates suitable use of textual features for purpose, audience and context through: combination of a range of mostly grammatically accurate/appropriate language structures and language choices, including aesthetic and stylistic, to achieve particular purposes; and use of mode-appropriate features to achieve particular purposes.
D
The student, in responding to and creating texts, demonstrates a superficial application of knowledge of the relationships between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; analysis and some use made of ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions; and analysis and some use made of aesthetic features and stylistic devices. The student demonstrates inconsistency in organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer to establish relationships with audiences in a variety of cultural contexts and social situations; selection of subject matter and organisation and sequencing of subject matter to support perspectives, including some use of mode-appropriate cohesive devices to connect parts of texts. The student demonstrates inconsistency in use of textual features for purpose, audience and context through: grammar, language structures and language choices, including some aesthetic and stylistic, and use of mode-appropriate features.
E
The student, in responding to and creating texts, demonstrates fragmented application of knowledge of the relationships between text, context, audience and purpose through: analysis and creation of perspectives and representations of concepts, identities, times and places in texts; and analysis of the ways attitudes, values and beliefs underpin texts. The student demonstrates fragmented organisation and development of texts for purpose, audience and context through: use of genres and the role of writer/speaker/signer/designer; selection and sequencing of subject matter; and some connections between parts of texts. The student demonstrates fragmented use of textual features through: grammar, language structures and language choices, and mode-appropriate features.

2 Unit 1: Introduction to literary studies

2.1 Unit description

In Unit 1, students develop knowledge and understanding of the ways literary styles and structures shape how texts are received and responded to by individual readers and audiences. Students study a range of literary forms from various contexts and consider how textual choices engage readers imaginatively, emotionally and critically. They develop familiarity with key terms, concepts and practices that equip them for further studies in literature, and an appreciation of the various ways literary texts are crafted.

Students develop an awareness of how the views and values of readers may influence the interpretation of a text. They develop an understanding of how more studied and critical responses to texts can enhance their own initial personal responses. Students learn to select and discuss aspects of literary texts that support their interpretation.

In analytical responses, students discuss the significant ideas and the distinctive qualities of particular literary texts drawn from a widening range of historical, social, and cultural contexts and substantiate their interpretations with textual analysis.

In the creation of imaginative texts, students use their knowledge and appreciation of literary techniques to explore and experiment with aspects of style and structure to shape representations and perspectives.

Three interrelated areas of study outline the key learning that students should experience in this unit:

1. ways literary texts are received and responded to
2. how textual choices affect readers
3. creating analytical and imaginative texts.

Unit requirements

In Unit 1, students must be given opportunities to engage in a close study of a range of texts. They must study at least:

- one complete text
- one additional text that is either complete, or a selection of extracts from a range of texts.

Across Units 1 and 2, the texts selected for study must include at least:

- one complete novel
- one complete play or screenplay
- a selection of poetry (at least five poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian (see Section 1.2.5 — Text selection).

Other types of texts that students could study include:

- short stories
- biographies, autobiographies, memoirs
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

2.2 Unit objectives

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

Students will:

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

2.3 Areas of study

Subject matter
Ways literary texts are received and responded to In this area of study, students will: • explore how individual points of view, experiences and contexts shape individual reader's responses to texts • examine how cultural assumptions, values, attitudes and personal perspectives underpin texts and affect how different audiences receive and respond to texts • explore how literary texts construct representations of concepts, identities, times and places • explore how mode, medium and form shape responses to texts • develop initial personal responses to literary texts • read and analyse critical responses to texts to develop more studied and complex interpretations • understand how responses of readers, viewers and listeners can range from empathetic to critical.
How textual choices affect readers In this area of study, students will: • examine the ways stylistic devices and aesthetic features of literary texts are used to shape meaning and create particular effects and nuances • explore the ways literary patterns and text structures shape meaning and create particular effects • analyse representations of the perspectives of characters, narrators and the implied author in literary texts • understand different approaches to characterisation and narration • explore the use of figurative language and rhetorical devices in literary texts • explore how sound and visual devices in literary texts are used to create particular effects.
Creating analytical and imaginative texts In this area of study, students will: • structure arguments and points of view using relevant textual evidence • use appropriate linguistic, stylistic and critical terminology to respond to texts • use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • experiment with and use aesthetic features to craft and articulate perspectives and to achieve deliberate effects • examine a range of analytical and imaginative texts in different modes, mediums and forms • participate in modelled, guided, shared and independent construction of texts • use strategies for planning, drafting, editing and proofreading to produce appropriately sequenced and coherent texts.

2.4 Assessment guidance

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

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

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

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

Assessment instruments appropriate for this unit may include:

- an analytical response
- an imaginative response.

3 Unit 2: Intertextuality

3.1 Unit description

In Unit 2, students develop knowledge and understanding of the ways literary texts connect with each other. Students study texts that are closely related in terms of genre, theme and/or context, or texts that are adaptations of other texts. They consider how changes to the form and medium of a text affect its meaning. They compare and contrast the ideas, style and structure of different texts to explore the ways in which texts interact with and build on each other to offer varied representations and perspectives. Students engage with critical readings and imaginative adaptations of literary texts to enhance and develop their own interpretations and responses.

In analytical responses, students establish the connections between texts by analysing their similarities and differences in terms of style, structure and/or subject matter.

By experimenting with text structures and stylistic choices, students create texts that reimagine aspects of literary texts to purposefully shape representations and perspectives.

Three interrelated areas of study outline the key learning that students should experience in this unit:

1. ways literary texts connect with each other — genre, concepts and contexts
2. ways literary texts connect with each other — style and structure
3. creating analytical and imaginative texts.

Unit requirements

In Unit 2, students must be given opportunities to engage in a close study of a range of texts. They must study at least:

- one complete text
- one additional text that is either complete, or a selection of extracts from a range of texts.

Across Units 1 and 2, the texts selected for study must include at least:

- one complete novel
- one complete play or screenplay
- a selection of poetry (at least five poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian (see Section 1.2.5 — Text selection).

Other types of texts that students could study include:

- short stories
- biographies, autobiographies, memoirs
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

3.2 Unit objectives

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

Students will:

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

3.3 Areas of study

Subject matter
Ways literary texts connect with each other — genre, concepts and contexts In this area of study, students will: • explore the ways in which texts are influenced by other texts and by contexts • explore the relationship between conventions of genre, audience expectations, and interpretations of literary texts • explore the ways in which informed reading influences interpretation of literary texts • explore the ways in which texts resemble and refer to other texts, e.g. through parody, imitation, appropriation and transformation, and the ways in which adaptations of earlier texts allow new insights into original texts • explore the ways in which aspects of literary texts have been appropriated into popular culture, e.g. through the use of iconic literary situations, symbols or characters • compare and contrast representations and perspectives in connected texts • explore how the choice and combination of mode, medium and form transform texts.
Ways literary texts connect with each other — style and structure In this area of study, students will: • examine the ways stylistic and aesthetic features of connected texts create varied effects • examine the ways literary patterns and text structures of connected texts create varied effects • consider how the conventions of genres can be challenged, manipulated and changed over time • investigate the relationships between purpose, language and meaning to compare connected texts • analyse how language choices in connected texts are used for different purposes and contexts • compare representations of the perspectives of characters, narrators and the implied author in connected texts.
Creating analytical and imaginative texts In this area of study, students will: • structure arguments and points of view using relevant textual evidence • use appropriate linguistic, stylistic and critical terminology to compare and contrast texts • use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • experiment with ways of reimagining texts for different audiences and purposes • manipulate and change aesthetic features and stylistic devices in literary texts and reflect on the significance and effects of these choices • integrate real and imagined experiences by selecting and adapting particular aspects of texts to create new texts • participate in modelled, guided, shared and independent construction of texts • use strategies for planning, drafting, editing and proofreading to produce appropriately sequenced and coherent texts.

3.4 Assessment guidance

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

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

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

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

Assessment instruments appropriate for this unit may include:

- an analytical response
- an imaginative response.

4 Unit 3: Literature and identity

4.1 Unit description

In Unit 3, students develop knowledge and understanding of the relationship between language, culture and identity in literary texts. Students inquire into the power of language to represent ideas, events and people, comparing these across a range of texts, contexts, modes and forms. Through critical analysis, students consider how texts endorse, challenge or question cultural assumptions. In engaging with literary texts, students reflect upon their own backgrounds and experiences and how these affect their interpretations. Students analyse textual representations to explore the cultural assumptions that underpin points of view and perspectives in texts.

In analytical responses, students demonstrate an understanding of how the style and structure of literary texts engage critically with representations of issues and ideas related to culture and identity in particular contexts. Student responses are evidence-based and draw on a range of interpretations of literary texts.

In creative responses, students challenge conventions and reinterpret ideas and perspectives by drawing on their knowledge of literary conventions to create new texts that exploit style and structure.

Three interrelated areas of study outline the key learning that students should experience in this unit:

1. relationship between language, culture and identity in literary texts
2. power of language to represent ideas, events and people
3. creating analytical and imaginative texts.

Unit requirements

In Units 3 and 4 students must study at least six texts from the prescribed text list. The selection must include:

- one complete novel
- one complete play
- a selection of poetry (at least 10 poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian (see Section 1.2.5 — Text selection).

At least three of the six texts selected across Units 3 and 4 must be studied in depth.

Other types of texts that students could study include:

- short stories
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

In Unit 3, at least one text from an international context must be studied. This could include texts translated from other languages.

Over the four units of this course, at least one of the Australian texts studied must be by an Aboriginal writer or Torres Strait Islander writer.

4.2 Unit objectives

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

Students will:

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

4.3 Areas of study

Subject matter
Relationship between language, culture and identity in literary texts In this area of study, students will: • explore how readers are influenced to respond to their own and others' cultural experiences • explore how cultural perceptions are challenged or supported in literary texts • explore the ways in which literary texts represent culture, place and identity through language • examine the relationship between cultural contexts and representations in literary texts • examine their own and others' interpretations of literary texts and how these interpretations are shaped by cultural assumptions, attitudes, values and ideas.
Power of language to represent ideas, events and people In this area of study, students will: • examine the ways stylistic and aesthetic features of literary texts represent ideas, events and people in particular ways • examine the ways literary patterns and text structures of literary texts represent ideas, events and people in particular ways • examine the impact of literary conventions and stylistic techniques in different texts and forms in constructing representations of cultural identity • examine the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas • explore the ways in which different literary forms may evolve due to changes in culture and identity.
Creating analytical and imaginative texts In this area of study, students will: • structure complex arguments and points of view using relevant textual evidence • synthesise subject matter and substantiate their own responses using textual evidence • use appropriate linguistic, stylistic and critical terminology to form conclusions about texts and interpretations of texts • use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • experiment with aesthetic features and stylistic devices to prompt critical and emotional responses • apply knowledge of literary conventions to exploit style and structure of imaginative texts to challenge conventions and reinterpret ideas • participate in shared and independent construction of texts • develop editorial independence by using strategies for planning, drafting, editing and proofreading to produce appropriately sequenced and coherent texts.

4.4 Assessment

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

Description

The examination assesses the application of a range of cognitions to a provided question on a literary text from the prescribed text list.

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

Assessment objectives

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

1. use patterns and conventions of an analytical essay to inform readers of an interpretation of a literary text
2. establish and maintain the role of essay writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in a literary text, and others' interpretations of, and/or responses to, this text
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses
6. select and synthesise subject matter to support perspectives in an essay
7. organise and sequence subject matter to inform readers of an interpretation of a literary text
8. use cohesive devices to emphasise ideas and connect parts of an essay
9. make language choices for particular purposes and contexts in an essay
10. use grammar and language structures for particular purposes in an essay
11. use written features, including conventional spelling and punctuation, to achieve particular purposes in an essay.

Specifications

Students write an analytical essay in response to a seen question or task under supervised conditions for an audience with a deep understanding of the studied text/s. The question or task must relate to how a particular literary text, selected from the prescribed text list, addresses issues and ideas related to culture and identity, and must allow students to critique others' interpretations or responses to literary texts. Questions could focus on, for example:

- ways readers are positioned to respond to cultural experiences related in a literary text
- particular ways an author's language choices represent ideas, events and people in a literary text
- ways cultural perceptions are challenged or supported in a literary text
- the relationship between significant historical and cultural events and figures, and their representations in literary texts
- comparing two characters within a literary text in terms of how they perceive their own and others' identities
- analysing how characters' identities are fluid and change in different contexts within a literary text
- analysing how a literary text challenges the idea that cultures and identities are stable.

Extended response

- constructed using one item; the item is a response to a seen question/task
- requires sustained analysis and synthesis to fully answer the question/task.

Conditions

- Written: 800–1000 words
- Time: 2 hours plus planning (15 minutes)
- Other:
  - students to be given the specific question/task one week prior to the assessment
  - no access to teacher advice, guidance or feedback once the task is distributed
  - 200 words of quotations from the studied text/s allowed; must be signed by the teacher
  - no notes allowed.

Summary of the instrument-specific marking guide

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

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

Instrument-specific marking guide

Criterion: Knowledge application

Assessment objectives

3. analyse perspectives and representations of concepts, identities, times and places in a literary text, and others' interpretations of, and/or responses to, this text
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses

The student work has the following characteristics:	Marks
• discerning analysis of perspectives and representations of concepts, identities, times and places in a literary text, and of others' interpretations of, and/or responses to, this text • discerning analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions • discerning analysis of the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses.	8–9
• effective analysis of perspectives and representations of concepts, identities, times and places in a literary text, and of others' interpretations of, and/or responses to, this text • effective analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions • effective analysis of the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses.	6–7
• adequate analysis of perspectives and representations of concepts, identities, times and places in a literary text, and of others' interpretations of, and/or responses, to this text • adequate analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions • adequate analysis of the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses.	4–5
• superficial analysis of perspectives and representations of concepts, identities, times and places in a literary text • superficial analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text • identification of some aesthetic features and stylistic devices and some of their effects in a literary text.	2–3
• identification of some perspectives and representations of concepts, identities, times and places in a literary text • identification of some cultural assumptions, attitudes, values, and beliefs in a literary text • identification of some aesthetic features and/or stylistic devices.	1
• does not satisfy any of the descriptors above.	0

Criterion: Organisation and development

Assessment objectives

1. use patterns and conventions of analytical essay to inform readers of an interpretation of a literary text
2. establish and maintain the role of essay writer and relationships with readers
6. select and synthesise subject matter to support perspectives in an essay
7. organise and sequence subject matter to inform readers of an interpretation of a literary text
8. use cohesive devices to emphasise ideas and connect parts of an essay

The student work has the following characteristics:	Marks
• discerning use of patterns and conventions of an analytical essay, and the role of essay writer, to analyse the literary text • discerning selection and synthesis of subject matter to support perspectives • discerning organisation and sequencing of subject matter, including the discerning use of cohesive devices, to emphasise ideas and connect parts of the analytical text.	8–9
• effective use of patterns and conventions of an analytical essay, and the role of essay writer, to analyse the literary text • effective selection and synthesis of subject matter to support perspectives • effective organisation and sequencing of subject matter, including the effective use of cohesive devices, to emphasise ideas and connect parts of the analytical text.	6–7
• suitable use of patterns and conventions of an analytical essay, and the role of essay writer, to analyse the literary text • suitable selection and adequate synthesis of subject matter to support perspectives • suitable organisation and sequencing of subject matter, including the suitable use of cohesive devices, to emphasise ideas and connect parts of the analytical text.	4–5
• inconsistent use of patterns and conventions of an analytical essay, and the role of essay writer, to write a response • narrow selection of subject matter to support ideas • inconsistent organisation and sequencing of subject matter, and some use of cohesive devices, to connect parts of the text.	2–3
• fragmented use of patterns and conventions of an analytical essay, and aspects of the role of writer • disjointed organisation of a fragmented selection of subject matter • fragmented connections between parts of the text.	1
• does not satisfy any of the descriptors above.	0

Criterion: Textual features

Assessment objectives

9. make language choices for particular purposes and contexts in an essay
10. use grammar and language structures for particular purposes in an essay
11. use written features, including conventional spelling and punctuation, to achieve particular purposes in an essay

The student work has the following characteristics:	Marks
• discerning language choices for particular purposes • discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes • discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes.	6–7
• effective language choices for particular purposes • effective use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes • effective use of written features, including conventional spelling and punctuation, to achieve particular purposes.	4–5
• suitable language choices for particular purposes • suitable use of a range of mostly grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes • suitable use of written features, including conventional spelling and punctuation, to achieve purposes.	3
• language choices that vary in suitability • uneven use of grammar and language structures • use of written features, including conventional spelling and punctuation, that vary in suitability.	2
• inappropriate language choices • fragmented use of grammar and language structures • variable and inappropriate use of written features, including spelling and punctuation.	1
• does not satisfy any of the descriptors above.	0

4.4.2 Summative internal assessment 2 (IA2): Extended response — imaginative spoken/multimodal response (25%)

Description

This assessment focuses on the reinterpretation of ideas and perspectives in a literary text from the prescribed text list. It is an open-ended task. While students may undertake some research in the creating of the extended response, it is not the focus of this technique.

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

Assessment objectives

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

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

Specifications

Students produce an imaginative spoken/multimodal response to at least one literary text from the prescribed text list (the base text). In this assessment, they draw on their knowledge of the relationship between language, culture and identity to reinterpret ideas and perspectives in the base text to create a reimagined text for a new cultural context.

The purpose of this response is to prompt from the audience emotional and critical reactions to specific aspects of the base text. These aspects, chosen by the student, could include perspectives of characters and/or representations of concepts, identities, times and places. The response should invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the base text and/or the new cultural context.

For example, a student who has studied a novel from a particular era or context could create a YouTube vlog in which they transform a character from the text in order to reinterpret the novel's

perspectives on a social institution, such as marriage, for the new cultural context of contemporary suburban Australia.

Students should assume that the audience is familiar with the base text and the new cultural context that has informed the student's response. The response may be live or pre-recorded. Students may respond in any imaginative form that allows them to demonstrate the assessment objectives.

To complete this task, students could create:

- a monologue that reinterprets a character from a literary text in a new context
- a performance presenting a literary collage or pastiche that offers a reinterpretation of a literary text
- a digital reinterpretation of an aspect of a literary text, e.g. a YouTube vlog
- a multimodal text that offers an alternative perspective on a character or event in a literary text
- a digital story set in a new context to explore, highlight, illuminate or question particular cultural beliefs in a literary text.

Conditions

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

Summary of the instrument-specific marking guide

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

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

Instrument-specific marking guide

Criterion: Knowledge application

Assessment objectives

3. create perspectives and representations of concepts, identities, times and places in a reimagined text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to invite audiences to reinterpret the base text
5. use aesthetic features and stylistic devices in a reimagined text to prompt emotional and critical responses

The student work has the following characteristics:	Marks
• subtle and complex creation of perspectives and representations of concepts, identities, times and places in a reimagined text • discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text • discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.	8–9
• effective creation of perspectives and representations of concepts, identities, times and places in a reimagined text • effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text • effective use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.	6–7
• appropriate creation of perspectives and representations of concepts, identities, times and places in a reimagined text • appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text • appropriate use of aesthetic features and stylistic devices to prompt audience responses.	4–5
• superficial creation of perspectives and representations of concepts, identities, times and places in a reimagined text • superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text • use of aspects of aesthetic features and stylistic devices that vary in suitability.	2–3
• creation of fragmented perspectives and representations of concepts, identities, times and places in a reimagined text • fragmented use of some ways ideas underpin texts • fragmented use of language features.	1
• does not satisfy any of the descriptors above.	0

Criterion: Organisation and development

Assessment objectives

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

The student work has the following characteristics:	Marks
• discerning use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to engage audiences with a reimagined text and invite them to reinterpret the base text • discerning selection and synthesis of subject matter to support perspectives in a reimagined text • discerning organisation and sequencing of subject matter to achieve particular purposes, including the discerning use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text.	8–9
• effective use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to engage audiences with a reimagined text and invite them to reinterpret the base text • effective selection and synthesis of subject matter to support perspectives in a reimagined text • effective organisation and sequencing of subject matter to achieve particular purposes, including the effective use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text.	6–7
• suitable use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to establish and maintain relationships with audiences • suitable selection and synthesis of subject matter to support perspectives in a reimagined text • suitable organisation and sequencing of subject matter to achieve particular purposes, including the suitable use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text.	4–5
• inconsistent use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to establish relationships with audiences • narrow selection of subject matter to support perspectives • disjointed organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of the reimagined text.	2–3
• fragmented use of the patterns and conventions of the chosen genre and aspects of the role of the speaker/signer/designer • fragmented selection of subject matter • some connections between parts of the text.	1
• does not satisfy any of the descriptors above.	0

Criterion: Textual features

Assessment objectives

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

The student work has the following characteristics:	Marks
• discerning language choices for particular purposes in a specific context • discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes • discerning use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes: – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate)	6–7
• effective language choices for particular purposes in a specific context • effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes • effective use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes: – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate)	4–5
• suitable language choices for particular purposes in a specific context • suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes • suitable use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes: – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate)	3
• language choices that vary in suitability • uneven use of grammar and language structures • use of spoken/signed and non-verbal features (and complementary, if appropriate) that vary in suitability: – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate)	2
• inappropriate language choices • fragmented use of grammar and language structures • variable and inappropriate use of spoken/signed, nonverbal and complementary (if appropriate) features: – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate)	1
• does not satisfy any of the descriptors above.	0

5 Unit 4: Independent explorations

5.1 Unit description

In Unit 4, students demonstrate increasing independence in exploring, interpreting, analysing and appreciating the aesthetic appeal of literary texts and the insights they offer. The unit focuses on the dynamic nature of literary explorations and interpretations, and how a close examination of structure, style and subject matter of literary texts supports various responses.

In analytical responses, students draw on a range of interpretations of a literary text to develop their own independent, informed and sustained exploration and interpretation that is supported by close textual analysis.

In creating texts, students independently develop and compose original, imaginative texts in which they purposefully manipulate aesthetic features and stylistic devices to achieve particular effects.

Three interrelated areas of study outline the key learning that students should experience in this unit:

1. dynamic nature of literary interpretation
2. close examination of style, structure and subject matter
3. creating analytical and imaginative texts.

Unit requirements

In Units 3 and 4 students must study at least six texts from the prescribed text list. The selection must include:

- one complete novel
- one complete play
- a selection of poetry (at least 10 poems)
- one complete film or episode of a television series.

At least one of the texts selected must be Australian.

At least three of the six texts selected across Units 3 and 4 must be studied in depth.

Other types of texts that students could study include:

- short stories
- essays
- interpretations of, and responses to, literary texts
- live performances
- digital stories.

In Unit 4, at least one complete text from the prescribed text list must be studied in depth.

Over the four units of this course, at least one of the Australian texts studied should be by an Aboriginal writer or Torres Strait Islander writer.

5.2 Unit objectives

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

Students will:

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

5.3 Areas of study

Subject matter
Dynamic nature of literary interpretation In this area of study, students will: • examine how the textual features of literary texts make available different interpretations • explore how interpretations are produced by cultural assumptions, attitudes, values and beliefs of readers, viewers and listeners • explore how interpretations of texts vary over time and across contexts, and how perspectives presented in these texts can be renewed for contemporary audiences • examine a range of critical interpretations of particular literary texts • examine the ways in which the expectations and values of audiences shape perceptions of texts and their significance.
Close examination of style, structure and subject matter In this area of study, students will: • examine the ways a wide range of literary patterns and text structures of literary texts create varied effects • examine the ways a wide range of stylistic and aesthetic features of literary texts create varied effects • examine the use of literary devices such as point of view, narrative voice, plot structure, non-linear narrative, focalisation, characterisation, symbolism, motifs, setting, dialogue, mood • investigate the relationship between purpose, language and meaning in texts.
Creating analytical and imaginative texts In this area of study, students will: • structure original and complex arguments and points of view, substantiating interpretations with relevant textual evidence • use appropriate linguistic, stylistic and critical terminology to develop a close, detailed reading of a literary text • use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • experiment with manipulating and exploiting literary conventions to achieve particular effects • make deliberate choices in medium, form, style, point of view and language when creating imaginative texts • compose texts independently • develop editorial independence by using strategies for planning, drafting, editing and proofreading to independently produce appropriately sequenced and coherent texts.

5.4 Assessment

5.4.1 Summative internal assessment 3 (IA3): Extended response — imaginative written response (25%)

Description

This assessment focuses on the creation and crafting of an original literary text. It is an open-ended task. While students may undertake some research when writing the extended response, it is not the focus of this technique.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response. There is no prescribed text list for this assessment instrument.

Assessment objectives

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

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

Specifications

Students independently develop and compose an original, imaginative written text in which they purposefully manipulate aesthetic features and stylistic devices to shape representations and perspectives and achieve particular effects. Students may respond in any imaginative form that is predominantly prose and allows them to demonstrate the assessment objectives.

Before constructing their imaginative text, students should:

- draw on their understanding of the range of stylistic features they have studied throughout the course, such as point of view, narrative voice, plot structure, non-linear narrative, focalisation, characterisation, symbolism, use of motifs, setting, dialogue, mood
- determine a clear purpose/s for writing the text, whether it be to engage, to explore, to celebrate, to critique, to inspire, to satirise, to question, to move, to disconcert, to subvert, or to entertain
- consider how their imaginative text will shape perspectives and representations to position audiences in relation to cultural assumptions, attitudes, values and beliefs
- decide on subject matter and a genre that best suits their purpose/s. For example, students could write a short story, a memoir, interior monologue, a chapter for a novel, a drama script, a screenplay for a short film.

Conditions

- Written: 1500–2000 words
- Duration: 6 weeks notification and preparation
- Open access to resources.

Summary of the instrument-specific marking guide

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

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

Instrument-specific marking guide

Criterion: Knowledge application

Assessment objectives

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

The student work has the following characteristics:	Marks
• subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text • discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.	8–9
• effective creation of perspectives and representations of concepts, identities, times and places in an imaginative text • effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts to invite audiences to take up positions • effective use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.	6–7
• appropriate creation of perspectives and representations of concepts, identities, times and places in an imaginative text • appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up a position • appropriate use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.	4–5
• superficial creation of perspectives and representations of concepts, identities, times and places in an imaginative text • superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • use of aspects of aesthetic features and stylistic devices that vary in suitability.	2–3
• creation of fragmented perspectives and representations of concepts, identities, times and places in an imaginative text • fragmented use of some ways ideas underpin texts • fragmented use of language features.	1
• does not satisfy any of the descriptors above.	0

Criterion: Organisation and development

Assessment objectives

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

The student work has the following characteristics:	Marks
• discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences • discerning selection and synthesis of subject matter to support perspectives • discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text.	8–9
• effective use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences • effective selection and synthesis of subject matter to support perspectives • effective organisation and sequencing of subject matter to achieve particular purposes, including effective use of cohesive devices to emphasise ideas and connect parts of an imaginative text.	6–7
• suitable use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences • suitable selection and adequate synthesis of subject matter to support perspectives • suitable organisation and sequencing of subject matter to achieve particular purposes, including suitable use of cohesive devices to emphasis ideas and connect parts of an imaginative text.	4–5
• inconsistent use of the patterns and conventions of an imaginative text, and the role of the writer • narrow selection of subject matter to support perspectives • inconsistent organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of an imaginative text.	2–3
• fragmented use of the patterns and conventions of an imaginative text, and aspects of the role of the writer established • fragmented selection of subject matter • some connections between parts of the text.	1
• does not satisfy any of the descriptors above.	0

Criterion: Textual features

Assessment objectives

9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features, including conventional spelling and punctuation, to achieve particular purposes

The student work has the following characteristics:	Marks
• discerning language choices for particular purposes • discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences • discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes.	6–7
• effective language choices for particular purposes • effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences • effective use of written features, including conventional spelling and punctuation, to achieve particular purposes.	4–5
• suitable language choices for particular purposes • suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences • suitable use of written features, including conventional spelling and punctuation, to achieve particular purposes.	3
• language choices that vary in suitability • inconsistent use of grammar and language structures • use of written features (including spelling and punctuation) that vary in suitability.	2
• inappropriate language choices • fragmented use of grammar and language structures • variable and inappropriate use of written features, including spelling and punctuation.	1
• does not satisfy any of the descriptors above.	0

5.4.2 Summative external assessment (EA): Examination — analytical written response (25%)

General information

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

The external assessment in Literature is common to all schools and administered under the same conditions, at the same time, on the same day.

Description

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

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

Assessment objectives

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

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

Specifications

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

Conditions

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

Instrument-specific marking guide

No ISMG is provided for the external assessment.

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
aesthetic features	refers to those aspects of texts that prompt emotional and critical reactions; as such, the aesthetic is closely tied to reader/audience positioning; aesthetic features and stylistic devices may draw upon and interplay with textual features used for other purposes
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
analytical essay	in Literature, the central purpose of an analytical is to inform the reader of an interpretation of a literary text; this analysis is written in a formal tone, includes relevant literary terminology and follows appropriate academic conventions; the audience of an analytical essay is an educated reader familiar with the literary text being discussed; like any genre, there are many valid ways to respond; an analytical essay is structured around a thesis, which is a statement of the central argument of an essay; the thesis presents an interpretation of a literary text or texts and is supported by arguments and substantiated by relevant evidence, in the form of discussion, exploration and examination of a literary text
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

Term	Explanation
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; 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	in Literature, the recipients of a text; the group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing; audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience
authoritative	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed

Term	Explanation
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

Term	Explanation
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
complementary features	features that contribute to the meaning and impact of written, spoken/signed and multimodal texts and include graphics, symbols, still and moving images, design elements, music and sound effects
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

Term	Explanation
context	the environment in which a text is responded to or created; context 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

Term	Explanation
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 languages, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one)
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 stories	emerging new forms of digital narrative, e.g. web-based stories, interactive stories, hypertexts, narrative computer games, audio and video podcasts
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

Term	Explanation
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

Term	Explanation
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 of 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, 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

Term	Explanation
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, e.g. their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories); genres are not static but change in response to a range of factors, such as social context, purpose and experimentation; some texts are hybridised or multigeneric
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

Term	Explanation
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 marking guide	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
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

Term	Explanation
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
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
irrelevant	not relevant; not applicable or pertinent; not connected with or relevant to something
ISMG	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
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	linguistic elements that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language; choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production
learning area	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. the Arts, sciences, languages
literary texts	past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value; while the nature of what constitutes literary texts is dynamic and evolving, they are seen as having personal, social, cultural and aesthetic value and potential for enriching students' scope of experience; literary texts include a broad range of forms such as novels, poetry, short stories, plays, fiction, multimodal texts such as film, and non-fiction; the classification of texts as 'literary' changes over time and across cultural contexts, and texts considered non-literary in some contexts are considered literary in other contexts

Term	Explanation
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; they often involve numerous people in their construction and are usually shaped by the technology used in their production; media texts can be found in newspapers and magazines and on television, film, radio, computer software and the internet
medium	channel 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
mode	in Literature, a method of communication chosen as the way to transmit a message; these may be written, spoken/signed, nonverbal, visual or auditory; in combination, these methods form multimodal texts
mode-appropriate features	include: • written, e.g. conventional spelling and punctuation • spoken/signed, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence • non-verbal, e.g. facial expressions, gestures, proximity, stance, movement • complementary features, including digital features such as graphics, still and moving images, design elements, music and sound effects
modify	change the form or qualities of; make partial or minor changes to something

Term	Explanation
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
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
pastiche	an assemblage of extracts from a range of different texts
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’)

Term	Explanation
perspective	in Literature, the way a reader/viewer is positioned by a text, or how a particular ideology is embedded in a text, e.g. a feminist perspective; a point of view or way of regarding/thinking about situations, facts and texts
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
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
positioning	how texts influence responders to read in certain ways; responders are positioned or invited to construct particular meanings in relation to the characters, the arguments, or the groups in a text; a selection of techniques of composition influencing the responder to adopt a particular point of view and interpret a text in a particular way; composers position responders by selectively using detail or argument, by carefully shaping focus and emphasis and by choosing language and other textual features that promote a particular interpretation and reaction
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

Term	Explanation
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
purposeful	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
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)
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
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, the role and relationship with the audience, e.g. the degree of formality or informality for a particular purpose or in a particular social situation
rehearsed	practised; previously experienced; practised extensively

Term	Explanation
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	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
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

Term	Explanation
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 Literature, 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
style	the way in which aspects of texts are arranged and how they affect meaning; style can distinguish the work of individual writers, as well as the work of a particular period, or of a particular genre or type of text
stylistic devices	aspects of texts (such as words, sentences, images), how they are arranged, and how they affect meaning; examples of stylistic devices include narrative viewpoint, approaches to characterisation, structure of stanzas, juxtaposition, nominalisation and lexical choice

Term	Explanation
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

Term	Explanation
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	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 (e.g. layout, heading, lead, 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
topic	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
tone	in Literature, the voice adopted by a speaker or writer to indicate emotion, feeling or attitude towards the subject matter and audience, e.g. playful, serious, ironic, formal
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

Term	Explanation
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
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, e.g. 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 Literature, 'writers' is used as a common term to refer to producers, composers and creators of texts, e.g. novelists, authors, short story writers, playwrights, screenwriters, film directors, poets, essayists, biographers, designers, digital storytellers, performance poets, vlog creators, spoken word artists

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8 Version history

Version	Date of change	Update
1.1	June 2017	Minor amendments to ISMGs
1.2	December 2017	Minor editorial changes and amendments to assessment specifications
1.3	July 2018	Minor amendments to unit objectives
		Minor amendments to text selection requirements
		Minor amendments to assessment specifications for each internal assessment
		Minor amendments to the assessment objectives for IA1, IA2 and the EA
		Minor editorial changes to ISMGs for alignment across the English suite.
1.4	August 2018	Text selection • addition of 'complete' — students must study one *complete* play, one *complete* prose text and one *complete* film or episode of a television series
		IA1, IA2 and IA3 • amendment to *Textual features* criterion, 'and' has replaced 'and/or' in the third characteristic in the 1-mark performance level descriptor
		IA1 and IA2 • minor amendments to assessment objective 11
		Glossary • addition of 'Complementary features'

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