English

Syllabus for the Senior External Examination

Queensland
Studies Authority
Partnership and innovation

English Syllabus for the Senior External Examination

To be used for the first time in the 2006 Senior External Examination.

Contents

1   Rationale

English is used by most Australians to communicate with others in our culturally diverse communities. As a major international language, it has power and influence in the world context. Proficiency in English for all Australians enables them to share in and contribute to current and future local, national and global communities and cultures.

The subject English develops candidates' knowledge of how language typically works in the culture as well as of how language works in particular texts. At senior level, English involves the systematic study of language to build increased understanding of the relationships among texts, language and literacies as social practices, with the emphasis on how these relationships help to make meaning in particular cultural contexts and social situations. Candidates develop their ability to use language to talk about language and about its use in texts. By studying texts, by learning and using language, candidates develop their capacities as literate members of Australian and global communities to participate actively in the worlds of work, study and leisure among other human pursuits.

At different times in its development, the subject English has taken different focuses. This syllabus draws understandings from a range of approaches that provide candidates with opportunities to develop:

- a sense of cultural heritage and a grasp of factors that, in different cultures and at different times, cause particular texts, genres/text types and authors to be valued

- the skills, through focused study, that enable them to control and experiment with a range of language systems and associated genres and technologies

- an awareness of how their personal attitudes and beliefs relate to those operating within their culture, using this understanding to explore their selves and their relationship to the world through text studies

- an understanding of how texts reproduce, negotiate or challenge ways of thinking and being that are available in a culture at particular times, and why readers, viewers and listeners may make different readings from a text.

As they study the texts that senior English requires, candidates conceptualise, imagine, appreciate, reflect, make decisions, hypothesise, speculate, experiment, analyse and evaluate to enhance their ability to think, use language and make meaning. They reflect on ways of being in the world, shape their identities, develop meaningful relationships with others, and express their ideas and feelings. They are encouraged to gain pleasure from texts while developing understandings of the power of texts to influence, tell the stories of a culture and promote shared understandings. From the texts chosen for the course, candidates develop understandings that texts store, transmit, reproduce, negotiate or challenge assumptions, values and attitudes available in the culture.

To develop this range of understandings, candidates will engage with a wide variety of literary, mass media and everyday texts. These texts will represent a breadth of experiences, identities and cultural assumptions, and will explore a range of social issues and ideas.

Texts will be selected from a range of times, places, genres, modes and media; these selections will be variously influenced by understandings about texts shaped by the different approaches. Some selections may be based on notions of texts having significant cultural or aesthetic value; others on the study potential offered by the structural and linguistic complexity of texts. Selections may also be based on notions of relevance to contemporary candidates, who will require the ability to use and critique current and emerging technologies.

Language framework underpinning syllabus

For candidates to develop their knowledge of how language works in the culture and in texts, a language framework is necessary. Central to the study of language in this syllabus is the development of understandings of how discourse, genre, register and textual features interact and are interdependent in texts, and of how they are used in making meaning of, or producing readings from, texts. The language selected to represent concepts, individuals, groups, times and places is influenced by the broad cultural context and the specific social situation as well as by cultural assumptions, attitudes, values and beliefs. Through the systematic study of discourse, genre, register and textual features in a wide range of texts, candidates explore the inherent dynamism of language.

Discourse refers to the cultural and social practices through which individuals and groups use language to establish their identities and membership of groups and to become aware that they are playing socially meaningful roles. Discourses provide ways of being, thinking and acting and of using language so that individuals and groups can identify themselves or be identified in social and cultural networks. This syllabus requires reference to the cultural assumptions, values, beliefs and attitudes characteristic of groups and the ways in which they use language to understand and act in the world. Cultural assumptions about individuals, groups, places, people and concepts underpin texts.

Genres are conventionalised, staged, purposeful language interactions that occur among and are recognised by those who participate in a culture, and are based on shared knowledge and practices. Genres exhibit distinguishing structures, features and patterns that relate to cultural purposes. While genres are inherently cultural with recognisable stages, they are not stable or fixed, but change over time. Some texts (many narratives and websites, for example) are multigeneric.

Language choices are also affected by **register,** which influences meaning making in social situations. The register variables are field, tenor, mode and medium.

- Field refers to the subject matter that is being developed in the text and has recognisable meaning in the social system.

- Tenor refers to the roles adopted by, and the nature of the relationships between, speaker/signer and listener, shaper and viewer, and writer and reader; and the effects of interpersonal distance on those roles and relationships. It can also refer to and indicate the stance taken in relation to subject matter.

- Mode refers to whether language is written, spoken/signed, nonverbal, visual or auditory. In combination these form multimodal texts.

- Medium refers to the channel of communication and may include face-to-face, film, television, stage, radio, print and electronic media.

Textual features are those components of texts that are chosen to suit context according to discourse, purpose, genre and register. These features are drawn from a range of language systems. Through focused and thorough study of textual features in context, candidates come to understand the influence of these features on meaning making. Candidates develop their skills in using textual features effectively to produce their own texts and to communicate with others.

Through a course of study developed from this syllabus, candidates are given opportunities to develop and enhance their knowledge and control of language and texts and develop their literacy by exploring how:

- meanings are shaped by purpose, genre and register when texts are constructed in particular cultural contexts and social situations
- textual features are chosen to be responsive to and appropriate for purpose, genre, and register
- discourses influence the selective construction and reading of texts.

As independent and active participants in cultural contexts, candidates can choose to read with, across or against a text or parts of a text. Through either analytical or creative investigations of language and texts, they reveal their understanding of how textual representations and meanings in texts are constructed. Candidates use their investigations of how and why texts are constructed to produce their own texts for a range of cultural, personal, aesthetic and technological purposes, and to invite audiences of their own texts to make particular meanings.

2   Global aims

A course of study in senior English aims to develop candidates':

- knowledge of the relationship between language and culture
- awareness of the flexibility, diversity and dynamism of language
- understanding, appreciation and enjoyment of language and its uses in texts
- creative and critical engagement with texts, to explore the candidates' world and worlds beyond their own
- ability to reflect on the ways language is used in a wide range of cultural contexts and social situations to shape meanings
- ability to use language appropriately, effectively, purposefully, aesthetically and critically to participate in communities and cultures, as well as to think, write and speak about texts
- participation in the diversity of Australian cultures and contribution to their enrichment
- participation in life-long learning as active citizens shaping the future.

3 General objectives

The general objectives of this syllabus are defined as:

- affective objectives
- knowledge and control of texts in their contexts
- knowledge and control of textual features
- knowledge and application of the constructedness of texts.

The general objectives guide the planning, learning experiences and assessment of student learning in senior English. Through focused study of texts, and the aspects of language use associated with the objectives, candidates develop an enhanced understanding of the interrelatedness of discourse, purpose, genre, register and textual features in the production of meanings in texts.

The general objectives include affective objectives that encourage candidates to develop positive attitudes to the study of texts, the learning of language and the development of a wide range of literate practices. These affective objectives permeate the other objectives although they are not assessed formally for summative purposes.

The three objectives Knowledge and control of texts in their contexts, Knowledge and control of textual features, and Knowledge and application of the constructedness of texts are linked to the exit criteria of the syllabus. They should be read in conjunction with sections 6.4 (Exit criteria) and 6.5.2 (Mid-range standards associated with exit criteria). These three assessable sets of general objectives are interrelated and inform the exit criteria and standards, against which a candidate's achievement is matched.

Affective objectives

While these are not formally assessed, it is important that candidates develop positive attitudes in relation to texts, language and literate practices in terms of:

- enjoying: experiencing and expressing thoughts and emotional reactions
- engaging: participating effectively in activities that involve connecting with people, feelings, places, ideas, issues and events
- relating: respecting and valuing cultural similarities and differences
- appreciating: valuing the world(s) in which they live in order to understand better the worlds of others
- playing: experimenting with the flexible nature of language, exploring its possibilities, and creating desired effects.

Knowledge and control of texts in their contexts

Candidates develop knowledge about texts in their contexts, interpret texts and construct their own texts, taking account of the way that meanings in texts are shaped by purpose, cultural context and social situation. In doing so, candidates should:

- know that texts can be categorised into genres that have patterns and conventions that allow particular cultural purposes to be achieved
- make meanings in texts, taking account of how language and meaning are shaped by cultural purposes, genres and register variables
- use and control texts in their contexts, by using genres and making choices of register (subject matter, roles and relationships, mode and medium) to achieve particular purposes in particular cultural contexts and social situations
- develop and demonstrate knowledge of genres, language, and literacies as social practices and of subject matter relating to texts selected for study
- select, synthesise, analyse, infer from, and evaluate subject matter and substantiate with evidence as required
- establish and make use of the ways that writers, speakers/signers and shapers' roles and their relationships with their readers, listeners and viewers are influenced by power, distance and affect
- use modes and mediums, combining where necessary, to interpret and produce texts.

Knowledge and control of textual features

Through reading, viewing, writing, shaping, listening and speaking/signing,[1] candidates develop specific and detailed knowledge of how language systems work (written, visual, spoken/signed, nonverbal and auditory). They gain knowledge, understanding and control of the appropriate use of particular textual features and their patterns of use in genres, to achieve particular purposes in texts for specific cultural contexts and social situations. In interpreting a wide range of texts which variously use the different modes and mediums, and in producing their own texts, candidates:

- demonstrate their knowledge and understanding that textual features are chosen from different language systems and that these systems can operate interactively in texts according to purpose, genre, and register variables
- use and control textual features to suit particular purposes, cultural contexts and social situations
- make decisions about the appropriateness and effectiveness of the staging of texts and the sequencing and organisation of subject matter, and of the use of cohesive ties to link ideas in a range of texts, including those that are multigeneric and multimodal
- consider and select vocabulary, including figurative language, for particular purposes, cultural contexts and social situations
- use a range of sentence and clause structures, and use grammar, as appropriate to purposes, cultural context, and social situations

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[1] Candidates for the external examination will not be required to submit spoken texts; they may be asked to produce texts that show their knowledge of the textual features characteristic of spoken texts in specific contexts.

- deploy paragraphing and punctuation and control spelling as appropriate to and effective for particular purposes in particular cultural contexts and social situations
- consider the effects of visual, auditory and digital features, and demonstrate their application using written texts.

Knowledge and application of the constructedness of texts

Through reading, viewing, writing, shaping, listening and speaking/signing, candidates develop and apply knowledge of the ways in which texts are selectively constructed and read. In interpreting texts and producing their own texts, candidates demonstrate their knowledge and:

- use their knowledge that discourses shape and are shaped by language choices
- explore ways that cultural assumptions, values, beliefs and attitudes underpin texts
- choose ways to represent concepts, and the relationships and identities of individuals, groups, times and places
- consider ways that readers, viewers or listeners are invited to take up positions in relation to texts or parts of texts, and make decisions about which reading position to adopt
- make choices about how to invite readers or viewers of, or listeners to, their own texts to take up positions in relation to the text or parts of the text.

4   Course organisation

4.1   Introduction

A course of study developed from this syllabus:

- prepares candidates for an external examination consisting of two three-hour papers

- facilitates cultural, personal, aesthetic and technological learning through engaging with literature, and with multimodal, popular culture and everyday texts.

4.2   Organising principles

The **four organising principles** are: continuity, increasing complexity of challenge, range and increasing independence.

Continuity develops candidates' knowledge, cognitive processes and language skills over the course of study.

Increasing complexity of challenge refers to the increasing language demands made on candidates as they undertake tasks over the course. The cognitive processes expected from candidates, the skills they demonstrate and the level of knowledge they use to complete tasks, must become more challenging over the course of study.

Range refers to diversity in the selection of:

- resources

- contexts

- genres (these may include multigeneric and multimodal texts for study).

Increasing independence develops as candidates accept increasing responsibility for their own learning. They:

- make strategic use of resources (both material and human)

- become less dependent on the teacher as a source of feedback

- make selective use of feedback

- learn to evaluate their own work and to identify ways to improve it.

Provision could be made for candidates to gain expertise in evaluating their own and others' work, through:

- teacher modelling of writing and speaking/signing processes including revision and editing

- explicit teaching of textual features in context
- use of a metalanguage to talk about texts, language and literacy practices
- conferencing between teacher and candidate.

4.2.1   Time allocation

Time allocation depends on method of study. For institutions preparing candidates for the external examination, a minimum of 100 hours contact time is recommended. Candidates who elect to study without systematic tuition must organise their time according to syllabus requirements and individual circumstances. The time allocation suggested for teaching institutions provides a guide for the effective planning of individual courses of study.

4.3   Resources and required texts

There must be a range and balance in the texts that candidates read, view and listen to, selected from the following:

- literature: traditional, contemporary, and literature in translation from a variety of cultures, including Australian, and across history
- scripted drama
- reflective texts such as biographies, memoirs, autobiographies and journals
- media and multimedia
- spoken and written everyday texts of work, family and community life.

Within the above, candidates will study:

- expository texts, e.g. analytical, persuasive, reflective, argumentative, satirical
- 2–4 prose texts, including at least one novel and one work of non-fiction (such as biography/autobiography, memoir, substantial expository or analytical text)
- 1–2 drama texts (in most cases one Shakespearean play), e.g. scripted drama, television and film scripts
- media texts, e.g. CD-ROM, World Wide Web, film, documentary film, television programs. Candidates should specialise in one medium for purposes of the examination (i.e. one medium selected from print, including newspapers and/or magazines, radio, television, advertising, both print and electronic)
- 10–12 poems including a range of poetic forms, selected from lyric, narrative and dramatic poetry, across cultures and time.

5   Learning experiences

5.1   Planning learning experiences

The learning experiences in which candidates engage are carefully planned to develop and refine candidates' portable knowledge about language and how it is used in a range of texts and situations in the culture. These experiences provide them with an ability to use language by transferring their explicit learnings from one context to another. Learning about language necessitates explicit teaching about its features, patterns and conventions, and about its uses in different cultural contexts and social situations. By exploring these patterns and conventions in a variety of contexts, candidates develop their ability to think about language and through language, and to use language effectively taking account of its dynamism.

Within a unit of work, the learning experiences should draw on and integrate aspects of the general objectives. This integration will allow for the demonstration of selected aspects of all three criteria in the culminating examination task(s). There should therefore be a close alignment between what is taught, how it is taught, what is assessed and how it is assessed.

5.2   Working with language and texts

Focused learning activities provide opportunities for teachers and candidates to examine in detail, explore and experiment with particular aspects of discourse, genre, register and textual features. They help candidates to gain knowledge and develop control of aspects of the three criteria.

The examples that follow are intended to illustrate the kinds of learning experiences that lead to an understanding of the three general objectives, *Knowledge and control of texts in their contexts*, *Knowledge and control of textual features*, and *Knowledge and application of the constructedness of texts*.

For ease of exemplification, the sample learning experiences described below are grouped separately, illustrating ways of achieving the general objectives. In practice, any learning experience or task should integrate aspects of all three general objectives so that candidates can demonstrate their control of the three criteria holistically.

Suggestions for working with texts in their contexts

When working with texts in their contexts, candidates develop an understanding of the way meanings in texts are shaped by purpose, cultural context and social situation. Possible focused learning activities could relate to:

- developing knowledge of a range of genres (such as narrative, analytic expositions, or reports such as news reports) and using genres for particular purposes
- recognising that genres are inherently cultural with recognisable stages, but are not stable or fixed and change over time, and identifying conventional and unconventional patterns. For example, developing control of selected genres such as analytical exposition; studying the conventions of Shakespearean tragedy, contrasting the ways Elizabethan audiences and contemporary audiences may have interpreted these conventions; or understanding how television news uses hybridised genres, combining narrative and report genres
- exploring the intertextual relationships among texts to identify generic patterns and conventions — for example, drawing on candidates' intertextual understanding of how display advertisements use a range of patterns and conventions to communicate as they examine other display advertisements
- developing increasingly complex knowledge and understanding of texts in their contexts by drawing ideas from literature (short stories, novels and poetry from different times, places and cultures; autobiography; memoir; scripted and performed drama); media (television, feature and documentary film, radio, newspapers, magazines); multimedia, hypermedia and everyday texts (spoken or written)
- encountering in texts, and incorporating in candidates' own texts, a wide range of subject matter, including social issues that have been or are currently the subject of media examination or social concern — for example, studying texts that lead to discussion of and writing about science and technology issues now and how these issues were treated in the past
- adjusting language or structural choices to demonstrate how modifications would influence particular audiences or achieve different purposes — for example, considering how changing the narrative point of view would affect not only the way a story is told but also the audience it would appeal to; exploring how different language choices would be made to cater for different audiences for a news commentary for Radio Australia, Triple J, or a local radio station
- evaluating the language choices made in texts in a variety of cultural contexts and social situations — for example, considering the way language choices are affected by changes in genre, audience and purpose by comparing Brian Caswell's and David Phu An Chiem's novel *Only the Heart* (about Vietnamese boat people migrating to Australia, with refugees' personal testimonies) and with Australian newspaper reports and news photographs of the time (late 1970s and onwards)
- examining the ways that language choices influence and are influenced by interpersonal relationships, taking account of differences in power, distance and affect between writers and readers, speakers/signers and listeners, or shapers and viewers — for example, how characters in a literary text might communicate with one another given their respective social positions at a particular time, or how author and reader might communicate with each other about a text in an interview context
- exploring the effects of language choices on meaning making when integrating modes and media in different ways — for example, considering how use of PowerPoint to make a speech will influence the construction of the speech, as well as the delivery of the presentation.

Suggestions for working with textual features

When working with textual features, candidates develop specific and detailed knowledge and understanding of how patterns of textual features are chosen according to genre and as appropriate to register and purpose. Candidates apply this knowledge in constructing their own texts. Possible focused learning activities could relate to:

- developing knowledge about the use of textual features and the ways in which signs and symbols of the various language systems convey meaning

- considering and manipulating the effects of staging, sequencing and linking subject matter appropriate to various genres and modes and media — for example, using conjunctions in various ways in different types of texts to provide links within and across paragraphs, in particular, how conjunctions are used with different emphasis and frequency according to spoken and written modes

- examining patterns of language choices that are used in texts to achieve particular effects, such as privileging or backgrounding certain information, or examining the relationship between the genre and what typically goes first (in Theme position) in a sentence or paragraph

- exploring the effects of structural devices such as parallelism (tricolons) and repetition, for example in persuasive speeches, eulogies, debates

- investigating ways in which clauses are embedded in or joined to other clauses to make complex sentences, considering appropriateness of clause structures for different genres

- exploring ways that paragraphing is used to organise subject matter and to structure different genres such as analytical expositions, narratives, expository speeches, newspaper reports, columns and magazine features

- expanding knowledge of vocabulary, including idiomatic and figurative language, to develop control of its appropriateness for context, or effectiveness for purpose — for example, developing vocabulary specific to field knowledge required to construct a narrative (e.g. a detective story)

- analysing the ways in which modality* can be used to affect the interpersonal relationships among individuals and groups in texts — for example, analysing how those in positions of power might make use of high modality or imperatives when speaking to subordinates

- analysing the ways in which nominalisation* allows candidates to engage in tasks that require hypothesis, argument and persuasion — for example, in candidates' own argumentative proposals or letter to the editor

- investigating and experimenting with the ways textual features vary in written and spoken modes according to differences in subject matter, purpose, audience, roles and relationships

- interpreting how auditory, visual and digital features combine in texts, as in interactive CD-ROM or hypertext* narratives — for example, describing how graphic design elements work with spoken and sound elements in analytical expository or imaginative task responses to literature or mass media treatments.

Such knowledge of cohesion, sequencing of subject matter, paragraphing, punctuation, grammar, vocabulary, spelling, codes and conventions of media and hypermedia provides a basis for candidates' suitable language choices in text production.

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* See glossary

Suggestions for working with the constructedness of texts

When working with the constructedness of texts, candidates examine how language works and understand how choices shape particular meanings and position readers, viewers, and listeners. Candidates understand the constructed nature of texts and the range of available readings.

Possible focused learning activities could relate to:

- comparing a range of texts to examine how different discourses underpin them and shape the meanings that become available — for example, in a unit of work concerning the autobiographical account *My Place*, exploring how differing cultural assumptions, attitudes, values and beliefs about being Australian and Aboriginal are embedded in particular characters' accounts in the text itself and more broadly in media and personal reactions to the text

- using knowledge of discourses to construct narratives in which different cultural assumptions, attitudes and beliefs about being Australian, or about being a teenager, or a parent, are brought into play — for example, narrating a version of events in a particular role at a specific historical moment

- comparing and contrasting texts from different times or cultures to identify representations of individuals, groups and social issues and to speculate on reasons for any similarities or differences — for example, exploring representations of the hero in Shakespeare, in Western films, in foreign-language films, in contemporary literature in translation, and in video games; exploring representations of social issues such as child poverty from the nineteenth century to the twenty-first century

- identifying how candidates' own assumptions, attitudes and values have been influenced by particular discourses (e.g. relating to sport, music or groups) and making selections of material from personal experience to represent themselves and others in auto/ biographical excerpts

- analysing how the same event is reported and commented on in different media such as *The Australian*, SBS Television, the *Far East Economic Review* and Imparja Television, and evaluating the effects of inclusions and omissions

- comparing and contrasting films with novels, plays and other films, to identify how readers and viewers are positioned to respond differently to, and invited to make different readings of, situation and character — for example, *Emma* and *Clueless*; Francesca Annis' and Judy Dench's interpretations of Lady Macbeth's character; *Pride and Prejudice* and *Bridget Jones's Diary*; Zeffirelli's and Lurhmann's versions of *Romeo and Juliet*

- analysing how use of grammatical mood (such as use of sentences that are statements, questions or commands) positions readers to respond to representations in particular ways

- intervening in texts to explore the ways in which texts have been constructed in order to invite particular meanings — for example, altering the turning point in a narrative to explore the effects of different choices; changing the sequence of events of scripted drama by altering the emphasis given to a character or situation; altering the ending of a novel, play or film, or changing the viewpoint of the narrator, to draw attention to an option not drawn to attention or somehow foreclosed in the base text

- considering how relationships of individuals and groups, times and places are represented in texts — for example, investigating the construction of heroes in a range of traditional and contemporary texts, including analysis of the relationships and of gender roles made available in these texts, and then using this analysis to produce alternative readings of

the hero; examining the ways that news writers choose to represent the relationships of individuals and groups, times and places in their texts

- comparing and contrasting texts to develop understandings of how writers use, and readers perceive, intertextual relationships — for example, exploring how direct and indirect references to other texts influence meaning making, using Robert Frost's poem 'Out, Out', the newspaper article on which the poem is based, references to *Macbeth*, and candidates' own cultural and textual knowledge and experiences.

Integrating the three criteria in a unit of work

The following example is intended to demonstrate briefly how learning experiences integrating aspects of all three criteria could be developed in a unit.

Unit focus: candidates will engage with short stories, personal accounts and expository information from a range of times and cultures that focus on representations of family life and stages of growth and maturity within a family structure. As a culminating task of the learning unit, candidates will produce a short story in which they construct their own representations of family life and stages of growth and maturity within a family structure.

Learning experiences could include:

- encountering a wide range of narrative texts, personal accounts and expository information that includes different representations of family life, growth and maturity that show the attitudes, values and beliefs of the cultures in which they were produced

- examining the discourses (e.g. of and about family, family structures, growth stages, maturity levels, rites of passage, masculinity and femininity, power) that operate within these short stories and other texts, and the shifts that occur in these discourses across times and cultures

- identifying and considering intertextual relationships with films, television programs, media, video games, advertisements, poems and other stories

- analysing and evaluating selected texts to gain understanding of the narrative conventions of the genre

- exploring patterns and devices (such as narrative voice, multiple voices, flashbacks, closure, ironic twists) to gain understanding of how stories operate to position and satisfy readers

- considering how narrative texts are constructed to position a reader and invite him/her to produce a particular reading of a character and accept a particular viewpoint or set of values

- considering possibilities for other ways of reading the text, for example, reading across or against the text

- experimenting with the patterns and conventions of the genre in the construction of particular representations of family members in texts and their relationships with others, in order to position readers in particular ways

- developing and employing knowledge about the use of textual features and the ways in which language choices convey meaning by:
  - experimenting with the structure of the short story so that conventional elements such as description, dialogue, action, time shifts or characterisation are developed and controlled
  - exploring the ways in which mood and modality can be used to affect the interpersonal relationships among individuals and groups in texts

– recognising in others' work and in their own, the exploitation of linguistic textual features and other language choices according to subject matter, purpose, roles and relationships, and audience.

6 Assessment

6.1 Formative assessment

Formative assessment of reading, viewing, writing, shaping, listening and speaking is necessary within the framework of this syllabus *only in so far as it can assist candidates in their production of written language*. There will be no test of listening and speaking abilities in the external examination.

Informed judgments of candidates' progress in writing can best be obtained by examining and constructing texts that employ different written genres. Candidates are encouraged to engage in self-assessment of their written work. Each piece of writing should be responded to on the basis of criteria that are demonstrably specific to discourse, genre, register and textual features.

Formative assessment instruments could include:

- tasks involving short (up to 300 words) or more extended written answers (approximately 500 words)
- tasks involving the carrying out of written, oral or tape-recorded instructions or directions
- written responses to listening/viewing and speaking genres, such as feature films, television and radio programs, speeches, and multimodal texts.

6.1.1 Task-specific criteria and standards

Formative assessment provides opportunities to prepare candidates for the format of the external examination. This can be provided through the periodic use of sample or practice assessment tasks with detailed task descriptions and task-specific criteria and standards, to give candidates experience of the kinds of examination tasks that are described in section 6.2.

The criteria and standards for each task should be derived from the exit criteria and standards matrix. The standards descriptors are to be selected so that they are specific to the task. They should provide a clear statement of each of the five standards for the task.

While all three criteria will be present on a task-specific criteria and standards sheet, not all aspects of the three criteria will be present in the one task. These aspects of each criterion will be selected and derived according to task demands. For example, in criterion 1, an assessment task requiring a candidate to write a short story would be unlikely to require use of evidence to support opinions. In criterion 2, the short story would not draw on use of a range of spoken/signed or nonverbal features. In criterion 3, the short story would draw on representations of the relationships and identities of individuals and groups, times and places, but would not be likely to draw on analysis of how readers are invited to take up reading positions. Each task should provide opportunities for candidates to demonstrate knowledge of criterion 3, whether this is done through analysis or explication of texts, or

through the choices made in construction of texts. There is no expectation that candidates produce explications to accompany texts that they construct.

6.2   Summative assessment

Summative assessment takes the form of an external written examination. The examination will consist of two papers, the duration of each paper being between two hours and three hours. In addition, there will be a perusal time of ten minutes for each paper.

The papers will be of equal weighting in determining the candidate's level of achievement. Both papers will assess holistically, using the three criteria of the syllabus. There will be a wide variety of tasks to complete, to ensure that the examination tests a wide range of understandings about purpose, genre, register, textual features and discourse.

Each year the Chief Examiner will provide advice about:

*   the duration of papers

*   the number and characteristics of questions

*   additional conditions (such as open-book provisions) or equipment, materials, required readings, or the like.

Mandatory written categories

Both papers in the external examination will include questions that require candidates to produce responses using the following genres:

*   an analytical exposition in response to literature, e.g. an analysis of how Australian identities are constructed through selections of poetry; a critical comparison of the ways the viewer has been positioned in a film version of a play or novel that has been studied

*   an imaginative text, e.g. short story, drama script, interior monologue, epistolary narrative

*   a persuasive/reflective text suitable for a public audience, e.g. feature article, profile, column; spoken or written address to a specified audience; obituary; interview; biography; review.

All tasks will be contextualised for candidates in terms of purpose and audience.

6.2.1   Format of the two papers

Paper One

Paper One, containing three questions in total, will consist of two sections, Part A and Part B. Each of the three questions will require a response of about 500 words. The questions of Parts A and B may suggest register, mode or genre.

Part A will consist of one question asking for an imaginative response to literature (either a drama or novel, as chosen by candidates in line with the resources requirements of section 4.3). Whether the question will be based on drama or novel selections will be advised each year by the examiner.

Part B will consist of two questions.

The first question of Part B will require a persuasive/reflective response to literature suitable for a public audience, and will focus on either a novel or drama text (as advised in rotation with Part A each year). In any year, one of the choices in a question might require a response

about particular aspects of the text and another might require a response about the text as a whole. Each year the Examiner's advice will inform candidates as to how the text will need to be considered in their responses.

The second question of Part B will focus on non-fiction prose text(s). Choice of text may be made between a full-length non-fiction text (100 pages or longer) or five shorter non-fiction texts. The question will ask for a persuasive/reflective response suitable for the mass media or for speaking and/or presenting to an audience, specific or general. An element of analytical exposition may be required as well.

Paper Two

Paper Two, consisting of three questions in total, will consist of two sections, Part A and Part B. Each of the three questions will require a response of about 500 words. The questions of Parts A and B may suggest audience, register, mode or genre.

Part A will consist of one question, requiring an imaginative or reflective response to stimulus provided on the paper.

Part B will consist of two questions. The first question of Part B will require an analytical expository response to media, and may include unseen stimulus text(s) of media representations to be commented on in a candidate's examination response.

The second question of Part B will require an analytical expository response to poetry, incorporating seen and unseen poems.

There will be a choice of topics within each question on each paper.

6.2.2   Details about the external examination questions

Paper One

Each of the three questions of Paper One (Parts A and B) will require candidates to:

- express and sustain a position on how an issue(s) is represented, or on how a feature(s) of the studied or base text is generated and developed, giving attention to how readers/ viewers might be invited to respond
- produce a text using a specified genre (imaginative or public-audience) in role (as studied-text character, writer, reader, media presenter or as oneself), being mindful of requirements of mode, medium, purpose, audience and context
- demonstrate critical understanding of the studied text by use of subject matter to support and illustrate according to task requirements
- demonstrate all aspects of the General Objective: Knowledge and control of textual features
- demonstrate how specific cultural assumptions, values, beliefs and attitudes underpin both the studied text and the examination response
- represent particular relevant concepts, and the relationships and identities of individuals, groups, times and places pertinent to the base text and according to task specifications, to demonstrate that discourses available in the culture affect representations in and readings of texts, and shape and are shaped by language choices
- make choices about how to position intended readers, viewers or listeners in relation to the response text and to the studied base text, so demonstrating that discourses shape and are shaped by language choices.

In addition, in Paper One Part B questions two and three, the examination response might require candidates to:

•   consider ways that cultural assumptions, values, beliefs and attitudes underpin base text and examination response and how readers, viewers or listeners are invited to take up positions in relation to the non-fiction texts or parts of texts.

Paper Two

In Part A of Paper Two, the question will consist of imaginative and reflective writing, in response to stimulus provided on the paper. The question will require candidates to:

•   make meaning in an imaginative and reflective text according to task directions

•   use and control the text in its context, mindful that text production is shaped by cultural purposes, genre patterns and conventions, and register variables (subject matter, roles and relationships, mode and medium)

•   produce a text using a specified genre (imaginative or public audience, as oneself or in another role)

•   demonstrate all aspects of the General Objective: Knowledge and control of textual features[2]

•   represent particular relevant concepts, and the relationships and identities of individuals, groups, times and places to demonstrate that discourses available in the culture affect representations in and readings of texts, and shape and are shaped by language choices

•   make choices about how to position intended readers, viewers or listeners in relation to the response text, so demonstrating that discourses shape and are shaped by language choices.

•   analyse how readers, viewers or listeners are positioned by language choices in the studied base text, so demonstrating that discourses shape and are shaped by language choices.

The two questions of Part B will require candidates to:

•   express critical understanding of and state and substantiate opinions on how representations of issues and features of mass media and poetry and their texts are generated and developed, and how readers/viewers might be invited to respond

•   analyse how meanings are made and categorised in mass media and poetry texts, taking account of how language, subject matter, genres and literacies as social practices are shaped by cultural purposes and register variables

•   produce an analytical expository essay in its task-specified context, by using the patterns and conventions of the analytical expository essay and making choices of register (subject matter, roles and relationships, mode and medium)

•   demonstrate knowledge and appropriateness of all aspects of the General Objective: Knowledge and control of textual features

•   consider ways that cultural assumptions, values, beliefs and attitudes underpin mass media and poetry representations and their texts, and how readers, viewers or listeners are invited to take up positions in relation to these texts or parts of texts.

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[2] Note that candidates will be advised each year in the Chief Examiner's annual advice about whether the final aspect of this criterion will apply to the forthcoming examination—that is, demonstrating (if required in an examination question) knowledge of ways in which visual, auditory or digital features contribute to meaning in presentation of texts.

6.3   Special consideration

Under certain circumstances, special arrangements or consideration may be available to candidates for the Senior External Examination. The special consideration provisions are detailed in the annual Handbook for the Senior External Examination, available on the QSA website at www.qsa.qld.edu.au/testing/extern-exams.

6.4   Exit criteria

The following three criteria are to be applied holistically to the responses of candidates in determining the exit level of achievement. The exit criteria reflect the general objectives of the syllabus as defined in section 3. The holistic application of the criteria reflects the interrelationship of discourse, genre, register and textual features in any text.

Criterion 1: Knowledge and control of texts in their contexts

This criterion requires candidates to interpret texts and construct their own texts, taking account of the way that meanings in texts are shaped by purpose, cultural context and social situation.

Criterion 2: Knowledge and control of textual features

This criterion requires candidates to gain knowledge, understanding and control of how different language systems (written, spoken/signed, visual, nonverbal, auditory) work in texts and to select textual features appropriate to purpose, genre and register.

Criterion 3: Knowledge and application of the constructedness of texts

This criterion requires candidates to recognise that discourses available in the culture affect the representations in, and readings of, texts. It requires candidates to identify how readers, listeners and viewers are positioned by the choices that writers, speakers and shapers make about what to include in and exclude from the text. Candidates apply this knowledge in the production of their own texts by making choices about what to represent and how to represent it.

6.5   Awarding exit levels of achievement

On completion of the examination, the Chief Examiner will award each candidate an exit level of achievement from one of the five categories:

- Very High Achievement
- High Achievement
- Sound Achievement
- Limited Achievement
- Very Limited Achievement.

An exit level of achievement will be awarded based on the three criteria (Knowledge and control of texts in their contexts, Knowledge and control of textual features, and Knowledge and application of the constructedness of texts). The criteria are derived from the general objectives that are described in section 3. The standards associated with the three exit criteria are described in sections 6.5.2 and 6.5.3.

6.5.1   Arriving at a holistic judgment of achievement

Each of the two examination papers are set in two sections and candidates will be required to write answers to each section in a separate examination booklet. Each booklet will be allocated to a different assessor for marking. Candidates' performances in the examination will be assessed by up to four different assessors whose judgments will all be taken into account in determining the final result. This process of assessment is based on the assumption that the validity and reliability of assessment are improved when a candidate's performance is assessed over a range of sections by a number of different assessors.

Although the responses to the examination must demonstrate candidates' achievements in all three criteria holistically, in any one question a selection will be made from aspects of each criterion to suit task demands. Across the entire examination, all aspects of all three criteria will be demonstrated. In relation to criterion 3, some of these aspects will, in some questions, be demonstrated explicitly (e.g. in an analytical exposition). In other tasks, candidates will demonstrate their knowledge through the choices they make in text construction.

The process of arriving at a holistic judgment about a candidate's responses to examination questions is essentially a process of matching the candidate's responses against the syllabus standards associated with exit criteria. A level of achievement that best describes the pattern of performance across the examination as a whole is then awarded.

The standards matrices are in a format to emphasise the holistic nature of judgments. At the top of each standard is a summary statement capturing the features of a mid-range standard across the three criteria. Under this statement are the three criteria. The aspects of each criterion are elaborated in dot points which describe how the standards are demonstrated at each level.

6.5.2 Mid-range standards associated with exit criteria

Table 1: Very High Achievement

At **Very High Achievement**, the candidate has consistently shown a discriminating knowledge and understanding of how texts are constructed across a range of texts in a range of social and cultural contexts. The candidate has demonstrated a comprehensive knowledge, understanding and control of the interrelatedness of purpose, genre, register, textual features and discourses in texts. The candidate has demonstrated a thorough understanding of the implications of tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by: • exploiting the patterns and conventions of genres to achieve cultural purposes • selecting and synthesising substantial, relevant subject matter • interpreting, inferring from, analysing and evaluating information, ideas, argument and images in great depth • substantiating opinions with well-balanced and relevant argument and evidence • exploiting the ways in which the roles of writers, speakers/signers and shapers and their relationships with readers, listeners and viewers are affected by power, distance and affect • exploiting modes and media, integrating them to effect if appropriate.	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by: • exploiting the sequencing and organisation of subject matter in stages • making discerning use of cohesive ties (and hyperlinks) to emphasise ideas and connect parts of texts • exploiting an extensive range of apt vocabulary, including figurative uses • combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy • sustaining control of paragraphing and a wide range of punctuation • controlling conventional spelling • (if required in an examination question) demonstrating knowledge of a wide range of ways in which visual, auditory or digital features enhance meaning in presentation of texts.	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by: • thoroughly examining how *and*[3] exploiting the ways discourses in texts shape and are shaped by language choices • evaluating how *and* exploiting the ways cultural assumptions, values, beliefs and attitudes underpin texts • making subtle and complex distinctions when evaluating *and* when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places • thoroughly analysing how readers are invited to take up positions in relation to texts *and* demonstrating with subtlety and complexity the position(s) s/he adopts as a reader • making purposeful and discerning choices that very effectively invite readers to take up positions.

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[3] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to examine the ways … or exploit the ways … and so on for each descriptor.

Table 2: High Achievement

At **High Achievement**, the candidate has consistently shown knowledge and understanding of how texts are constructed across a range of texts in a range of social and cultural contexts. The candidate has demonstrated considerable knowledge, understanding and control of the interrelatedness of purpose, genre, register, textual features and discourses in texts. The candidate has demonstrated understanding of the implications of tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:
• employing the patterns and conventions of genres to achieve cultural purposes	• sequencing and organising subject matter logically in stages	• examining how *and*[4] making effective use of the ways discourses in texts shape and are shaped by language choices
• selecting and usually synthesising considerable relevant subject matter	• controlling the use of cohesive ties (and hyperlinks) to connect ideas and parts of texts	• examining how *and* making effective use of the ways cultural assumptions, values, beliefs and attitudes underpin texts
• interpreting, inferring from, analysing and evaluating information, ideas, argument and images in depth	• selecting, with occasional lapses, a wide range of suitable vocabulary, including figurative uses	• making fine distinctions both when evaluating *and* when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places
• substantiating opinions with relevant argument and evidence	• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy	• analysing how readers are invited to take up positions in relation to texts *and* clearly demonstrating the position(s) s/he adopts as a reader
• establishing the roles of writers, speaker/signers and shapers' and controlling the ways their relationships with readers, listeners, viewers are influenced by power, distance and affect	• sustaining control of paragraphing and a wide range of punctuation	• making purposeful choices that effectively invite readers to take up positions.
• exploiting modes and media, integrating them if appropriate.	• controlling conventional spelling, with occasional lapses	
	• (if required in an examination question) demonstrating knowledge of a range of ways in which visual, auditory or digital features contribute to meaning in presentation of texts.	

[4] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to examine how … or make effective use of … and so on for each descriptor.

Table 3: Sound Achievement

At **Sound Achievement**, the candidate has shown reasonable knowledge and understanding of how texts are constructed across a range of texts in a range of social and cultural contexts. The candidate has demonstrated a general knowledge, understanding and control of the interrelatedness of purpose, genre, register, textual features and discourses in texts. For the most part, the candidate has demonstrated understanding of the implications of tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:
• in the main, employing the patterns and conventions of genres to achieve particular cultural purposes	• in the main, sequencing and organising subject matter in stages	• explaining how *and*[5] employing ways discourses in texts shape and are shaped by language choices
• selecting sufficient relevant subject matter	• usually linking ideas with cohesive ties (and connecting parts of texts using hyperlinks)	• identifying, explaining *and* making use of the ways cultural assumptions, values, beliefs and attitudes underpin texts
• interpreting and explaining information, ideas, argument and images, with some analysis and evaluation	• using suitable vocabulary	• making broad distinctions when identifying and explaining *and* when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places
• supporting opinions with relevant argument and evidence	• using a range of clause and sentence structures with occasional lapses in grammatical accuracy	• identifying and explaining ways readers have been invited to take up positions in relation to texts *and* broadly demonstrating the position(s) s/he adopts as a reader
• establishing the roles of writers, speakers/signers and shapers and maintaining the ways their relationships with readers, listeners and viewers are influenced by power, distance and affect	• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops	• making purposeful choices that, in the main, invite readers to take up positions.
• usually making effective use of modes and media, in combination if appropriate.	• using conventional spelling, in the main	
	• (if required in an examination question) demonstrating knowledge of some ways in which visual, auditory or digital features contribute to meaning in texts.	

[5] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to explain how … or make use of … and so on for each descriptor.

Table 4: Limited Achievement

At **Limited Achievement**, the candidate has shown some knowledge and understanding of how texts are constructed across a range of texts in a range of social and cultural contexts. The candidate has demonstrated a very general knowledge, understanding and control of choices of genre, register and textual features in texts. The candidate has demonstrated an understanding of the implications of some of the tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by: • unevenly using the patterns and conventions of genres to achieve cultural purposes • selecting some relevant subject matter • interpreting and explaining some information, ideas and images • supporting opinions with a little argument and evidence • generally establishing the roles of writers, speakers/signers and shapers and sometimes maintaining the ways their relationships with readers, listeners and viewers are influenced by power or distance or affect • using some modes and media, with occasional effectiveness.	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by: • occasionally sequencing and organising subject matter in stages • making lapses in linking ideas with cohesive ties (or when using hyperlinks) • using basic vocabulary • using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references • using paragraphing and punctuation accurately in places, but with frequent lapses • using conventional spelling, with frequent lapses • (if required in an examination question) demonstrating some knowledge of visual, auditory or digital features that may be used in texts, with some reference to how they contribute to meaning.	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by: • identifying some ways language choices are shaped by discourses • identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts *and*[6] sometimes making use of them • making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places *and* unevenly shaping the representations in own texts • recognising and describing some ways readers have been invited to take up positions in relation to texts • making choices that sometimes invite readers to take up positions.

[6] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to identify some cultural assumptions … or make use of them … and so on for each descriptor.

Table 5: Very Limited Achievement

At **Very Limited Achievement**, the candidate has shown a little knowledge and understanding of how texts are constructed in some texts in social and cultural contexts.

The candidate has demonstrated a little knowledge, understanding and control of genre, register and textual features. The candidate has demonstrated some understanding of some of the implications of tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by: • occasionally using some conventions of genres to achieve some purposes • selecting some subject matter that relates to tasks • stating opinions • identifying the roles of writers, speakers/signers and shapers and making some use of their relationships with readers, listeners and viewers in some texts • using some modes and media.	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by: • linking some ideas with conjunctions • using a narrow range of basic vocabulary • using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding • using some punctuation though not paragraphing • using some conventional spelling, but lapses impede understanding • (if required in an examination question) demonstrating some knowledge of visual, auditory or digital features used in the presentation of texts but with little reference to how they contribute to meaning.	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by: • sometimes identifying some attitudes and beliefs in texts • making very general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places *and*[7] occasionally shaping some representations in own texts.

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[7] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to identify … or to shape some … and so on for each descriptor.

6.5.3 Minimum requirements for Sound Achievement

For the awarding of a minimum Sound Achievement, the candidate's responses to the examination questions when taken together, must for the most part meet the minimum standard in table 6.

Table 6: Minimum requirements for Sound Achievement

At **minimum Sound Achievement**, the candidate has shown reasonable control of a range of texts and their textual features across a range of social and cultural contexts demonstrating a general understanding of the interrelatedness of purpose, genre, register, textual features and discourses in the construction of texts. S/he demonstrates that s/he has understood, for the most part, the implications of tasks.

Knowledge and control of texts in their contexts	Knowledge and control of textual features	Knowledge and application of the constructedness of texts
The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by: • employing some of the patterns and conventions of genres used to achieve cultural purposes • selecting subject matter that is mostly relevant • interpreting and explaining information, ideas, argument and images, with some analysis • providing argument and evidence to support most opinions • establishing the roles of writers, speakers/signers and shapers and generally maintaining the ways their relationships with readers, listeners, viewers are affected by power, distance and affect • making some effective use of modes and media, combining where appropriate.	The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by: • in the main, sequencing and organising subject matter in stages, although there may be some significant lapses in a few texts • usually linking ideas with cohesive ties (and using hyperlinks) • using basic but usually suitable vocabulary • using a range of clause and sentence structures, with some lapses in grammatical accuracy, including subject–verb agreement, continuity of tense and pronoun reference • using paragraphing, with some lapses, and usually controlling commas, apostrophes, capitals and full stops, despite some run-on sentences • using conventional spelling, in the main • (if required in an examination question) demonstrating knowledge of some of the ways in which visual, auditory or digital features contribute to meaning in presentation of texts	The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by: • describing how and[8] employing some of the ways discourses shape and are shaped by language choices • identifying and describing, and making use of, the ways some cultural assumptions, attitudes, beliefs and values underpin texts • making broad distinctions, both when identifying and describing, and when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places • identifying and describing ways readers have been invited to take up positions in relation to texts and broadly demonstrating reading position(s) s/he adopts • sometimes making purposeful choices that invite readers to take up positions.

[8] The use of the italic indicates that all dimensions of the descriptor will be demonstrated across the course, and not necessarily within an individual task. In this descriptor, a task might ask candidates either to identify … or make some effort to … and so on for each descriptor.

7   Glossary

Conventions

Conventions are widely accepted patterns or devices that audiences and participants may expect to find in a text of a particular genre.

Discourse

Discourse refers to the cultural and social practices through which individuals and groups use language to establish their identities and membership of groups, and to become aware that they are playing socially meaningful roles. Discourses provide ways of being, thinking and acting and of using language so that individuals and groups can identify themselves or be identified in social and cultural networks.

When discourses gain widespread cultural acceptance, they may come to be viewed as commonsense or natural. For example, there are discourses of law and order in which language choices are made that may construct criminals as victims of circumstances or as threats to the community. There are other discourses of law and order in which police are constructed as upholders of social order or as underminers of social order through corruption. At any one time or place, a number of diverse or even competing discourses may be available to language users.

Field

Field refers to the subject matter that is being developed in the text and has recognisable meaning in the social system. For example, the field of a recipe includes ingredients and steps in the production of a food item.

Genre

Genres are conventionalised, staged, purposeful language interactions that occur among and are recognised by those who participate in a certain culture. They are based on shared knowledge and practices and exhibit distinguishing structures, features and patterns that relate to context, purpose and audience. Despite this, genres are not static, but are dynamic, and change in response to a range of factors, such as social context, purpose and experimentation. Some texts are hybridised or multigeneric.

Hypertext

Hypertext refers to a way of connecting text, pictures, film and sound in a non-linear fashion via links in electronic media. Hypertext is fully electronic reading and writing which differs from printed text by offering users multiple pathways through a web of information. Such a text is constructed in part by the writers who create the links and in part by the readers who decide what links to follow.

Interpersonal distance

See Tenor.

Intertextuality

Intertextuality refers to the relationship between a particular text and those texts that have preceded it or are contemporaneous with it. Intertextuality refers to the genres the

text derives from, the discourses that can be traced within them, the subject matter of preceding texts that may be alluded to by the writer, speaker or shaper, or that the reader, viewer or listener may have previously experienced. No text occurs in isolation, but must be understood in the context of the web of texts that precede and coexist with it. All kinds of texts — such as novels, poems, films or jokes — gain meaning through their similarities to other texts.

Medium
Medium refers to the channel of communication and may include face-to-face, film, television, stage, radio, print and electronic media. Multimodal texts, formed by various combinations of these channels of communication, have become increasingly prevalent with technological developments.

Mode
Mode refers to a system of communication chosen as the way to transmit a message. The choice of language mode may be written, spoken/signed, nonverbal, visual or auditory. In combination, these systems of communication form multimodal texts.

Modality
Modality refers to the degree of probability, certainty or obligation in interpersonal meanings through the use of modal verbs such as can/could, will/would, shall/should, may/might and must/ought, or modal adjuncts such as probably, possibly, definitely and always.

Multimodal
Texts which are multimodal usually comprise several modes, such as speaking and writing, in combination with digitised sound, graphics, animation, photographs, video and virtual reality.

Nominalisation
Nominalisation refers to the process of converting verbs into nouns. This process allows the writer to pack more lexical content into a clause and to develop dense nominal (or noun) groups to make a text sound more formal and impersonal. Nominalisation is a feature of written text, particularly analytic exposition.

Positioning
Positioning refers to how texts influence readers to read in certain ways. Readers are positioned or invited to construct particular meanings in relation to the characters, the arguments, or the groups in the text. (See **readings**.)

Readings
Readings are the meanings produced when a reader applies a particular reading practice to make sense of a text.

Ways of reading include:

- reading with the text: the reader produces the meaning invited by the text; this is referred to as the invited reading.

- reading across the text: the reader may challenge aspects of the invited reading but not oppose it in totality; this is referred to as an alternative reading

- reading against the text: the reader recognises the invited reading but challenges or opposes it; this is referred to as a resistant or oppositional reading.

Readers may shift among a range of positions as they read and re-read texts or parts of texts.

Register
Register refers to the interplay among field, tenor and mode. Language choices in texts are affected by these register variables which influence meaning making in social situations.

Representation

Representations are textual constructions that give shape to ways of thinking about or acting in the world. Texts do not mirror or reflect transparently the real world; they re-present or construct the relationships and identities of individuals, groups, times and places, mediated by the attitudes, beliefs, values or world view of the writer, shaper or speaker (and of the reader, viewer or listener).

Tenor

Tenor refers to the roles adopted by, and the nature of the relationships between, speaker/signer and listener, shaper and viewer, and writer and reader. It refers also to the effects of interpersonal distance on those roles and relationships. Interpersonal distance describes the nature of the rapport established between people who communicate with each other. Interpersonal relationships may include those that are intimate or distanced, neutral or emotionally charged, and evenly or unevenly balanced in terms of power.

Tenor can also refer to and indicate the stance taken in relation to subject matter.

Texts

The selection and combination of signs and symbols from different systems of language form **texts**, which are the material result of purposeful human activity. Texts are coherent, meaningful forms of communication created and shaped through selections among discourses, genre, register and textual features. A text can be a novel, a film, a pop song, a speech, a poem, a cartoon, a news magazine or a webpage.

Textual features

Textual features are those components of texts that are chosen to suit context according to discourse, purpose, genre and register. Textual features include: cohesion, clause and sentence structure, grammar, vocabulary, paragraphing, punctuation and spelling, layout, visual and auditory features and spoken/signed and nonverbal features.

8   Resources

8.1   Information about External Examinations

The QSA website (www.qsa.qld.edu.au/testing/extern-exams) provides essential resources for all candidates for the Senior External Examination, including:

- the annual Handbook
- lists of subject resources/materials
- notices to candidates
- important dates.

8.2   Syllabus-related resources

Grammar

Butt, D., Fahey, R., Spinks, S., Yallop, C. 1995, *Using Functional Grammar: An explorer's guide*, National Centre for English Language Teaching and Research, Macquarie University, Sydney. ISBN 1 86408 044 2

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Janks, H. (ed.) 1993, *Critical Awareness Series* (includes six titles, e.g. *Language and Position*; *Language, Identity and Power*; *Languages in South Africa*), Hodder and Stoughton, South Africa (available from AATE, PO Box 3203, Norward, SA.)

Lankshear, C. 1997, *Changing Literacies*, Open University Press, Buckingham, England. ISBN 0 33519 636 5

Martino, W. & Mellor, B. 1995, *Gendered Fictions*, Chalkface Press, Cottlesloe, Western Australia. ISBN 1 875136 25 8

McCracken, S. 1998, *Pulp: Reading popular fiction*, Manchester University Press, Manchester. ISBN 0 7190 4759 5

Mellor, B. & Patterson, A. 1996, *Investigating Texts*, Chalkface Press, Cottesloe, Western Australia. ISBN 1 875136 20 7

Mellor, B., Patterson, A. & O'Neill, M. 1991, *Reading Fictions*, Chalkface Press, Scarborough, Western Australia. ISBN 1 875136 15 0

Moon, B. 2001, *Literary Terms, A Practical Guide* (revised and expanded), 2nd edn, Chalkface Press, Cottesloe, Western Australia. ISBN 1 87513 621 5

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Videos

A selection from the Curriculum Corporation and AATE (Australian Association for the Teaching of English), telephone 1800 337 405

Critical Literacy: Readings and resources, 1996, 60 minutes

Teaching About Language: Learning about language, 1997, 56 minutes

Teaching English: A practical guide for teachers, 1997, 58 minutes

Oral Language and the Teaching of English, 1999, 60 minutes

A selection from Video Education Australasia (VEA), 111A Mitchell Street, Bendigo, Victoria, 3550 (catalogue accessible at www.vea.com.au)

Moving Pictures as Text: An introduction to the language of film and television, 1997, 20 minutes.

Images and meaning: Analysing visual text in newspapers, 1997, 30 minutes.
The Australian Film and Television School (catalogue accessible at www.aftrs.edu.au)

Websites

Websites often change or are available for a relatively short time. The following is a small selection of websites that were current at the time of original publication of this syllabus, and that are likely to continue to be available at the listed web address.

Search engines such as Google (www.google.com) are a useful tool for teachers and candidates wishing to access recent web-based materials. In addition, the websites of most major newspapers, local and international, are a useful source of articles and reviews. Many e-journals are available for subscription.

Adelaide University: a guide to Australian literature on the web.
  http://www.library.adelaide.edu.au/guide/hum/english/E_Aust.html

Archive of classic print ads: http://www.adflip.com

The Australian Association for the Teaching of English. http://www.aate.org.au

The Australian Broadcasting Corporation: transcipts of ABC radio programs are available shortly after transmisson at http://www.abc.net.au

Education Queensland provides home webpages of state schools in Queensland.
  http://www.education.qld.gov.au/schools

Film Australia library: synopses and teacher notes, production reports and media releases.
  http://www.filmaust.com.au

The Internet Public Library: online literary criticism collection. http://www.ipl.org.ref.litcrit

National Gallery of Australia: Picture Australia contains around 16 000 Australian prints from the National Gallery of Australia. http://www.pictureaustralia.org/index

National Library of Australia: guide to Australian literature on the internet.
  http://www.nla.gov.au/oz/litsites.html

Norton Topics Online is the web companion to The Norton Anthology of English Literature.
  http://www.wwnorton.com/nacl/

Project Gutenberg: massive internet book repository allows user to search for a full text work by author or title, download text, or read a .txt version. http://www.gutenberg.net

Queensland Studies Authority: includes English resources formerly provided by the Queensland Board of Senior Secondary School Studies. http://www.qsa.qld.edu.au

Rutgers University: literary resources from Jack Lynch.
  http://andromeda.rutgers.edu/~jlynch/Lit

Shakespeare: there are many sites that provide full texts of Shakespeare's works, of which this is one: http://www.shakespeare.com

State Library of Victoria: an extensive Australian literature database.
  http://www.vicnet.net.au/~ozlit

Scripts and playwriting resources:

* perspicacity provides playwriting resources, monologues, workshops.
  http://www.perspicacity.com/elactheatre

* script-o-rama provides many television and film scripts. http://www.script-o-rama.com

Websites of overseas newspapers such as the *London Times*, the *New York Times*, the *Washington Post* and the *Irish Times*, offer reviews of texts that may, for example, allow candidates to compare the approaches and reactions of reviewers from one paper to another.