



# Literature

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Cover Art provided by Canberra College student Aidan Giddings

## Table of Contents

The ACT Senior Secondary System	1
ACT Senior Secondary Certificate	2
Learning Principles	3
General Capabilities	4
Cross-Curriculum Priorities	6
Rationale	7
Goals	7
Unit Titles	8
Organisation of Content	9
Assessment	11
Achievement Standards	13
Ways of Reading and Creating	Value 1.0 ..... 16
Intertextuality	Value 1.0 ..... 18
Power of Literature	Value 1.0 ..... 20
Literary Interpretations	Value 1.0 ..... 22
Appendix A – Implementation Guidelines	24
Appendix B – Course Developers	27
Appendix C – Common Curriculum Elements	28
Appendix D – Glossary of Verbs	29
Appendix E – Glossary for ACT Senior Secondary Curriculum	30
Appendix F – Literacy Glossary	31
Appendix G – Content Elaborations	36
Appendix H – Course Adoption Form	49



## The ACT Senior Secondary System

The ACT senior secondary system recognises a range of university, vocational or life skills pathways.

The system is based on the premise that teachers are experts in their area: they know their students and community and are thus best placed to develop curriculum and assess students according to their needs and interests. Students have ownership of their learning and are respected as young adults who have a voice.

A defining feature of the system is school-based curriculum and continuous assessment. School-based curriculum provides flexibility for teachers to address students' needs and interests. College teachers have an opportunity to develop courses for implementation across ACT schools. Based on the courses that have been accredited by the BSSS, college teachers are responsible for developing programs of learning. A program of learning is developed by individual colleges to implement the courses and units they are delivering.

Teachers must deliver all content descriptions; however, they do have flexibility to emphasise some content descriptions over others. It is at the discretion of the teacher to select the texts or materials to demonstrate the content descriptions. Teachers can choose to deliver course units in any order and teach additional (not listed) content provided it meets the specific unit goals.

School-based continuous assessment means that students are continually assessed throughout years 11 and 12, with both years contributing equally to senior secondary certification. Teachers and students are positioned to have ownership of senior secondary assessment. The system allows teachers to learn from each other and to refine their judgement and develop expertise.

Senior secondary teachers have the flexibility to assess students in a variety of ways. For example: multimedia presentation, inquiry-based project, test, essay, performance and/or practical demonstration may all have their place. College teachers are responsible for developing assessment instruments with task specific rubrics and providing feedback to students.

The integrity of the ACT Senior Secondary Certificate is upheld by a robust, collaborative and rigorous structured consensus-based peer reviewed moderation process. System moderation involves all Year 11 and 12 teachers from public, non-government and international colleges delivering the ACT Senior Secondary Certificate.

Only students who desire a pathway to university are required to sit a general aptitude test, referred to as the ACT Scaling Test (AST), which moderates student course scores across subjects and colleges. Students are required to use critical and creative thinking skills across a range of disciplines to solve problems. They are also required to interpret a stimulus and write an extended response.

Senior secondary curriculum makes provision for student-centred teaching approaches, integrated and project-based learning inquiry, formative assessment and teacher autonomy. ACT Senior Secondary Curriculum makes provision for diverse learners and students with mild to moderate intellectual disabilities, so that all students can achieve an ACT Senior Secondary Certificate.

The ACT Board of Senior Secondary Studies (BSSS) leads senior secondary education. It is responsible for quality assurance in senior secondary curriculum, assessment and certification. The Board consists of representatives from colleges, universities, industry, parent organisations and unions. The Office of the Board of Senior Secondary Studies (OBSSS) consists of professional and administrative staff who support the Board in achieving its objectives and functions.

## **ACT Senior Secondary Certificate**

Courses of study for the ACT Senior Secondary Certificate:

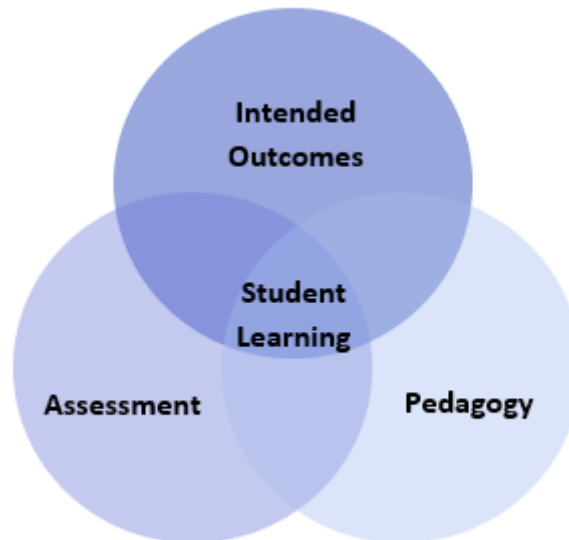
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in contemporary issues relevant to their lives
- foster students' intellectual, social and ethical development
- nurture students' wellbeing, and physical and spiritual development
- enable effective and respectful participation in a diverse society.

Each course of study:

- comprises an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum
- is based on a model of learning that integrates intended student outcomes, pedagogy and assessment
- outlines teaching strategies which are grounded in learning principles and encompass quality teaching
- promotes intellectual quality, establish a rich learning environment and generate relevant connections between learning and life experiences
- provides formal assessment and certification of students' achievements.

## Underpinning beliefs

- All students are able to learn.
- Learning is a partnership between students and teachers.
- Teachers are responsible for advancing student learning.



## Learning Principles

1. Learning builds on existing knowledge, understandings and skills.  
*(Prior knowledge)*
2. When learning is organised around major concepts, principles and significant real world issues, within and across disciplines, it helps students make connections and build knowledge structures.  
*(Deep knowledge and connectedness)*
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.  
*(Metacognition)*
4. Learners' sense of self and motivation to learn affects learning.  
*(Self-concept)*
5. Learning needs to take place in a context of high expectations.  
*(High expectations)*
6. Learners learn in different ways and at different rates.  
*(Individual differences)*
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.  
*(Socio-cultural effects)*
8. Learning is a social and collaborative function as well as an individual one.  
*(Collaborative learning)*
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.  
*(Explicit expectations and feedback)*

## General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These 'capabilities' comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

- literacy
- numeracy
- information and communication technology (ICT)
- critical and creative thinking
- personal and social
- ethical behaviour
- intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au).

### Literacy

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.

### Numeracy

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.

## **Information and Communication Technology (ICT) Capability**

There is a particular focus in *Literature* on ICT through the use of digital texts and on understanding and creating multimodal texts. In *Literature* students discern the quality of information and ideas presented in multimodal texts. They develop understanding of the relative possibilities, limitations and consequences of using different forms of digital technologies to explore, interpret and create literary texts. They develop skills in reading, viewing and responding to digital and multimodal texts, and in analysing the effects of the use of different mediums on meaning and interpretation, particularly in new and emerging literary forms, for example digital story-telling and hypertext fiction.

## **Critical and Creative Thinking**

Critical and creative thinking is an integral feature of the study of and creation of texts in *Literature*. Students analyse and evaluate issues and ideas presented in texts. In both thinking about and creating their own texts, they recognise and develop arguments, use evidence and draw reasoned conclusions. Students experiment with text structures and language features as they transform and adapt texts for different purposes, contexts and audiences. Students use critical thinking when they use their knowledge of language to analyse a range of texts in relation to their purpose, context, audience, structural and language features, and underlying and unstated assumptions. They investigate the ways language is used to position individuals and social and cultural groups. Creative thinking enables students to apply imaginative and inventive capacities in the creation of their own original works.

## **Personal and Social Capability**

Students develop personal and social capability in *Literature* by enhancing their communication skills, for example, through collaborative research, reflective practices, and developing empathy with and appreciation of the perspectives of others. Close critical engagement with texts assists students to understand different personal and social experiences, perspectives, challenges and emotions. Students identify and express their own opinions, beliefs and responses by interacting with a range of texts. Students work collaboratively in teams and also independently as part of their learning and research endeavours.

## **Ethical Understanding**

Through the study of *Literature* students come to develop an increased understanding of complex issues and the questions surrounding rights and responsibilities in our modern world. Students develop greater empathy for the attitudes and opinions of others by interacting with and interrogating a range of texts. Ethical understanding is explored through the selection of texts for study, for example, when students engage with ethical dilemmas presented in texts, considering reasons for actions and implications of decisions. They explore and question values, attitudes, perspectives and assumptions in texts, examining how they are presented, their impact on audiences and how they are reflected in their own responses.

## **Intercultural Understanding**

In *Literature*, intercultural understanding encourages students to make connections between their own experiences and the experiences of others. Through the study of contemporary texts, texts from the past and texts from diverse cultures, students explore and analyse these connections. Students understand and can express the interdependence of language, culture, identity and values, particularly in the Australian context, and are able to appreciate and empathise with the cultural beliefs, attitudes and values of others. They study how cultural concepts, beliefs, practices and perspectives are represented in a range of textual forms and for a variety of purposes and audiences. They pay special attention to the contribution of Aboriginal and Torres Strait Islander Peoples and Asian cultures to literature in Australia.

## **Cross-Curriculum Priorities**

### **Aboriginal and Torres Strait Islander Histories and Cultures**

The senior secondary English curriculum values the histories, cultures, traditions and languages of Aboriginal and Torres Strait Islander Peoples, and their central place in contemporary Australian society and culture. 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 and Torres Strait Islander Peoples and their contribution to Australian society. The illustrative text lists for each subject include a selection of Aboriginal and Torres Strait Islander literature.

### **Asia and Australia's Engagement with Asia**

There are strong social, cultural and economic reasons for Australian students to engage with Asia and with the contribution of Asian Australians to our society and heritage. It is through the study of texts from Asia that a creative and forward-looking Australia can engage with our place in the region. Through story articulated in a range of mediums, students are provided with opportunities to develop understanding of the diversity of Asia's peoples, environments and traditional and contemporary cultures. Texts relevant to this priority are included in the illustrative lists for each subject.

### **Sustainability**

Each of the senior English subjects provides the opportunity for the development of informed and reasoned points of view, discussion of issues, research and problem solving. In this context, teachers are encouraged to select texts and issues for discussion connected with sustainability. Through analysis of media articles, documentaries and digital texts, students have the opportunity to research and discuss this global issue and learn the importance of respecting and valuing a wide range of world views.

# Literature T

## Rationale

*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, evaluate perspectives and evidence, and challenge ideas and interpretations. *Literature* explores how literary texts shape perceptions of the world and enable us to enter other worlds of the imagination. In this subject, students actively participate in the dialogue and detail of literary analysis and the creation of imaginative and analytical texts in a range of modes, mediums and forms.

Students enjoy and respond creatively and critically to literary texts drawn from the past and present and from Australian and other cultures. They reflect on what these texts offer them as individuals, as members of Australian society, and as world citizens.

Students establish and articulate their views through creative response and logical argument. They reflect on qualities of literary texts, appreciate the power of language and inquire into the relationships between personal preference and texts, authors, audiences and contexts as they explore ideas, concepts, attitudes and values.

## Goals

All senior secondary English subjects aim to develop students’:

- skills in listening, speaking, reading, viewing and writing
- capacity to create texts for a range of purposes, audiences and contexts
- understanding and appreciation of different uses of language
- ability to respond personally, critically and imaginatively to a range of literary texts drawn from Australian and other historical, contemporary and cultural contexts and traditions
- capacity to contest complex and challenging ideas in order to form their own interpretations informed by a range of critical perspectives
- capacity to critically reflect on connections, resonances and patterns of language that are shared between texts.

## Student Group

Each senior secondary English subject draws upon, develops and emphasises different knowledge, understanding, skills and processes related to the strands of Language, Literature and Literacy used in the Foundation to Year 10 curriculum. The emphasis differs according to the nature of each subject. While each senior secondary English subject places a different emphasis on the three strands, each subject is expected to advance skills in each of the strands. Literature has as its primary focus, engagement with and analysis of literary texts.

## Unit Titles

- Ways of Reading and Creating
- Intertextuality
- Power of Literature
- Literary Interpretations

### Ways of Reading and Creating

This unit develops students' knowledge and understanding of different ways of reading and creating literary texts drawn from a widening range of historical, social, cultural and personal contexts. Students analyse the relationships between language, text, contexts, individual points of view and response. This unit develops knowledge and understanding of different literary conventions and storytelling traditions and their relationships with audiences. A range of literary forms is considered in fiction and non-fiction texts; for example, oral, written, multimodal, verse, prose and film. The significance of ideas and the distinctive qualities of texts are analysed through detailed textual study. Through the creation of analytical responses, students frame consistent arguments that are substantiated by relevant evidence. In the creation of imaginative texts, students explore and experiment with aspects of style and form.

### Intertextuality

This unit develops student knowledge and understanding of the ways literary texts connect with each other. Drawing on a range of language and literary experiences, students consider the relationships between texts, genres, authors, audiences and contexts. Ideas, language and structure of different texts are compared and contrasted. Connections between texts are established by analysing their similarities and differences, for example, through intertextuality and other patterns and allusions evident in ideas, language used and forms of texts. Students create analytical responses that are evidence-based and convincing. By experimenting with text structures and language features, students understand how imaginative texts are informed by analytical responses.

### Power of Literature

This unit develops students' 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 and evaluation, the values and attitudes represented in and through texts and their impact on the reader are examined. Throughout the unit, students create analytical responses that are characterised by personal voice and informed observation. In creating imaginative texts, students experiment with language, adapt forms, and challenge conventions and ideas.

### Literary Interpretations

This unit develops students' appreciation of the significance of literary study through close critical analysis of literary texts drawn from a range of forms, genres and styles. Students reflect upon the creative use of language, and the structural and stylistic features that shape meaning and influence response. The unit focuses on the dynamic nature of literary interpretation and considers the insights texts offer, their literary conventions and aesthetic appeal. Analytical responses demonstrate increasing independence in interpreting texts and synthesising a range of perspectives into critical and imaginative responses. In creating imaginative texts, students experiment with literary conventions and reflect on how the created text takes into account the expectations of audiences.

## Organisation of Content

Content descriptions in each unit in *Literature* are grouped under an organising framework that presents key aspects of learning that underpin each subject. Organisers vary between courses according to the distinctive focus of each subject. The organising framework in *Literature* is:

- Texts in contexts
- Language and textual analysis
- Creating imaginative texts
- Creating analytical texts.

### Texts

Teachers will use an array of material in class. Texts include literary texts, fiction and non-fiction, media texts, everyday texts, and workplace texts, from increasingly complex and unfamiliar settings, ranging from the everyday language of personal experience to more abstract, specialised and technical language drawn from a range of contexts.

Texts provide important opportunities for learning about aspects of human experience and about aesthetic appeal. Texts can be written, spoken, multimodal, and in print or digital/online.

Texts are structured for particular purposes; for example, to retell, to instruct, to entertain, to explain and to argue. Teachers may select whole texts and/or parts of texts depending on units of study, cohorts and level of difficulty.

Individual courses refer to 'literary texts'. These may be past and present texts drawn from 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 appeal 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.

**Teachers should identify the texts to be covered in each unit at the beginning of the course to ensure there is no duplication in topics studied.**

### Sample text list

The following texts are examples of texts suitable for the study of Literature and are intended to stimulate thinking about teaching resources in relation to the content of the curriculum. The following examples are not meant to be prescriptive.

#### Fiction

*Northanger Abbey* by Jane Austen (novel)

*A Fringe of Leaves* by Patrick White (novel)

*Tales from Firozsha Baag* by Rohinton Mistry (short stories)

*Ten Canoes* directed by Rolf de Heer and Peter Djigirr (film)

*Hotel Sorrento* by Hannie Rayson (play)

*Hamlet/Othello/Antony and Cleopatra* by Shakespeare (plays)

*Gulliver's Travels* by Jonathan Swift (novel)

*Bright Star* directed by Jane Campion (film)

*Antigone* by Sophocles (play)

*The Joy Luck Club* by Amy Tan (novel; film directed by Wayne Wang)

*That Dead Man Dance* by Kim Scott (novel)

*Hamlet* by Nicki Greenberg (graphic novel)

### **Poetry**

Donne

John Keats

T.S. Eliot

Gwen Harwood

Australian Poetry Library <http://www.poetrylibrary.edu.au/>

Romaine Moreton

Ouyang Yu

John Kinsella

### **Non-fiction**

*Spotty-Handed Villainesses* by Margaret Atwood (speech)

*A Room of One's Own* by Virginia Woolf (essay)

*Among the White Moon Faces: An Asian-American Memoir of Homelands* by Shirley Geok-lin Lim

*Stasiland* by Anna Funder (true stories based on interviews)

*This Boy's Life: A Memoir* by Tobias Wolff

*Patrick White: A Life* by David Marr (biography)

*On Dangerous Ground* by Bruce Scates (imagined history)

*Hare with the Amber Eyes* by Edmund de Waal (creative non-fiction)

*Mabo - Life of an Island Man* directed by Trevor Graham (film)

## Assessment

The identification of criteria within the achievement standards and assessment task types and weightings provides a common and agreed basis for the collection of evidence of student achievement.

**Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers must use all these criteria to assess students' performance but are not required to use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

**Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit based on the assessment criteria. The Common Curriculum Elements (CCE) is a guide to developing assessment tasks that promote a range of thinking skills (see Appendix C). It is highly desirable that assessment tasks engage students in demonstrating higher order thinking.

**Rubrics** are constructed for individual tasks, informing the assessment criteria relevant for a particular task and can be used to assess a continuum that indicates levels of student performance against each criterion.

### Assessment Criteria

Students will be assessed on the degree to which they demonstrate an understanding of:

- responding
- creating.

## Assessment Task Types

Criteria	Task Types
<b>Responding</b>	<ul style="list-style-type: none"> <li>Respond to fiction, nonfiction and/or multimodal texts. Students may respond in spoken, written or analytical multimodal forms such as:               <ul style="list-style-type: none"> <li>short responses, essays, reports, reviews, articles, blogs, documentaries, seminars</li> </ul> </li> <li>Students must complete an independent investigation task each semester. An investigative task requires students to plan, research into and draw conclusions about key unit concepts. Students may respond in forms such as:               <ul style="list-style-type: none"> <li>essays, reports, interviews, film making, oral presentation, writing for publication</li> </ul> </li> </ul>
<b>Creating</b>	<ul style="list-style-type: none"> <li>Create imaginative, persuasive, interpretative or informative texts. Students may create in spoken, written, non-written or creative multimodal forms such as:               <ul style="list-style-type: none"> <li>short stories, letters, websites, character interviews, short films, theatrical scripts and poetry</li> </ul> </li> </ul>
<p><b>Weightings in A/T/M 1.0 and 0.5 Units:</b> No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit.</p>	

### Additional Assessment Information

#### Requirements

- For a standard unit (1.0), students must complete a minimum of three assessment tasks and a maximum of five.
- For a half standard unit (0.5), students must complete a minimum of two and a maximum of three assessment tasks.
- Students are required to create a variety of texts in a range of modes and mediums (spoken, written and multimodal texts) in a course of study. Duration or length of student responses should be determined by the nature of the task and requirements of the Achievement Standards.
- At least one task in each of Year 11 and 12 must be delivered through speaking or speaking and listening tasks, such as: interviews, workshops, speeches, seminars, podcasts, debates, group discussion etc.
- Creative tasks must be supported by a critical explanation of creative choices, for example a rationale or a statement of aims.
- For tasks completed in unsupervised conditions, schools need to have mechanisms to uphold academic integrity, for example: student declaration, plagiarism software, oral defence, interview or other validation tasks.

## **Achievement Standards**

Years 11 and 12 achievement standards are written for A/T courses. A single achievement standard is written for M courses.

A Year 12 student in any unit is assessed using the Year 12 achievement standards. A Year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Years 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Years 11 and 12 classes, it is best practice to have a distinct rubric for Years 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

**Achievement Standards for English T Courses – Year 11**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>critically analyses the relationship between context, purpose and audience and how they shape meaning</li> <li>critically analyses how literary conventions, language and stylistic features are used in different modes and mediums to position audiences</li> <li>researches independently, synthesising and interpreting information and viewpoints for an argument, applying the principles of academic integrity</li> <li>evaluates arguments and viewpoints, justifies responses using a discerning and concise selection of evidence, examples and/or textual references</li> <li>reflects independently on their learning to extend and refine their thinking and approaches to learning</li> </ul>	<ul style="list-style-type: none"> <li>analyses the relationship between context, purpose and audience and how they shape meaning</li> <li>analyses how literary conventions, language and stylistic features are used in different modes and mediums to position audiences</li> <li>researches widely and independently, analysing and interpreting information and viewpoints for a range of purposes, applying the principles of academic integrity</li> <li>analyses arguments and viewpoints, justifies responses using a discerning selection of evidence, examples and/or textual references</li> <li>reflects on their learning to develop and refine their thinking and approaches to learning</li> </ul>	<ul style="list-style-type: none"> <li>explains the relationship between context, purpose and audience to convey meaning</li> <li>explains how literary conventions, language and stylistic features are used in different modes and mediums for different audiences</li> <li>researches independently, explaining information for a range of purposes, applying the principles of academic integrity</li> <li>explains arguments in a structured manner and selects relevant evidence, examples and/or textual references</li> <li>reflects on their learning and adjusts their approach to thinking and learning</li> </ul>	<ul style="list-style-type: none"> <li>describes context, purpose and audience with some reference to how meaning</li> <li>describes how literary conventions, language and stylistic features are used for different audiences</li> <li>researches information and presents ideas in a familiar context, inconsistently applying the principles of academic integrity</li> <li>describes ideas with some evidence or examples and/or textual references</li> <li>reflects on their thinking with some adjustment to their learning</li> </ul>	<ul style="list-style-type: none"> <li>identifies context, purpose and audience and makes some reference to meaning</li> <li>identifies language or stylistic features with little or no reference to meaning and consideration of audience</li> <li>researches information in a familiar context and attempting to apply the principles of academic integrity through inconsistent and inaccurate referencing techniques</li> <li>identifies straightforward ideas with little or no use of evidence or examples and/or textual references</li> <li>reflects on their thinking with little or no adjustment to their learning</li> </ul>
<b>Creating</b>	<ul style="list-style-type: none"> <li>communicates insightful ideas and complex concepts across a range of sustained texts for different purposes, contexts and audiences</li> <li>manipulates stylistic features and conventions to craft work in different modes, mediums and genres for specific purposes and audiences in an innovative manner</li> <li>communicates fluently and expressively using precise expression and language conventions</li> </ul>	<ul style="list-style-type: none"> <li>communicates thoughtful ideas, concepts across a range of texts for different purposes, contexts and audiences</li> <li>effectively selects stylistic features and conventions in different modes, mediums and genres for specific purposes and audiences</li> <li>communicates fluently using accurate expression and language conventions</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas across a range of texts for different purposes, contexts and audiences</li> <li>uses stylistic features and conventions in different modes, mediums and genres for specific purposes and audiences</li> <li>communicates clearly using mainly accurate expression and language conventions</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas for different purposes with some consideration of contexts and audiences</li> <li>uses stylistic features for specific purposes and audiences with some consideration of conventions in different modes</li> <li>communicates using some accurate expression and some understanding of language conventions</li> </ul>	<ul style="list-style-type: none"> <li>communicates straightforward ideas for different purposes with little or no reference to context and audiences</li> <li>uses basic stylistic features in texts with little or no consideration of conventions in different modes</li> <li>communicates using some accurate expression</li> </ul>

**Achievement Standards for English T Courses – Year 12**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>critically analyses the relationships between context, purpose and audience and how successfully they shape meaning, convey attitudes and values, and achieve particular effects</li> <li>critically analyses how literary conventions, language and stylistic features are integrated in different modes and mediums to position audiences</li> <li>evaluates through a comparison of texts how personal, social and/or cultural perspectives, ideas and concepts are represented in texts</li> <li>researches widely and independently, synthesising and interpreting information and reconciling diverse viewpoints to construct an argument, applying the principles of academic integrity</li> <li>evaluates arguments and viewpoints, justifies responses using a discerning selection of evidence, examples and/or textual references</li> <li>reflects independently on their learning to extend and refine their thinking and approaches to learning</li> </ul>	<ul style="list-style-type: none"> <li>analyses the relationships between context, purpose and audience and how successfully they shape meaning, convey attitudes and values, and achieve particular effects</li> <li>analyses how literary conventions language and stylistic features are integrated in different modes and mediums to position audiences</li> <li>analyses through a comparison of texts how personal, social and/or cultural perspectives, ideas and concepts are represented in texts</li> <li>researches widely and independently, analysing and interpreting information and diverse viewpoints to construct an argument, applying the principles of academic integrity</li> <li>analyses arguments and viewpoints, justifies responses using a discerning selection of evidence, examples and/or textual references</li> <li>reflects on their learning to develop and refine their thinking and approaches to learning</li> </ul>	<ul style="list-style-type: none"> <li>explains the relationships between context, purpose and audience and how they shape meaning, convey attitudes and values, and achieve particular effects</li> <li>explains how literary conventions, language and stylistic features are used in different modes and mediums to position audiences</li> <li>explains through a comparison of texts how personal, social and/or cultural perspectives, ideas and concepts are represented in texts</li> <li>researches independently, explaining information and viewpoints to construct an argument, applying the principles of academic integrity</li> <li>explains arguments in a structured manner and selects relevant evidence, examples and/or textual references</li> <li>reflects on their learning in order to adjust their approach to thinking and learning</li> </ul>	<ul style="list-style-type: none"> <li>describes the relationships between context, purpose and audience with reference to meaning, attitudes and values</li> <li>describes how literary conventions, language or stylistic features are used to position audiences</li> <li>describes how personal, social and/or cultural perspectives are represented in texts</li> <li>researches information and presents ideas to construct an argument, sometimes applying the principles of academic integrity including some accurate referencing</li> <li>describes ideas with some evidence or examples and/or textual references</li> <li>reflects on their thinking with some adjustment to their learning</li> </ul>	<ul style="list-style-type: none"> <li>identifies aspects of context, purpose and audience and makes some reference to meaning</li> <li>identifies language and stylistic features used and makes some reference to meaning</li> <li>identifies how personal, social and/or cultural perspectives are used in texts</li> <li>researches and relays information and attempting to apply the principles of academic integrity through an inconsistent and inaccurate referencing technique</li> <li>identifies straightforward ideas with little or no use of evidence or examples and/or textual references</li> <li>reflects on their thinking with little or no adjustment to their learning</li> </ul>
<b>Creating</b>	<ul style="list-style-type: none"> <li>communicates insightful ideas, complex concepts and considered perspectives across a range of sustained texts for different purposes, contexts and audiences</li> <li>manipulates stylistic features and conventions to craft work in different modes, mediums and genres for specific purposes and audiences in an innovative manner</li> <li>communicates fluently and expressively using concise, precise and nuanced language</li> </ul>	<ul style="list-style-type: none"> <li>communicates thoughtful ideas, complex concepts and considered perspectives across a range of sustained texts for different purposes, contexts and audiences</li> <li>employs stylistic features and conventions in different modes, mediums and genres for specific purposes and audiences in a creative manner</li> <li>communicates fluently using precise expression</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas and perspectives across a range of texts for different purposes, contexts and audiences</li> <li>uses stylistic features and conventions in different modes, mediums and genres for specific purposes and audiences</li> <li>communicates clearly using accurate expression</li> </ul>	<ul style="list-style-type: none"> <li>communicates perspectives in a range of texts for different purposes, contexts and audiences</li> <li>uses stylistic features in different modes, mediums and genres for specific purposes and audiences</li> <li>communicates using mainly accurate expression</li> </ul>	<ul style="list-style-type: none"> <li>communicates fragmented perspectives for different purposes, contexts and audiences</li> <li>use basic stylistic features for a purpose and audience</li> <li>communicates using some accurate expression</li> </ul>

## Ways of Reading and Creating

**Value 1.0**

Ways of Reading and Creating a

**Value 0.5**

Ways of Reading and Creating b

**Value 0.5**

### Unit Description

This unit develops students' knowledge and understanding of different ways of reading and creating literary texts drawn from a widening range of historical, social, cultural and personal contexts. Students analyse the relationships between language, text, contexts, individual points of view and response. This unit develops knowledge and understanding of different literary conventions and storytelling traditions and their relationships with audiences. A range of literary forms is considered in fiction and non-fiction texts; for example, oral, written, multimodal, verse, prose and film. The significance of ideas and the distinctive qualities of texts are analysed through detailed textual study. Through the creation of analytical responses, students frame consistent arguments that are substantiated by relevant evidence. In the creation of imaginative texts, students explore and experiment with aspects of style and form.

### Specific Unit Goals

By the end of this unit, students:

- understand how language, structure and stylistic choices are used in different literary forms
- examine the ways in which contexts shape how a text is received and responded to by audiences
- create oral, written and multimodal responses that explore and draw on the structure and style of literary texts.

### Content Descriptions

**Investigate and reflect on different ways of reading literary texts including:**

- the degree to which individual points of view, experiences and contexts shape responses to texts
- how mode, medium and form shape responses to texts
- the differences between initial personal responses and more studied and complex responses
- how responses of readers and viewers can range from empathetic to critical

### **Analyse distinctive features in literary texts including:**

- how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example, through allusions, paradoxes and ambiguities
- different points of view represented in texts, for example, those of characters, narrators and the implied author
- approaches to characterisation, for example, the inclusion of archetypal figures, authorial intrusion, the dramatisation of a character's inner life, and the use of interior monologue
- different narrative approaches, for example, eye-witness accounts, multiple narrators, the unreliable narrator and the omniscient narrator
- the use of figurative language and rhetorical devices to represent concepts and shape arguments, for example, symbolism, metonymy, types of irony, patterns of imagery
- the use of sound and visual devices in literary texts to create particular effects, for example, assonance, prosody, rhyme, animation and voice-over narration

### **Create analytical texts:**

- structuring arguments and points of view using relevant textual evidence
- using appropriate linguistic, stylistic and critical terminology to respond to texts
- using stylistic features to craft and articulate points of view
- experimenting with different modes, mediums and forms

### **Create imaginative texts:**

- developing connections between real and imagined experiences
- drawing on knowledge and understanding of storytelling, style and the structure of texts
- experimenting with aspects of style and form to achieve deliberate effects
- reflecting on familiar and emerging literary forms for particular audiences and purposes

## **A guide to reading and implementing content descriptions**

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

## **Assessment**

Refer to pages 11-13.

## Intertextuality

**Value 1.0**

Intertextuality a

**Value 0.5**

Intertextuality b

**Value 0.5**

### Unit Description

This unit develops student knowledge and understanding of the ways literary texts connect with each other. Drawing on a range of language and literary experiences, students consider the relationships between texts, genres, authors, audiences and contexts. Ideas, language and structure of different texts are compared and contrasted. Connections between texts are established by analysing their similarities and differences, for example, through intertextuality and other patterns and allusions evident in ideas, language used and forms of texts. Students create analytical responses that are evidence-based and convincing. By experimenting with text structures and language features, students understand how imaginative texts are informed by analytical responses.

### Specific Unit Goals

By the end of this unit, students:

- understand how structural and stylistic choices and language patterns shape meaning in literary texts
- investigate the interrelationships between texts, audiences and contexts
- create oral, written and multimodal responses that draw on the conventions, connections and patterns in texts.

### Content Descriptions

**Analyse and reflect on the relationships between authors, texts and contexts including:**

- the ways in which texts are influenced by other texts and by contexts
- the relationship between conventions of genre, audience expectations, and interpretations of texts
- how the choice and combinations of mode, medium and form transform texts
- the ways in which informed reading influences interpretation of texts

**Compare and evaluate the form, language and content of literary texts including:**

- the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations
- the ways in which texts resemble and refer to other texts, for example, through parody, imitation, appropriation and transformation, and the ways in which adaptations of earlier texts allow new insights into original texts
- how aspects of literary texts have been appropriated into popular culture, for example, through the use of iconic literary situations, symbols or characters
- the ways in which different literary forms may evolve, for example, the development of digital storytelling
- the use of literary techniques, for example, poetic, dramatic and narrative structure and devices

- the use of a combination of sound and visual devices in literary texts, for example, soundtracks, cinematography, iconography

#### **Create analytical texts:**

- organising points of view and arguments in different ways, for example, in essays, reviews and visual presentations
- using appropriate linguistic, stylistic and critical terminology to compare and contrast texts
- selecting appropriate argument and evidence to support points of view
- experimenting with different modes, mediums and forms

#### **Create imaginative texts:**

- integrating real and imagined experiences by selecting and adapting particular aspects of texts to create new texts
- using analysis of literary texts to inform imaginative response
- transforming texts studied in one medium or genre to another for different audiences and purposes
- reflecting on the significance and effects of variations to texts

### **A guide to reading and implementing content descriptions**

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

### **Assessment**

Refer to pages 11-13.

## Power of Literature

**Value 1.0**

**Power of Literature a**

**Value 0.5**

**Power of Literature b**

**Value 0.5**

### Unit Description

Unit 3 develops students' 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 and evaluation, the values and attitudes represented in and through texts and their impact on the reader are examined. Throughout the unit, students create analytical responses that are characterised by personal voice and informed observation. In creating imaginative texts, students experiment with language, adapt forms, and challenge conventions and ideas.

### Specific Unit Goals

By the end of this unit, students:

- understand the relationship between language, culture and identity
- develop their own analytical responses by synthesising and challenging other interpretations
- create oral, written and multimodal texts that experiment with literary style.

### Content Descriptions

**Evaluate the ways in which literary texts represent culture and identity including:**

- how readers are influenced to respond to their own and others' cultural experiences
- the power of language to represent ideas, events and people in particular ways
- how cultural perceptions are challenged or supported
- the ways in which authors represent Australian culture, place and identity both to Australians and the wider world

**Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:**

- the relationship between significant historical and cultural events and figures, and their representations in literary texts
- the impact of the use of literary conventions and stylistic techniques
- the effectiveness of specific literary conventions in texts, for example, the use of iambic pentameter, stream-of-consciousness, flashbacks, chorus
- the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas

### **Create analytical texts:**

- developing independent interpretations of texts supported by informed observation and close textual analysis
- using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts
- evaluating their own and others' ideas and points of view using logic and evidence
- experimenting with different modes, mediums and forms

### **Create imaginative texts:**

- experimenting with content, form, style, language and medium
- drawing on knowledge and experience of genre, literary devices and the interplay of the visual and verbal in creating new texts
- adapting literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives
- reflecting on the different ways in which form, personal style, language and content engage and position the audience

## **A guide to reading and implementing content descriptions**

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

## **Assessment**

Refer to pages 11-13.

## Literary Interpretations

**Value 1.0**

Literary Interpretations a

**Value 0.5**

Literary Interpretations b

**Value 0.5**

### Unit Description

Unit 4 develops students' appreciation of the significance of literary study through close critical analysis of literary texts drawn from a range of forms, genres and styles. Students reflect upon the creative use of language, and the structural and stylistic features that shape meaning and influence response. The unit focuses on the dynamic nature of literary interpretation and considers the insights texts offer, their literary conventions and aesthetic appeal. Analytical responses demonstrate increasing independence in interpreting texts and synthesising a range of perspectives into critical and imaginative responses. In creating imaginative texts, students experiment with literary conventions and reflect on how the created text takes into account the expectations of audiences.

### Specific Unit Goals

By the end of this unit, students:

- understand the relationship between the representation of values and ideas in texts and how they are received by audiences
- justify their own critical interpretation of a text
- create oral, written and multimodal texts blending and borrowing literary conventions.

### Content Descriptions

**Evaluate the dynamic relationship between authors, texts, audiences and contexts including:**

- how literature reflects cultural change and difference
- the ways in which the expectations and values of audiences shape perceptions of texts and their significance
- how texts in different literary forms, mediums or traditions are the same or different
- how interpretations of texts vary over time
- the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience

**Evaluate and reflect on the ways in which literary texts can be interpreted including:**

- how ideas, values and assumptions are conveyed
- how specific literary elements and forms shape meaning and influence responses, for example, *mise-en-scène*, enjambment, dramatic monologue and verse drama
- how medium, form, language and wordplay contribute to interpretations of texts
- exploring a range of critical interpretations

### **Create analytical texts:**

- developing a creative, informed and sustained interpretation supported by close textual analysis
- using appropriate linguistic, stylistic and critical terminology to evaluate and justify interpretations of texts
- critically evaluating their own and others' justifications, evidence and points of view
- experimenting with different modes, mediums and forms

### **Create imaginative texts:**

- adapting medium, form, style, point of view and language
- experimenting with elements of style and voice to achieve specific effects
- manipulating literary conventions for different audiences and contexts
- reflecting on the ways in which expectations and values of audiences shape the created text.

## **A guide to reading and implementing content descriptions**

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

## **Assessment**

Refer to pages 11-13.

## Appendix A – Implementation Guidelines

### Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To be awarded a course, students must complete at least the minimum units over the whole minor, major, major/minor or double major course.

Course	Number of standard units to meet course requirements
Minor	Minimum of 2 units
Major	Minimum of 3.5 units

Units in this course can be delivered in any order.

### Prerequisites for the course or units within the course

Nil.

### Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Students will only be given credit for covering the content once.

### Guidelines for Delivery

#### Program of Learning

A program of learning is what a school provides to implement the course for a subject. This meets the requirements for context, scope and sequence set out in the Board endorsed course. Students follow programs of learning in a college as part of their senior secondary studies. The detail, design and layout of a program of learning are a college decision.

The program of learning must be documented to show the planned learning activities and experiences that meet the needs of particular groups of students, taking into account their interests, prior knowledge, abilities and backgrounds. The program of learning is a record of the learning experiences that enable students to achieve the knowledge, understanding and skills of the content descriptions. There is no requirement to submit a program of learning to the OBSSS for approval. The Principal will need to sign off at the end of Year 12 that courses have been delivered as accredited.

#### Content Descriptions

Are all content descriptions of equal importance? No. It depends on the focus of study. Teachers can customise their program of learning to meet their own students' needs, adding additional content descriptions if desired or emphasising some over others. A teacher must balance student needs with their responsibility to teach all content descriptions. It is mandatory that teachers address all content descriptions and that students engage with all content descriptions.

### **Half standard 0.5 units**

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the BSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

### **System Moderation**

System moderation begins in schools whereby teachers cooperate to develop assessment, and grade and score student assessment according to the relevant curriculum.

Moderation Day is an essential component of the ACT senior secondary system which empowers school autonomy in curriculum and assessment. Moderation Day is a collaborative and professional event whereby schools undertake system quality assurance activities on behalf of their current and future students. Moderation Day fosters and enriches the development of quality assessment and validates student achievement. Continued best practice in teaching and learning is ensured through the formation of valid, constructive, and detailed feedback.

System Moderation:

- provides comparability of school-based assessment
- forms the basis for valid and reliable assessment in senior secondary schools
- involves the ACT Board of Senior Secondary Studies (BSSS) and schools in cooperation and partnership
- maintains the integrity of the ACT Senior Secondary Certificate.

### **The Moderation Model**

Moderation within the ACT senior secondary system encompasses structured, consensus-based peer review of Unit Grades and quality of assessment for all BSSS courses twice per year. In addition to System Moderation, there is statistical moderation of course scores.

### **Moderation by Structured, Consensus-based Peer Moderation**

Consensus-based peer moderation involves the review of student assessment against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the Framework Achievement Standards. In addition, feedback will be provided on the quality of the task.

### **Preparation for Structured, Consensus-based Peer Review**

Schools retain originals or copies of student assessment evidence completed in the delivery of the unit and all unit documentation. Student assessment evidence must be sufficient to allow reviewing teachers to make an accurate judgment of grade standard. Schools will use ACS to present this information for System Moderation. Criteria for each Moderation Day will be communicated to schools in the proceeding calendar year.

### **Feedback from System Moderation**

Feedback is provided to schools to affirm good practice and inform continuous improvement. This feedback is based on the BSSS Quality Assessment Guidelines and relevant course documents. It is expected that schools engage with feedback and address any longitudinal trends as outlined in the *BSSS Policy and Procedures Manual*.

## Appendix B – Course Developers

Name	College
Bill Weigall	Canberra Girls Grammar School
Skye Wallden	Daramalan College
Julie Ward	Marist College
Louise Wallace Richards	Radford College

## Appendix C – Common Curriculum Elements

Common curriculum elements assist in the development of high-quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

Organisers	Elements	Examples
create, compose and apply	apply	ideas and procedures in unfamiliar situations, content and processes in non-routine settings
	compose	oral, written and multimodal texts, music, visual images, responses to complex topics, new outcomes
	represent	images, symbols or signs
	create	creative thinking to identify areas for change, growth and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives
	manipulate	images, text, data, points of view
analyse, synthesise and evaluate	justify	arguments, points of view, phenomena, choices
	hypothesise	statement/theory that can be tested by data
	extrapolate	trends, cause/effect, impact of a decision
	predict	data, trends, inferences
	evaluate	text, images, points of view, solutions, phenomenon, graphics
	test	validity of assumptions, ideas, procedures, strategies
	argue	trends, cause/effect, strengths and weaknesses
	reflect	on strengths and weaknesses
	synthesise	data and knowledge, points of view from several sources
	analyse	text, images, graphs, data, points of view
	examine	data, visual images, arguments, points of view
	investigate	issues, problems
organise, sequence and explain	sequence	text, data, relationships, arguments, patterns
	visualise	trends, futures, patterns, cause and effect
	compare/contrast	data, visual images, arguments, points of view
	discuss	issues, data, relationships, choices/options
	interpret	symbols, text, images, graphs
	explain	explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses
	translate	data, visual images, arguments, points of view
	assess	probabilities, choices/options
	select	main points, words, ideas in text
identify, summarise and plan	reproduce	information, data, words, images, graphics
	respond	data, visual images, arguments, points of view
	relate	events, processes, situations
	demonstrate	probabilities, choices/options
	describe	data, visual images, arguments, points of view
	plan	strategies, ideas in text, arguments
	classify	information, data, words, images
	identify	spatial relationships, patterns, interrelationships
	summarise	main points, words, ideas in text, review, draft and edit

## Appendix D – Glossary of Verbs

Verbs	Definition
Analyse	Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences
Apply	Use, utilise or employ in a particular situation
Argue	Give reasons for or against something
Assess	Make a Judgement about the value of
Classify	Arrange into named categories in order to sort, group or identify
Compare	Estimate, measure or note how things are similar or dissimilar
Compose	The activity that occurs when students produce written, spoken, or visual texts
Contrast	Compare in such a way as to emphasise differences
Create	Bring into existence, to originate
Critically analyse	Analysis that engages with criticism and existing debate on the issue
Demonstrate	Give a practical exhibition an explanation
Describe	Give an account of characteristics or features
Discuss	Talk or write about a topic, taking into account different issues or ideas
Evaluate	Examine and judge the merit or significance of something
Examine	Determine the nature or condition of
Explain	Provide additional information that demonstrates understanding of reasoning and /or application
Extrapolate	Infer from what is known
Hypothesise	Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Planning, inquiry into and drawing conclusions about
Justify	Show how argument or conclusion is right or reasonable
Manipulate	Adapt or change
Plan	Strategize, develop a series of steps, processes
Predict	Suggest what might happen in the future or as a consequence of something
Reflect	The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience
Relate	Tell or report about happenings, events or circumstances
Represent	Use words, images, symbols or signs to convey meaning
Reproduce	Copy or make close imitation
Respond	React to a person or text
Select	Choose in preference to another or others
Sequence	Arrange in order
Summarise	Give a brief statement of the main points
Synthesise	Combine elements (information/ideas/components) into a coherent whole
Test	Examine qualities or abilities
Translate	Express in another language or form, or in simpler terms
Visualise	The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words

## Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for year 11 and 12. They will describe the knowledge, understanding and skills that students will be expected to develop for each learning area across the years of schooling.

**Learning areas** are broad areas of the curriculum, including English, mathematics, science, the arts, languages, health and physical education.

A **subject** is a discrete area of study that is part of a learning area. There may be one or more subjects in a single learning area.

**Frameworks** are system documents for Years 11 and 12 which provide the basis for the development and accreditation of any course within a designated learning area. In addition, frameworks provide a common basis for assessment, moderation and reporting of student outcomes in courses based on the framework.

The **course** sets out the requirements for the implementation of a subject. Key elements of a course include the rationale, goals, content descriptions, assessment, and achievement standards as designated by the framework.

BSSS courses will be organised into units. A unit is a distinct focus of study within a course. A standard 1.0 unit is delivered for a minimum of 55 hours generally over one semester.

**Core** units are foundational units that provide students with the breadth of the subject.

**Additional** units are avenues of learning that cannot be provided for within the four core 1.0 standard units by an adjustment to the program of learning.

An **Independent Study unit** is a pedagogical approach that empowers students to make decisions about their own learning. Independent Study units can be proposed by a student and negotiated with their teacher but must meet the specific unit goals and content descriptions as they appear in the course.

An **elective** is a lens for demonstrating the content descriptions within a standard 1.0 or half standard 0.5 unit.

A **lens** is a particular focus or viewpoint within a broader study.

**Content descriptions** refer to the subject-based knowledge, understanding and skills to be taught and learned.

A **program of learning** is what a college develops to implement the course for a subject and to ensure that the content descriptions are taught and learned.

**Achievement standards** provide an indication of typical performance at five different levels (corresponding to grades A to E) following completion of study of senior secondary course content for units in a subject.

ACT senior secondary system **curriculum** comprises all BSSS approved courses of study.

## Appendix F – Literacy Glossary

### **Aesthetic**

A sense of beauty or an appreciation of artistic expression.

### **Appreciation**

The act of discerning quality and value of literary texts.

### **Attitude**

A way of thinking about a situation/idea/character. For example, an author or audience may be subjective, supportive or antagonistic towards something or someone.

### **Audience**

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.

### **Authors**

The composer or originator of a work (for example, a novel, film, website, speech, essay, autobiography).

### **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 environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.

### **Convention**

An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts such as in report writing with sections for introduction, background, discussion and recommendations.

### **Critical perspectives**

Critical perspectives are formed by students when they make meaning from literature based on engaging with aspects of the text(s) studied. In Literature, students discuss and debate aspects of texts establishing their views through logical argument. Students reflect on the aesthetic qualities of literary texts, appreciate the power of language and inquire into the relationship between personal preference and texts, authors, audiences and contexts, thereby forming their own critical perspectives.

## Digital texts

Audio, visual or multimodal texts produced through digital or electronic technology, which may be interactive and include animations and hyperlinks. Examples of digital texts include DVDs, websites and e-literature.

## Figurative language

Word groups/phrases used in a way that differs from the expected or everyday usage. They are used in a non-literal way for particular effect (for example, simile – ‘white as a sheet’; metaphor – ‘all the world’s a stage’; personification – ‘the wind grabbed at my clothes’).

## Forms of texts

The shape and structure of texts (for example, poetry, novels, short stories, film).

## Genre

The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories)

## Language features

The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles). Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production.

## Language patterns

The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, the repeated use of verbs at the beginning of each step in a recipe, or the repetition of a chorus after each verse in a song). The patterns may alternate (for example, the call and response pattern of some games, or the to and fro of a dialogue). Other patterns may contrast (for example, opposing viewpoints in a discussion, or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning.

## Medium

The resources used in the production of texts, including the tools and materials used (for example, digital text and the computer, writing and the pen or typewriter).

## Metalanguage

Language used to discuss language (for example, language used to discuss film or literary study such as *mise-en-scène*, symbolism, characterisation or language used to talk about grammatical terms such as ‘sentence’, ‘clause’, ‘conjunction’).

## **Mode**

The various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning making) resources associated with these communicative processes, such as sound, print, image and gesture.

## **Multimodal text**

Combination of two or more communication modes (for example, print, image and spoken text, as in film or computer presentations).

## **Narrative**

A story of events or experiences, real or imagined. In literary theory, narrative includes the story (what is narrated) and the discourse (how it is narrated).

## **Narrative point of view**

The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens.

## **Perspective**

The way a reader/viewer is positioned by the author through the text, or how a particular ideology is embedded in a text, for example, a feminist perspective.

## **Point of view**

The opinion or viewpoint expressed by an individual in a text, for example an author, a narrator, a character or an implied reader.

## **Rhetorical devices**

Language techniques used in argument to persuade audiences (for example, rhetorical questions, repetition, propositions, figurative language).

## **Standard Australian English**

The variety of spoken and written English language in Australia used in more formal settings such as for official or public purposes, and recorded in dictionaries, style guides and grammars. While it is always dynamic and evolving, it is recognised as the 'common language' of Australians.

## Style

The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Style can distinguish the work of individual authors (for example, Jennings's stories, Lawson's poems), as well as the work of a particular period (for example, Elizabethan drama, nineteenth-century novels), or of a particular genre or type of text (for example, recipes, scientific articles, play-by-play commentary). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor, lexical choice.

### Stylistic choices

The selection of stylistic features to achieve a particular effect.

### Stylistic features

The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Style can distinguish the work of individual authors (for example, Jennings's stories, Lawson's poems), as well as the work of a particular period (for example, Elizabethan drama, nineteenth-century novels), or of a particular genre or type of text (for example, recipes, scientific articles, play-by-play commentary). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor and lexical choice.

### Text structure

The ways in which information is organised in different types of texts (for example, chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, 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.

### Transformation

Changing the form or shape of a text, for example, by appropriation, adaptation, subversion or parody.

### Types of texts

Classifications of texts according to the particular purposes they are designed to achieve. In general, in the senior subjects in the Australian Curriculum: English, texts are classified as imaginative, interpretive, analytical or persuasive types of texts, although these distinctions are neither static nor discrete and particular texts can belong to more than one category.

#### Analytical texts

Texts whose primary purpose is to identify, examine and draw conclusions about the elements or components that make up other texts. Analytical texts develop an argument or consider or advance an interpretation. Examples of these texts include commentaries, essays in criticism, reflective or discursive responses and reviews.

### **Imaginative texts**

Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children including picture books, and multimodal texts such as film.

### **Interpretive texts**

Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, media feature articles, documentary film and other non-fiction texts. There is a focus on interpretive rather than informative texts in the senior years of schooling.

### **Persuasive texts**

Texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles.

### **Voice**

In the literary sense, voice can be used to refer to the nature of the voice projected in a text by an author (for example, 'authorial voice' in a literary text or 'expert voice' in an exposition).

## Appendix G – Content Elaborations

Unit 1: Ways of Reading and Creating Value:	
Content descriptors	Elaborations
<b>Investigate and reflect on different ways of reading literary texts including:</b>	
<ul style="list-style-type: none"> <li>the degree to which individual points of view, experiences and contexts shape responses to texts</li> </ul>	<ul style="list-style-type: none"> <li>Explore how values and attitudes are shaped by context such as historical, social and cultural contexts</li> <li>Examine how points of view are shaped by the creators of texts using specific techniques such as language choice, structure, text type and medium</li> <li>Analyse how audiences are positioned by points of view</li> <li>Contrast points of view on a similar theme, event or personality</li> </ul>
<ul style="list-style-type: none"> <li>how mode, medium and form shape responses to texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify features of mode, medium and form in a range of texts</li> <li>Explore the effectiveness of mode, medium and form in shaping responses to texts</li> <li>Analyse the choices made by creators of texts to influence the audience (For example, by engaging, positioning, challenging and persuading)</li> </ul>
<ul style="list-style-type: none"> <li>the differences between initial personal responses and more studied and complex responses</li> </ul>	<ul style="list-style-type: none"> <li>Discuss initial personal response to personalities, events or themes in texts</li> <li>Justify initial response with evidence from the text</li> <li>Investigate and consider different responses to personalities, events or themes in the text</li> <li>Reflect on and review the differences in an initial response following more detailed analysis</li> </ul>
<ul style="list-style-type: none"> <li>how responses of readers and viewers can range from empathetic to critical</li> </ul>	<ul style="list-style-type: none"> <li>Explore a range of subjective to objective responses to texts</li> <li>Assess how mode, medium and form shape these responses</li> </ul>

<b>Unit 1: Ways of Reading and Creating Value:</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<b>Analyse distinctive features in literary texts including:</b>	
<ul style="list-style-type: none"> <li>• how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example, through allusions, paradoxes and ambiguities</li> </ul>	<ul style="list-style-type: none"> <li>• Identify text structures, such as the sequence and organisation of ideas, layout</li> <li>• Identify language features, such as sentence structure, figurative language, framing and camera angles</li> <li>• Identify stylistic elements, such as arranging and crafting for a particular effect (For example, narrative viewpoint, motif, juxtaposition)</li> <li>• Analyse how the use of specific text structures, language features and stylistic elements are used to make meaning</li> </ul>
<ul style="list-style-type: none"> <li>• different points of view represented in texts, for example, those of characters, narrators and the implied author</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how a range of viewpoints are conveyed within and across texts</li> <li>• Analyse how different points of view are conveyed for particular audiences and purposes (For example, compare different points of view within and across texts)</li> </ul>
<ul style="list-style-type: none"> <li>• approaches to characterisation, for example, the inclusion of archetypal figures, authorial intrusion, the dramatisation of a character's inner life, and the use of interior monologue</li> </ul>	<ul style="list-style-type: none"> <li>• Identify types of characterization in texts (For example, stereotypes, one dimensional characters, allegorical characters)</li> <li>• Examine how characters are created in texts through authorial choices and style (For example, voice, mannerisms, how characters are revealed through interactions with minor characters, shot use)</li> <li>• Analyse the function and purpose of characters (For example, to persuade, convey a point of view, challenge ideas)</li> </ul>
<ul style="list-style-type: none"> <li>• different narrative approaches, for example, eye-witness accounts, multiple narrators, the unreliable narrator and the omniscient narrator</li> </ul>	<ul style="list-style-type: none"> <li>• Identify different narrative approaches to texts (For example, structural features such as episodic plots, circular narratives, flashbacks, 1st person and 3rd person narrator)</li> <li>• Assess the effectiveness of narrative approach used in texts</li> </ul>

<b>Unit 1: Ways of Reading and Creating Value:</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>the use of figurative language and rhetorical devices to represent concepts and shape arguments, for example, symbolism, metonymy, types of irony, patterns of imagery</li> </ul>	<ul style="list-style-type: none"> <li>Identify figurative language features and rhetorical devices</li> <li>Examine how figurative language and rhetorical devices are used to convey ideas and construct arguments</li> <li>Analyse the power of language through the effective use of these techniques</li> </ul>
<ul style="list-style-type: none"> <li>the use of sound and visual devices in literary texts to create particular effects, for example, assonance, prosody, rhyme, animation and voice-over narration</li> </ul>	<ul style="list-style-type: none"> <li>Identify sound and visual devices in literary texts</li> <li>Examine how sound and visual devices are used to create texts</li> <li>Analyse the effectiveness of sound and visual devices in texts</li> </ul>
<b>Create analytical texts:</b>	
<ul style="list-style-type: none"> <li>structuring arguments and points of view using relevant textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Build argument and establish a position with sequenced and linked concepts</li> <li>Select appropriate textual evidence, integrate and link into the argument</li> </ul>
<ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to respond to texts</li> </ul>	<ul style="list-style-type: none"> <li>Develop vocabulary relating to critical analysis of texts</li> <li>Select correct vocabulary to communicate a response to texts</li> </ul>
<ul style="list-style-type: none"> <li>using stylistic features to craft and articulate points of view</li> </ul>	<ul style="list-style-type: none"> <li>Identify appropriate stylistic features (such as word choice, sentence structure and images) that are appropriate to audience and purpose</li> <li>Select and apply appropriate stylistic features to create meaning</li> </ul>
<ul style="list-style-type: none"> <li>experimenting with different modes, mediums and forms</li> </ul>	<ul style="list-style-type: none"> <li>Identify possible mediums, modes or forms that can be used to convey ideas (For example, feature articles, website, digital essay, analytical essay)</li> <li>Select and use appropriate mediums, modes and forms to convey meaning</li> </ul>
<b>Create imaginative texts:</b>	
<ul style="list-style-type: none"> <li>developing connections between real and imagined experiences</li> </ul>	<ul style="list-style-type: none"> <li>Compare and contrast our world with imaginative texts</li> <li>Compose imaginative texts linked to the real world</li> </ul>

<b>Unit 1: Ways of Reading and Creating Value:</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>• drawing on knowledge and understanding of storytelling, style and the structure of texts</li> </ul>	<ul style="list-style-type: none"> <li>• Create imaginative texts which demonstrate knowledge and understanding of the features of literary texts</li> </ul>
<ul style="list-style-type: none"> <li>• experimenting with aspects of style and form to achieve deliberate effects</li> </ul>	<ul style="list-style-type: none"> <li>• Identify aspects of style and form</li> <li>• Select aspects of style and form to achieve a purpose and engage an audience (For example, symbolism, motif, allegory, sustained metaphor)</li> </ul>
<ul style="list-style-type: none"> <li>• reflecting on familiar and emerging literary forms for particular audiences and purposes</li> </ul>	<ul style="list-style-type: none"> <li>• Identify features of traditional, contemporary and evolving literary forms</li> <li>• Examine how language, structure and form are used in a range of texts</li> <li>• Select and apply appropriate features to inform the creation of texts</li> </ul>

<b>Unit 2: Intertextuality</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<b>Analyse and reflect on the relationships between authors, texts and contexts including:</b>	
<ul style="list-style-type: none"> <li>the ways in which texts are influenced by other texts and by contexts</li> </ul>	<ul style="list-style-type: none"> <li>Identify the way texts draw on other texts to create meaning (e.g. how modern texts appropriate ideas from well known texts of the past)</li> <li>Explore how intertextuality is used in texts</li> <li>Examine ways in which texts are recreated for different times and places</li> <li>Explore how recreated texts reflect changes in historical, political and cultural contexts</li> <li>Compare and contrast intertextuality evident in texts</li> </ul>
<ul style="list-style-type: none"> <li>the relationship between conventions of genre, audience expectations, and interpretations of texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify aspects of accepted practice that is associated with genre (e.g. crime, tragedy)</li> <li>Identify how audience anticipation and interpretations of texts are influenced by familiar patterns and structures of genre.</li> <li>Explore the connection between conventions, expectations and interpretations of texts</li> <li>Assess how these elements influence meaning of and response to texts</li> </ul>
<ul style="list-style-type: none"> <li>how the choice and combinations of mode, medium and form transform texts</li> </ul>	<ul style="list-style-type: none"> <li>Examine how the selection of a particular mode, medium and form can alter the interpretation of a text (e.g. printed news or web based news)</li> <li>Explore the impact of changes made to texts by adjusting the mode, medium and/or form</li> </ul>
<ul style="list-style-type: none"> <li>the ways in which informed reading influences interpretation of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Read and respond to a range of texts from different contexts</li> <li>Investigate the context in which the texts were created</li> <li>Re-examine the texts in light of the context in which they were created</li> </ul>
<b>Compare and evaluate the form, language and content of literary texts including:</b>	
<ul style="list-style-type: none"> <li>the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations</li> </ul>	<ul style="list-style-type: none"> <li>Identify how text structures, language features and stylistic choices scaffold audiences' understanding and interpretation of literary texts</li> <li>Explore how text structures, language features and stylistic choices shape responses and interpretations of literary texts</li> <li>Compare the way different texts use text structures, language features and stylistic choices to shape audiences' responses and interpretations</li> </ul>

<b>Unit 2: Intertextuality</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>the ways in which texts resemble and refer to other texts, for example, through parody, imitation, appropriation and transformation, and the ways in which adaptations of earlier texts allow new insights into original texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify features of a range of texts that are contrived to resemble or refer to other texts</li> <li>Compare and contrast the features of adapted texts and their originals</li> <li>Examine and evaluate how adaptations of texts can provide the basis for deeper understanding of the texts from which they were derived</li> </ul>
<ul style="list-style-type: none"> <li>how aspects of literary texts have been appropriated into popular culture, for example, through the use of iconic literary situations, symbols or characters</li> </ul>	<ul style="list-style-type: none"> <li>Identify the features of literary texts that have been appropriated into popular culture</li> <li>Examine the ways in which literary texts have been imitated to create new versions</li> <li>Assess the differences between the original text and new version</li> </ul>
<ul style="list-style-type: none"> <li>the ways in which different literary forms may evolve, for example, the development of digital storytelling</li> </ul>	<ul style="list-style-type: none"> <li>Identify literary forms</li> <li>Explore how language is shaped by literary form and content</li> <li>Compare and evaluate how effectively content is conveyed through choice of form</li> </ul>
<ul style="list-style-type: none"> <li>the use of literary techniques, for example, poetic, dramatic and narrative structure and devices</li> </ul>	<ul style="list-style-type: none"> <li>Identify literary techniques used in texts</li> <li>Examine how literary techniques are shaped by form, language and content</li> <li>Compare and evaluate the impact and effects of literary techniques used in different texts</li> </ul>
<ul style="list-style-type: none"> <li>the use of a combination of sound and visual devices in literary texts, for example, soundtracks, cinematography, iconography</li> </ul>	<ul style="list-style-type: none"> <li>Identify sound and visual devices in literary texts</li> <li>Examine how sound and visual devices are shaped by form, language and content</li> <li>Compare and evaluate the effectiveness of sound and visual devices in literary texts</li> </ul>
<b>Create analytical texts:</b>	
<ul style="list-style-type: none"> <li>organising points of view and arguments in different ways, for example, in essays, reviews and visual presentations</li> </ul>	<ul style="list-style-type: none"> <li>Identify an analytical text that effectively presents a point of view</li> <li>Select the way in which your analytical text will be structured</li> <li>Sequence arguments to create a logical and convincing analytical text</li> <li>Build an argument and establish a position with sequenced and linked concepts</li> </ul>
<ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to compare and contrast texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify terminology used to compare and contrast texts</li> <li>Use appropriate metalanguage to analyse texts</li> </ul>

<b>Unit 2: Intertextuality</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>selecting appropriate argument and evidence to support points of view</li> </ul>	<ul style="list-style-type: none"> <li>Identify effective and relevant arguments to support points of view</li> <li>Select appropriate textual evidence, integrate and link into the argument</li> <li>Analyse arguments and evidence that effectively support a point of view</li> <li>Construct an analytical text using appropriate arguments and evidence</li> </ul>
<ul style="list-style-type: none"> <li>experimenting with different modes, mediums and forms.</li> </ul>	<p>Identify possible mediums, modes or forms that can be used to convey ideas (For example, feature articles, website, digital essay, analytical essay)</p> <p>Select and use appropriate mediums, modes and forms to convey meaning</p>
<b>Create imaginative texts:</b>	
<ul style="list-style-type: none"> <li>integrating real and imagined experiences by selecting and adapting particular aspects of texts to create new texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify themes, characters, settings, language, symbols and/or structures of texts that resonate with you</li> <li>Select one or more of these aspects to convey a point of view or provide a new insight on an issue, event or person</li> <li>Adapt themes, characters, settings, language, symbols and/or structures of texts that effectively shape the message and convey new insights on real or imagined experiences</li> <li>Construct imaginative texts that draw on themes, characters, settings, language, symbols and/or structures of texts to suit the composers purpose</li> </ul>
<ul style="list-style-type: none"> <li>using analysis of literary texts to inform imaginative response</li> </ul>	<ul style="list-style-type: none"> <li>Create an imaginative text based on your study of literary texts</li> </ul>
<ul style="list-style-type: none"> <li>transforming texts studied in one medium or genre to another for different audiences and purposes</li> </ul>	<ul style="list-style-type: none"> <li>Identify a text that lends itself to be appropriated, adapted or parodied in a different form or shape</li> <li>Select a different form or shape of a text to create new version for a different audience and purpose</li> <li>Using the techniques of transformation, create an imaginative text</li> </ul>
<ul style="list-style-type: none"> <li>reflecting on the significance and effects of variations to texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify an original text that has been transformed</li> <li>Compare the original text with one that has been transformed</li> <li>Analyse techniques that have been employed in the transformation</li> <li>Evaluate the effectiveness of these techniques</li> </ul>

<b>Unit 3: Power of Literature</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<b>Evaluate the ways in which literary texts represent culture and identity including</b>	
<ul style="list-style-type: none"> <li>how readers are influenced to respond to their own and others' cultural experiences</li> </ul>	<ul style="list-style-type: none"> <li>Discuss how the reader's cultural context and identity shape their response to the texts</li> <li>Discuss values and attitudes presented within the texts</li> <li>Recognise cultural perspective and authorial point of view</li> <li>Compare the perspective presented in the texts with the reader's point of view</li> </ul>
<ul style="list-style-type: none"> <li>the power of language to represent ideas, events and people in particular ways</li> </ul>	<ul style="list-style-type: none"> <li>Identify the features of language that shape meaning e.g. emotive language, bias, stereotype, voice</li> <li>Analyse how these features are used to shape readers' responses</li> <li>Assess the effectiveness of the language used to position the reader</li> </ul>
<ul style="list-style-type: none"> <li>how cultural perceptions are challenged or supported</li> </ul>	<ul style="list-style-type: none"> <li>Identify assumptions, generalisations and stereotypes of culture through a range of texts</li> <li>Compare and contrast different representations of culture</li> <li>Assess the impact or effect of these assumptions, generalizations and stereotypes of culture</li> </ul>
<ul style="list-style-type: none"> <li>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world</li> </ul>	<ul style="list-style-type: none"> <li>Identify defining aspects of Australian culture</li> <li>Examine a selection of texts/excerpts which represent Australian culture (including place and identity)</li> <li>Analyse the different approaches (narrative structure, narrative voice) authors have taken to represent Australian culture, place and identity</li> <li>Explore how appropriation is used to represent Australian national identity</li> <li>Assess how texts are constructed to portray a national image and how Australia is perceived by others</li> </ul>
<b>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including</b>	
<ul style="list-style-type: none"> <li>the relationship between significant historical and cultural events and figures, and their representations in literary texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify the significant historical and cultural events and figures in texts</li> <li>Investigate the historical and cultural context of texts</li> <li>Analyse how authors construct events and figures drawing on historical and cultural contexts</li> <li>Assess the effectiveness of fiction as a way to reinterpret historical and cultural events and figures</li> </ul>

<b>Unit 3: Power of Literature</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>the impact of the use of literary conventions and stylistic techniques</li> </ul>	<ul style="list-style-type: none"> <li>Identify the literary conventions (e.g. features of genre, structural aspects of texts) and stylistic techniques (e.g. narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, symbolism, lexical choice) used in texts to represent culture and identity</li> <li>Analyse the ways in which these techniques are employed in the evocation of culture and identity</li> <li>Evaluate how the reader is affected by the author’s choice of literary conventions and stylistic techniques</li> </ul>
<ul style="list-style-type: none"> <li>the effectiveness of specific literary conventions in texts, for example, the use of iambic pentameter, stream-of-consciousness, flashbacks, chorus</li> </ul>	<ul style="list-style-type: none"> <li>Identify specific literary conventions used in texts to represent culture and identity</li> <li>Analyse the ways in which these techniques are employed in the evocation of culture and identity</li> <li>Evaluate the effectiveness of specific literary conventions</li> </ul>
<ul style="list-style-type: none"> <li>the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Identify commonly accepted values and attitudes explored in texts</li> <li>Discuss shifts in representation of values and attitudes in texts</li> <li>Reflect on how the author’s construction of texts, values and attitudes challenge the reader’s viewpoint</li> </ul>
<b>Create analytical texts:</b>	
<ul style="list-style-type: none"> <li>developing independent interpretations of texts supported by informed observation and close textual analysis</li> </ul>	<ul style="list-style-type: none"> <li>Establish a point of view</li> <li>Draw meaning from texts using supporting evidence to create analytical responses</li> </ul>
<ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify key features of analytical writing e.g. essays</li> <li>Develop the analytical vocabulary (metalanguage) that enables effective analysis and evaluation of texts</li> <li>Create sustained analytical arguments that convey judgments on texts</li> </ul>
<ul style="list-style-type: none"> <li>evaluating their own and others’ ideas and points of view using logic and evidence</li> </ul>	<ul style="list-style-type: none"> <li>Examine critically a range of responses to texts</li> <li>Assess the ideas represented against students’ ideas</li> <li>Justify responses using evidence</li> <li>Create sustained and logical arguments</li> </ul>

<b>Unit 3: Power of Literature</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>experimenting with different modes, mediums and forms</li> </ul>	<ul style="list-style-type: none"> <li>Identify possible mediums, modes or forms that can be used to convey ideas (for example, feature articles, website, digital essay, analytical essay)</li> <li>Select and use appropriate mediums, modes and forms to convey meaning</li> <li>Experiment with different modes, mediums and forms for impact and effect</li> </ul>
<b>Create imaginative texts:</b>	
<ul style="list-style-type: none"> <li>experimenting with content, form, style, language and medium</li> </ul>	<ul style="list-style-type: none"> <li>Identify possible content, form, style, language and medium</li> <li>Explore a range of mediums to express ideas and/or understanding</li> <li>Select and use appropriate form, style, language, medium to suit the purpose of the task</li> </ul>
<ul style="list-style-type: none"> <li>drawing on knowledge and experience of genre, literary devices and the interplay of the visual and verbal in creating new texts</li> </ul>	<ul style="list-style-type: none"> <li>Select key features of genre in creating texts</li> <li>Consider audience and purpose in creating new texts</li> <li>Create imaginative multimodal texts (optional)</li> </ul>
<ul style="list-style-type: none"> <li>adapting literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Identify literary conventions (e.g. pastiche) in appropriated texts</li> <li>Experiment with literary conventions (e.g. intertextuality) to create new and original texts</li> <li>Employ appropriation to create new and original texts</li> </ul>
<ul style="list-style-type: none"> <li>reflecting on the different ways in which form, personal style, language and content engage and position the audience</li> </ul>	<ul style="list-style-type: none"> <li>Identify how the values and attitudes of a text can position an audience</li> <li>Utilise appropriate aspects of form, style and language to position an audience</li> <li>Create texts that effectively engage and position the audience</li> <li>Evaluate the effectiveness of texts to influence an audience</li> </ul>

<b>Unit 4: Literary Interpretations</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<b>Evaluate the dynamic relationship between authors, texts, audiences and contexts including</b>	
<ul style="list-style-type: none"> <li>• how literature reflects cultural change and difference</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how changing attitudes (towards issues such as social class, gender, religion and race) and differing values and perceptions are revealed in a range of literary forms, genres and styles</li> <li>• Assess how the context of the time has shaped creators of texts' values and attitudes</li> <li>• Discuss how the attitudes and values conveyed in the text shape audience's responses to cultural change and difference</li> </ul>
<ul style="list-style-type: none"> <li>• the ways in which the expectations and values of audiences shape perceptions of texts and their significance</li> </ul>	<ul style="list-style-type: none"> <li>• identify how expectations and values of audiences are reflected in a range of literary texts</li> <li>• Discuss how the expectations and values of the audience are challenged and/or confirmed by the author's position in a range of literary texts.</li> <li>• Assess the impact of the author's position on the audience.</li> </ul>
<ul style="list-style-type: none"> <li>• how texts in different literary forms, mediums or traditions are the same or different</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how literary forms or mediums observe traditional conventions or are shaped and changed to reflect the writer's intent.</li> <li>• Consider why the writer has made a choice to either observe or alter the chosen medium or form.</li> </ul>
<ul style="list-style-type: none"> <li>• how interpretations of texts vary over time</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how audiences respond differently to a range of literary forms, genres and styles over time.</li> <li>• Consider the factors that have caused changes in audience's responses.</li> </ul>
<ul style="list-style-type: none"> <li>• the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify values in attitudes and values in a range of texts from other times and cultures.</li> <li>• Examine how values and attitudes are conveyed in a range of texts from other times and cultures.</li> <li>• Discuss how perspectives from other times and cultures may be relevant for Australian contemporary audiences.</li> </ul>
<b>Evaluate and reflect on the ways in which literary texts can be interpreted including:</b>	
<ul style="list-style-type: none"> <li>• how ideas, values and assumptions are conveyed</li> </ul>	<ul style="list-style-type: none"> <li>• Understand the difference between ideas, values and assumptions.</li> <li>• Identify examples of ideas, values and assumptions in texts.</li> <li>• Examine the ways in which writers convey ideas, values and assumptions in a range of literary forms, genres and styles.</li> <li>• Assess the effectiveness of the ways in which writers convey ideas, values and assumptions.</li> </ul>

<b>Unit 4: Literary Interpretations</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<ul style="list-style-type: none"> <li>how specific literary elements and forms shape meaning and influence responses, for example, mise-en-scène, enjambment, dramatic monologue and verse drama</li> </ul>	<ul style="list-style-type: none"> <li>Identify specific literary elements and forms used by writers in a range of literary forms, genres and styles.</li> <li>Examine how specific literary elements and forms are used for a particular effect to shape audience response.</li> <li>Analyse the effectiveness of the writer’s use of literary elements and forms and how these influence the audience’s interpretation of texts.</li> </ul>
<ul style="list-style-type: none"> <li>how medium, form, language and wordplay contribute to interpretations of texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify techniques used by the writer to construct the text and shape meaning</li> <li>Examine how these techniques impact on interpretations of texts.</li> <li>Analyse the effectiveness of these techniques on audiences’ responses.</li> </ul>
<ul style="list-style-type: none"> <li>exploring a range of critical interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>Form an interpretation of texts</li> <li>Consider alternative interpretations of texts</li> <li>Justify different critical interpretations of texts</li> </ul>
<b>Create analytical texts:</b>	
<ul style="list-style-type: none"> <li>developing a creative, informed and sustained interpretation supported by close textual analysis</li> </ul>	<ul style="list-style-type: none"> <li>Establish an interpretation of texts</li> <li>Develop an original, informed and sustained interpretation of texts.</li> <li>Justify the interpretation by providing evidence from texts.</li> </ul>
<ul style="list-style-type: none"> <li>using appropriate linguistic, stylistic and critical terminology to evaluate and justify interpretations of texts</li> </ul>	<ul style="list-style-type: none"> <li>Identify and select appropriate linguistics, stylistic and critical terminology for analysis of texts.</li> <li>Select appropriate evidence to support interpretation of texts</li> <li>Employ relevant and effective metalanguage and stylistic choices to create an analysis of texts.</li> </ul>
<ul style="list-style-type: none"> <li>critically evaluating their own and others’ justifications, evidence and points of view</li> </ul>	<ul style="list-style-type: none"> <li>Identify their own and others’ interpretations of texts</li> <li>Examine the evidence used in their own and others’ interpretations of texts</li> <li>Assess the strength of the argument and validity of their own and others’ interpretations.</li> </ul>
<ul style="list-style-type: none"> <li>experimenting with different modes, mediums and forms</li> </ul>	<ul style="list-style-type: none"> <li>identify appropriate modes, mediums and forms for analysis of texts</li> <li>Create analytical responses selecting the mode, medium and form best suited to the purpose</li> </ul>

<b>Unit 4: Literary Interpretations</b>	
<b>Content descriptors</b>	<b>Elaborations</b>
<b>Create imaginative texts:</b>	
<ul style="list-style-type: none"> <li>• adapting medium, form, style, point of view and language</li> </ul>	<ul style="list-style-type: none"> <li>• Understand how a range of mediums, forms, styles, points of view and language can be used to create texts.</li> <li>• Identify appropriate medium, form, style, point of view and language to create imaginative texts</li> <li>• Manipulate different mediums, forms, styles, point of view and language best suited to the purpose.</li> </ul>
<ul style="list-style-type: none"> <li>• experimenting with elements of style and voice to achieve specific effects</li> </ul>	<ul style="list-style-type: none"> <li>• Identify elements of style and voice in texts.</li> <li>• Create specific effects by using appropriate elements of style and voice.</li> </ul>
<ul style="list-style-type: none"> <li>• manipulating literary conventions for different audiences and contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Identify literary conventions suitable for different audiences and contexts</li> <li>• Adapt literary conventions for different audiences and contexts</li> </ul>
<ul style="list-style-type: none"> <li>• reflecting on the ways in which expectations and values of audiences shape the created text.</li> </ul>	<ul style="list-style-type: none"> <li>• Understand the ways in which the creation of texts is influenced by the expectations and values of the audience</li> <li>• Evaluate the ways in which the expectations and values of the audience affect how texts are created.</li> </ul>

## Appendix H – Course Adoption

### Conditions of Adoption

The course and units of this course are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.

### Adoption Process

Course adoption must be initiated electronically by an email from the principal or their nominated delegate to [bssscertification@ed.act.edu.au](mailto:bssscertification@ed.act.edu.au). A nominated delegate must CC the principal.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and circling the **Classification/s** required.

<b>College:</b>	
<b>Course Title:</b>	<b>Literature</b> (integrating Australian Curriculum)
<b>Classification/s:</b>	<b>T</b>
<b>Accredited from:</b>	2014
<b>Framework:</b>	English 2020