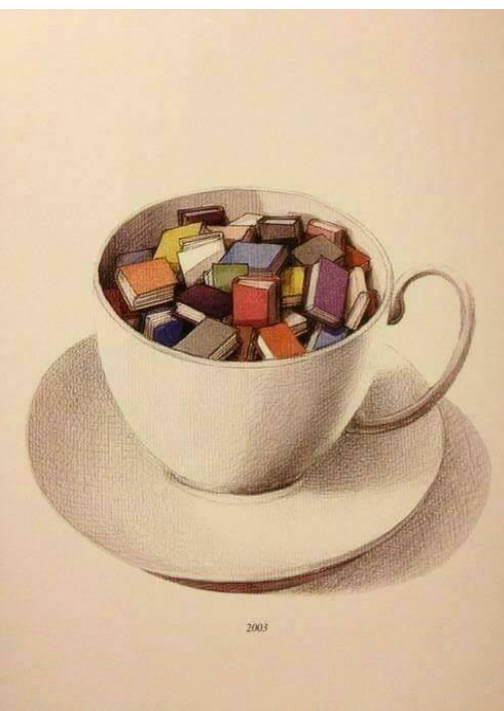
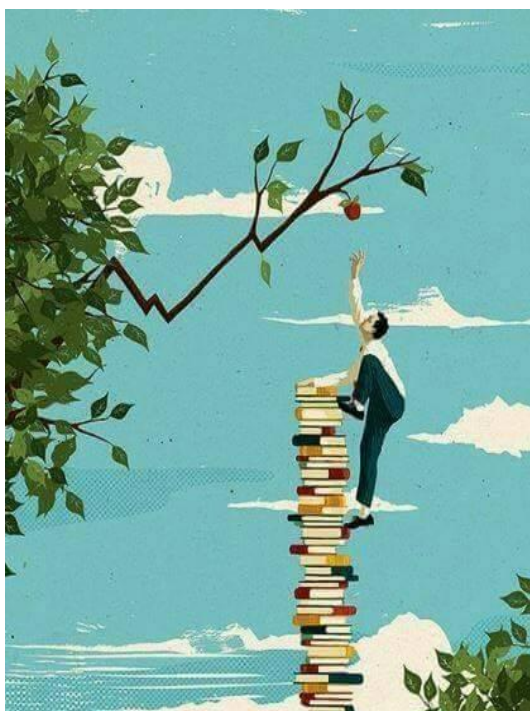
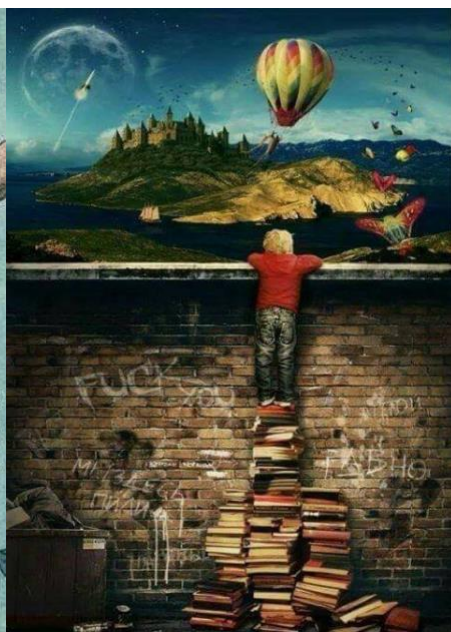
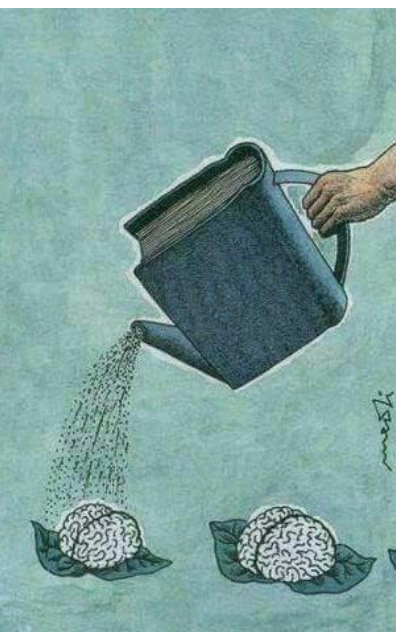
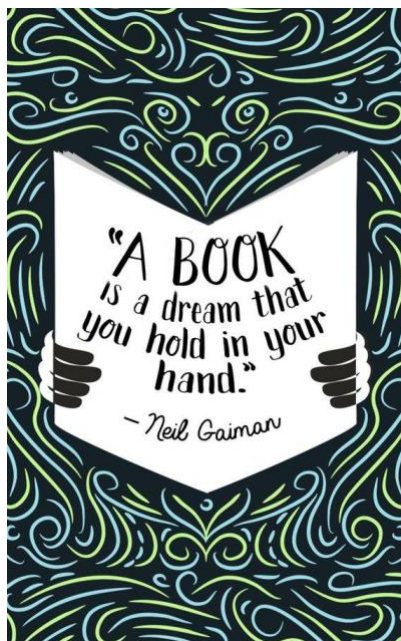




*Literary Worlds and Worlds of Upheaval*

*KHS Year 12 Extension 1 2020*

# *Course Booklet*







- What are 'literary worlds'? What defines a 'literary world'; does every piece of literature contain its own world?
- How do texts offer new insights into the experiences of others; including notions of identity and point of view?
- Is the literary world self-contained within the text or does it capture the wider world outside of the text?
- How are notions of identity represented in texts?
- Is a literary world a true reflection of the author or a construction of the world they would rather see?
- How are personal experiences represented universally within a text to offer new insights and ideas into literary worlds?
- How do the contexts of a text influence its value and representation of a literary world?
- How can ideas and ways of thinking within a text represent these concepts in/on wider society?
- How can composers create a critical or imaginative world that challenges or affirms societal concepts?
- Do composers create texts to convey their attitudes, experiences and values or for the audience to derive their own personal meaning?
- How can differing literary worlds provide the reader with greater understanding of past and present beliefs, values and experiences?

## KHS Assessment Schedule 2020

### Year 12 Extension 1 Assessment

Task number	Task 1	Task 2	Task 3	
	<b>Creative Response and Reflection</b>	<b>Critical Response with Related material – Panel</b>	<b>Trial examination Section I; Literary Worlds Section II; Worlds of Upheaval</b>	
<b>Timing</b>	Term 1, Week 3	Term 2, Week 6	Term 3, Weeks 5-6	
<b>Outcomes Assessed</b>	EE12-1, EE12-3, EE12-5	EE12-1, EE12-2, EE12-3, EE12-4	EE12-1, EE12-2, EE12-5	
Components	Weighting %			
Knowledge and understanding of complex texts and of how and why they are valued	15	20	15	<b>50</b>
Skills in complex analysis, sustained composition and independent investigation	15	20	15	<b>50</b>
<b>Total %</b>	<b>40</b>	<b>30</b>	<b>30</b>	<b>100</b>

# KINCUMBER HIGH SCHOOL 2019 HSC ENGLISH EXTENSION 1 PROGRAM OVERVIEW

TERM	WEEKS	CONTENT	TEXTS
T E R M  4 2 0 1 8	1	<b>COMMON MODULE</b>	Critical Readings
	2	Literary Worlds	Common Module Anthology
	3		
	4		
	5		
	6	<b>ELECTIVE MODULE TEXT 1</b>	
	7		FRANKENSTEIN
	8		
	9		
	10		Creative -hand out assessment
T E  R M  1  2 0 1 9	1		Creative
	2		Creative
	3	Assessment 1	TWO Related Texts
	4		
	5		Metropolis
	6		
	7		
	8		
	9		
	10		
T E R M  2  2 0 1 9	1		
	2		+ revised related text, if required
	3		
	4		
	5		
	6		Poetry - Seamus Heaney
	7		
	8		
	9		+ revised related text, if required
	10		
T E  R M  3 2 0 1 9	1	<b>EXAMINATION PREPARATION</b>	
	2		Revision
	3		
	4		
	5		
	6		
	7		
	8		
	9		
	10		

## YLLABUS INFORMATION – REQUIREMENTS AND STRUCTURE

### STAGE 6 ENGLISH EXTENSION 1 COURSE RATIONALE (full version available on the NESA site)

The English Extension 1 course provides students who undertake Advanced English and are accomplished in their use of English with the opportunity to extend their use of language and self-expression in creative and critical ways. Through engaging with increasingly complex concepts through a broad range of literature, from a range of contexts, they refine their understanding and appreciation of the cultural roles and the significance of texts.

The course is designed for students with an interest in literature and a desire to pursue specialised study of English.

### HSC COURSE STRUCTURE AND REQUIREMENTS

Common Module	One Elective	60 Indicative Hours
Literary Worlds	Worlds in Upheaval	

### TEXT REQUIREMENTS

At least THREE PRESCRIBED TEXTS for the elective studied, including at least TWO extended print texts, which may include the prescribed poetry.

(as printed in 'PRESCRIPTIONS 2019-2023, PAGE 9)

Students must also study at least TWO related texts.

### PRESCRIBED TEXTS LIST

#### Prose fiction

- Shelley, Mary, *Frankenstein*, Penguin, 2003, ISBN: 9780141439471

#### Poetry

- Heaney, Seamus, *Opened Ground: Poems 1966–1996*, Faber and Faber, 1998, ISBN: 9780571194933 'Digging', 'The Strand at Lough Beg', 'Casualty', 'Funeral Rites', 'Whatever You Say Say Nothing', 'Triptych'

#### Lang,

Fritz, *Metropolis, Madman*, 1927/2010

#### Related Material

- At least TWO selected by the student

## TENSION 1 COURSE AIM, OBJECTIVES & OUTCOMES

**English Extension** is designed for students undertaking English Advanced who choose to study at a more intensive level in diverse but specific areas. They enjoy engaging with complex levels of conceptualisation and seek the opportunity to work in increasingly independent ways.

Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to:	
<b>Objective A</b> - articulate understanding through speaking, listening, reading, writing, viewing and representing	<b>EE12-1</b> demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies EE12-1
<b>Objective B</b> - shape meaning and craft language to express imaginative, creative, interpretive and critical responses to a range of texts.	ses and experiments with language forms, features structures of complex texts, discerningly evaluating effects on meaning for different purposes, audiences contexts
<b>Objective C</b> - express imaginative, creative, interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values.	<b>EE12-3</b> independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts
<b>Objective D</b> - express understanding of how cultural, historical and social contexts are represented in critical and creative texts.	<b>EE12-4</b> critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts
<b>Objective E</b> - reflect on and evaluate their own processes of learning and creativity.	ects on and evaluates the development of their ptual understanding and the independent and prative writing and creative processes
ective and the correlating outcomes, NESA has provided correlating content points, included at dix 2.	

## ASSESSMENT

### NESA MANDATORY COMPONENTS AND WEIGHTINGS FOR ENGLISH EXTENSION 1

COMPONENTS AND WEIGHTINGS	PERCENTAGE
Knowledge and understanding of complex texts and of how and why they are valued	50%
Skills in complex analysis, sustained composition and independent investigation	50%

### NESA GUIDELINES FOR ASSESSMENT IN SCHOOLS

The Year 12 formal school-based assessment program is to reflect the following requirements:

- three assessment tasks
- the minimum weighting for an individual task is 20%
- the maximum weighting for an individual task is 40%
- only one task may be a formal written examination with a maximum weighting of 30%
- one task must be a creative response with a maximum weighting of 40%
- at least one task must integrate student selected related material.

Information about the formal written examination in English Extension 1

- This task may assess a broad range of course content and outcomes.
- Schools may choose to replicate the timing and structure of the HSC examination.

Information about the creative response in English Extension 1

- Assessment in this module provides students with the opportunity to experiment with creative compositions that demonstrate the knowledge, understanding and skills of the course.
- The creative compositions may be realised in various forms, modes and media.

### HSC EXAMINATION SPECIFICATIONS

The external examination and its marking relate to the syllabus by:

- providing clear links to syllabus outcomes
- enabling students to demonstrate the levels of achievement outlined in the performance band descriptions
- applying marking guidelines based on criteria that relate to the quality of the response
- aligning performance in the examination each year to the standards established for the course.

English Extension 1 HSC Examination Specifications

- The examination will consist of a written paper worth 50 marks.
- The time allowed is 2 hours plus 10 minutes reading time.

The paper will consist of two sections.

- Section I – Common Module (25 marks) There will be one question in response to stimulus and/or unseen material. The question may require a critical or creative response, or both. It may be a single, sustained response, or it may be in two parts.
- Section II – Elective (25 marks) There will be one question, which may include stimulus. The question will require a sustained critical response based on the candidate's prescribed texts and related texts.



## SUMMARY OF KINCUMBER HIGH SCHOOL'S HSC ASSESSMENT POLICY

Failure to comply with school policy and procedures outlined in the *HSC Assessment Handbook 2018-2019* for any assessment tasks will result in a zero mark which will be notified in writing. As is outlined in the HSC Assessment Handbook, causes for zero-mark notification include: engaging in malpractice; plagiarism; unnotified absence on the day of an assessment task (HT must be notified BEFORE the task date); absence, whole or partial (including late arrival), on the day an assessment task is due; failure to complete an assessment task at the scheduled time.

### GUIDELINES TO NOTE:

- Assessment tasks / examinations must be completed at the scheduled time.
- If you miss an in-class assessment or examination task through absence from school you must fulfil the following expectations:
  - you must submit a medical certificate before school on the first school day not covered by the Medical Certificate together with a completed Failure to Attend/Submit Assessment Task on Medical Grounds form (Appendix 5 in your Assessment Handbook) to the HT English, before the start of the school day
  - you must have visited the doctor on or prior to the date of the assessment task
  - the medical certificate must indicate the day/s you were unfit for school
  - the Head Teacher will make arrangements for you to complete the task/examination, which may be an alternate question and differ slightly from the original notification details
  - **The expectation will be that the task will be completed on that first day of return, in your own time if necessary.**
- If you are absent on the day of an assessment task **for any periods prior to that in which the in-class assessment is to be completed, you must submit a medical certificate and a completed Failure to Attend/Submit Assessment Task on Medical Grounds form (Appendix 5) immediately on your arrival at school.** The Head Teacher will determine the validity of the reason. Unless validated by the Head Teacher you will receive a zero mark if you are not in attendance in the periods prior to an in- class assessment, as it will be deemed you are gaining an unfair advantage on other students.

## SYLLABUS CONTENT

The following information provided for the *Modules has been extracted from the English Extension Stage 6 Syllabus AND the English Stage 6 Prescriptions: Modules, Electives and Texts (HSC, 2019 – 2023)* Which are available on [www.educationstandards.nsw.edu.au](http://www.educationstandards.nsw.edu.au) .

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**COMMON MODULE****Literary Worlds****SCHEDULE**

- Term 4, 2019

- Weeks 1 – 10

**• TEXTS**

- At Kincumber High School, students will study
- A collection of texts and excerpts from, texts relevant to this common module

**• RUBRIC**

In this module students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds. Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts. They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.

Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view; and how values are presented and reflected in texts. They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.

Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.

In their study of literary worlds students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.

Each elective in this module involves the study of three texts from the prescribed list, with at least two being print texts. Students explore, analyse and critically evaluate a range of other texts that construct private, public and imaginary worlds.

## Elective 2: Worlds of upheaval

In this elective, students explore and evaluate textual representations of the experiences of individuals and communities seeking unity, certainty, solace, justice or restoration in periods of significant social and political change and upheaval. They analyse how texts represent the predicaments, aspirations, motivations and ideas of individuals and groups in periods of upheaval and reflect on the potential of texts to activate change in attitudes, perspectives and social circumstances. Students consider how texts representing worlds of social and political change may challenge literary conventions and traditional societal values. They critically evaluate how texts represent shifting values, contexts and attitudes, and reconsider their own values and assumptions in relation to these representations.

In their responding and composing, they explore, analyse, experiment with and critically evaluate their prescribed texts and other appropriate texts. They write their own imaginative compositions that represent the relationship between the individual and society in times of upheaval.

In this elective, students are required to study at least three of the prescribed texts (including at least two extended print texts) as well as other texts of their own choosing. At least two related texts must be studied. Texts can be drawn from a range of times, contexts and media and should explore the individual and society in times of upheaval.

### Prose fiction

- Gaskell, Elizabeth, *North and South*, Penguin Classics, 2003, ISBN: 9780140434248
- Shelley, Mary, *Frankenstein*, Penguin, 2003, ISBN: 9780141439471
- Thien, Madeleine, *Do Not Say We Have Nothing*, Granta, 2016, ISBN: 9781783782666 or 9781783782673

### Poetry

- Heaney, Seamus, *Opened Ground: Poems 1966–1996*, Faber and Faber, 1998, ISBN: 9780571194933  
‘Digging’, ‘The Strand at Lough Beg’, ‘Casualty’, ‘Funeral Rites’, from ‘Whatever You Say Say Nothing’, ‘Triptych’

### Drama

- Beckett, Samuel, *Waiting for Godot*, Faber and Faber, 2006, ISBN: 9780571229116

### Film

- Lang, Fritz, *Metropolis*, Madman, 1927/2010

## KHS Year 12 Assessment 1 Extension 1 2019 Imaginative Writing and Reflection

Assessment Type	Weight	Marking Rubric	Stage
Assessment 1 Extension 1 Imaginative Writing and Reflection	30%	Part 1-20 marks, Part 2-10	6

### Outcomes

- **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies
- **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts
- **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts
- **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes

### Task Description

**This assessment task has two parts:**

#### **Part 1: Creative Writing**

**Students are to craft a 1000-1200 word creative response to the following:**

- Create an imaginative piece of writing exploring notions of identity, voice and point of view representing how upheaval can shape the relationship between the individual and society. The writing must incorporate; a shift in narrative perspective, two sections of lexically dense description of a character and/or place, and an extended metaphor. This will be a hand in task but you will complete the reflection task in class.
- *Your response must explore the way in which socio-political upheaval can shape representations of the relationship between the individual and society.*

## Part 2: Reflection – Completed in class -1 hour

Students will compose a reflection statement demonstrating their engagement with the process of imaginative composition, and how effectively they feel their writing explores key ideas of the module and the elective. This reflection will be composed in class time.

Students should consider the following questions in the construction of their reflection:

- What is the purpose of your work?
- How does your writing reflect key ideas of the module and elective studied?
- Which aspects of your work do you think have been most effective and why?
- What processes did you go through to complete this piece?
- If you were to complete a similar process again, what might you do differently?
- How have other texts or resources influenced your composition of these pieces of writing?
- How has the process of constructing these texts clarified your understanding of key ideas in the module and/or elective?

## Marking Criteria

### Part One: Creative Writing

Marking Criteria	Mark
<ul style="list-style-type: none"><li>• Skilfully expresses ideas, insights or concerns of the module and elective with precision and purpose across the portfolio.</li><li>• Consistently crafts cohesive texts that skilfully use a wide range of sophisticated language forms and features to communicate meaning.</li><li>• Writes with consistently skilful control of language, demonstrating a nuanced awareness of the conventions of the chosen forms.</li></ul>	17-20
<ul style="list-style-type: none"><li>• Effectively expresses ideas, insights or concerns of the module and elective with clarity and purpose across the portfolio.</li><li>• Crafts well-developed texts that effectively use a range of effective language forms and features to communicate meaning.</li><li>• Writes with effective control of language, demonstrating an awareness of the conventions of the chosen forms.</li></ul>	13-16
<ul style="list-style-type: none"><li>• Expresses at least one idea, insight or concern of the module and elective with some clarity across the portfolio. Sense of purpose may require further development.</li><li>• Creates sound texts that use a range of language forms and features to communicate meaning to varying degrees of effect.</li><li>• Writes with sound control of language, possibly demonstrating some minor difficulties with expression. Demonstrates some awareness of the conventions of the chosen forms.</li></ul>	9-12



Marking Criteria	Mark
<ul style="list-style-type: none"> <li>• Attempts to express at least one idea, insight or concern of the module and/or elective. Clarity of ideas and sense of purpose may require further development.</li> <li>• Attempts to create multiple texts that use some language forms and features to varying degrees of effect.</li> <li>• Writes with varying control of language, possibly demonstrating recurrent difficulties with expression. Possibly demonstrates little awareness of the conventions of the chosen forms.</li> </ul>	5-8
<ul style="list-style-type: none"> <li>• Makes little to no attempt to express an idea, insight or concern of the module or elective. Clarity of ideas and sense of purpose are possibly not evident.</li> <li>• Makes little to no attempt to use language forms and features to create meaning.</li> <li>• Writes with little control of language, possibly demonstrating significant, recurrent difficulties with expression. Possibly demonstrates no awareness of form.</li> </ul>	1-4
<ul style="list-style-type: none"> <li>• Presents nothing of relevance to the task.</li> </ul>	0

## Part Two: Reflection

Marking Criteria	Mark
<ul style="list-style-type: none"><li>• Demonstrates a skilful ability to analyse and evaluate how a wide range of language forms and features have been used to communicate key ideas of the module and elective.</li><li>• Demonstrates a sophisticated ability to reflect on and evaluate the growth of their own conceptual understanding.</li></ul>	9-10
<ul style="list-style-type: none"><li>• Demonstrates a well-developed ability to analyse and evaluate how a range of language forms and features have been used to communicate key ideas of the module and elective.</li><li>• Demonstrates a well-developed ability to reflect on and evaluate the growth of their own conceptual understanding.</li></ul>	7-8
<ul style="list-style-type: none"><li>• Demonstrates a sound ability to describe and evaluate how language forms and features have been used to communicate key ideas of the module and elective.</li><li>• Demonstrates a sound ability to reflect on and evaluate the growth of their own conceptual understanding.</li></ul>	5-6
<ul style="list-style-type: none"><li>• Demonstrates a developing ability to describe how aspects of writing have been used to communicate key ideas of the module and/or elective.</li><li>• Demonstrates a developing ability to reflect on and/or evaluate the growth of their own conceptual understanding.</li></ul>	3-4
<ul style="list-style-type: none"><li>• Demonstrates a limited ability to describe how aspects of writing have been used to communicate key ideas of the module and/or elective.</li><li>• Demonstrates a limited ability to reflect on and/or evaluate the growth of their own conceptual understanding.</li></ul>	1-2
<ul style="list-style-type: none"><li>• Presents nothing of relevance to the task.</li></ul>	0



## Critical Response and Panel Discussion

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Assessment Type – Assessment 2	Marking Rubric	Stage
Critical Writing, Panel Discussion	Part 1-15 marks, Part 2-15 marks	6

### Outcomes

- **EE12-1** demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies
- **EE12-3** independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts
- **EE12-4** critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts
- **EE12-5** reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes

### Values and attitudes

- Students will value and appreciate the importance of independent thinking, investigation and experimentation as a key to learning
- Students will value and appreciate the power of language to explore and express views of themselves as well as the social, cultural, ethical, moral, spiritual and aesthetic dimensions of human experiences
- Students will value and appreciate the power of effective communication using the language modes of speaking, listening, reading and writing

### Knowledge, understanding and skills

Through responding to and composing a wide range of complex texts and through the critical study of texts, students will develop knowledge, understanding and skills in order to:

- articulate understanding through speaking, listening, reading and writing
- express interpretive and critical ideas based on sophisticated analysis and theorising about complex texts and values
- reflect on and evaluate their own processes of learning

#### Cross-Curriculum Priorities

- Asia and Australia's engagement with Asia

#### General Capabilities

- Critical and creative thinking
- Intercultural understanding
- Literacy
- Personal and social capability

## **Task Description**

**This assessment task has two parts:**

### **Part 1: Critical Response**

**Students are to craft a 1000-1200 word critical response to the following:**

- *evaluate the way in which socio-political upheaval can shape representations of the relationship between the individual and society.*
- **in your response, refer to TWO of your set texts and at least one related text of your own choosing.**

### **Part 2: Panel Discussion**

**Students are to participate in a panel discussion discussing their exploration of their related text and its context, and their composition of the critical response. Students will also be required to reflect on how they have reconsidered and appraised their values in light of the Worlds of Upheaval module.**

**Discussions will be hosted by the teacher, who will ask some of the following suggested questions:**

- *how has your related text represented a period of change and upheaval?*
- *what is the impact of the context on your related text?*
- *why did you choose your related text?*
- *in what ways are forms and features used to challenge literary conventions in your related text?*
- *what connections have you found between your related and set texts?*
- *what has been the most transformative textual experience in this Elective for you?*
- *how have your studies informed your creative compositions in this Elective?*
- *in what ways has the Elective inspired you to consider the potential of texts to activate change?*

**Students are expected to ask clarifying questions, respond and engage with other students' ideas, and to challenge or support others' opinions.**



# Marking Criteria

## Part 1: Critical Response

Marking Criteria	Mark
<ul style="list-style-type: none"><li>• Constructs a sophisticated response to the question, demonstrating an informed and critical perspective on the prescribed and related texts.</li><li>• Demonstrates sophisticated analysis of language forms and features with a range of consistent, effective and judiciously selected textual references.</li><li>• Demonstrates highly developed control of language and structure to express complex ideas.</li></ul>	13-15
<ul style="list-style-type: none"><li>• Demonstrates a well-developed response to the question, demonstrating an informed and critical perspective on the prescribed and related texts.</li><li>• Demonstrates effective analysis of language forms and features with a range of consistent and judiciously selected textual references.</li><li>• Demonstrates developed control of language and structure to express complex ideas.</li></ul>	10-12
<ul style="list-style-type: none"><li>• Demonstrates a competent response to the question, demonstrating an informed perspective on the prescribed and related texts.</li><li>• Demonstrates sound analysis of language forms and features with a range of relevant textual references.</li><li>• Demonstrates sound control of language and structure to express complex ideas.</li></ul>	7-9
<ul style="list-style-type: none"><li>• Demonstrates a limited response to the question, attempting to demonstrate an informed perspective.</li><li>• Demonstrates limited analysis of language forms and features with some textual references.</li><li>• Demonstrates limited control of language and/or structure.</li></ul>	4-6
<ul style="list-style-type: none"><li>• Demonstrates a limited response to the question.</li><li>• Demonstrates minimal analysis of language forms and features with little to no textual references.</li><li>• Demonstrates minimal control of language and/or structure.</li></ul>	1-3
<ul style="list-style-type: none"><li>• Presents nothing of relevance to the task</li></ul>	0

Comment

## Part 2: Panel Discussion

Marking Criteria	Mark
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to make complex connections between texts and concepts.</li><li>• Demonstrates insightful reflection on and evaluation of their personal engagement with texts, ideas and values.</li><li>• Demonstrates highly developed ability to engage verbally with complex ideas through questioning, responding and elaborating on contributions of others.</li></ul>	13-15
<ul style="list-style-type: none"><li>• Demonstrates well-developed ability to make complex connections between texts and key ideas.</li><li>• Demonstrates thoughtful reflection on and evaluation of their personal engagement with texts, ideas and values.</li><li>• Demonstrates well developed ability to engage with complex ideas through questioning, responding and elaborating on contributions of others.</li></ul>	10-12
<ul style="list-style-type: none"><li>• Demonstrates sound ability to make connections between texts and key ideas.</li><li>• Demonstrates sound reflection on and evaluation of their engagement with texts, ideas and values.</li><li>• Demonstrates sound ability to engage with ideas through questioning and responding.</li></ul>	7-9
<ul style="list-style-type: none"><li>• Demonstrates limited ability to make connections between texts and key ideas.</li><li>• Demonstrates limited reflection on their engagement with texts, ideas and/or values.</li><li>• Demonstrates limited ability to engage with ideas through questioning and/or responding.</li></ul>	4-6
<ul style="list-style-type: none"><li>• Makes little to no attempt to make connections between texts and key ideas.</li><li>• Makes little to no attempt to reflect on their engagement with texts, ideas and/or values</li><li>• Makes little to no attempt to engage with ideas through questioning or responding.</li></ul>	1-3
<ul style="list-style-type: none"><li>• Presents nothing of relevance to the task.</li></ul>	0

Comment

## APPENDIX 1 - GLOSSARY OF KEY TERMS FROM NESA

This glossary contains key words that appear frequently in NSW Education Standards Authority syllabuses, performance descriptions and examinations. The purpose behind the glossary is to help students prepare better for the HSC by showing them that certain key words are used similarly in examination questions across the different subjects they are studying.

It is important to note that examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'. While key words have a purpose, they will not set limits on legitimate subject-based questions in examination papers.

**Account** - Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions

**Analyse** - Identify components and the relationship between them; draw out and relate implications

**Apply** - Use, utilise, employ in a particular situation

**Appreciate** - Make a judgement about the value of

**Assess** - Make a judgement of value, quality, outcomes, results or size

**Calculate** - Ascertain/determine from given facts, figures or information

**Clarify** - Make clear or plain

**Classify** - Arrange or include in classes/categories

**Compare** - Show how things are similar or different

**Construct** - Make; build; put together items or arguments

**Contrast** - Show how things are different or opposite

**Critically (analyse/evaluate)** - Add a degree or level of accuracy depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluate)

**Deduce** - Draw conclusions

**Define** - State meaning and identify essential qualities

**Demonstrate** - Show by example

**Describe** - Provide characteristics and features

**Discuss** - Identify issues and provide points for and/or against

**Distinguish** - Recognise or note/indicate as being distinct or different from; to note differences between

**Evaluate** - Make a judgement based on criteria; determine the value of

**Examine** - Inquire into

**Explain** - Relate cause and effect; make the relationships between things evident; provide why and/or how

**Extract** - Choose relevant and/or appropriate details

**Extrapolate** - Infer from what is known

**Identify** - Recognise and name

**Interpret** - Draw meaning from

**Investigate** - Plan, inquire into and draw conclusions about

**Justify** - Support an argument or conclusion

**Outline** - Sketch in general terms; indicate the main features of

**Predict** - Suggest what may happen based on available information

**Propose** - Put forward (for example a point of view, idea, argument, suggestion) for consideration or action

**Recall** - Present remembered ideas, facts or experiences

**Recommend** - Provide reasons in favour

**Recount** - Retell a series of events

**Summarise** - Express, concisely, the relevant details

**Synthesise** - Putting together various elements to make a whole

## APPENDIX 2 – NESA HSC EXAMINATION INFORMATION

NESA has not provided a sample HSC paper and has clearly stated that the sample questions provided are not an example of the HSC paper but examples of the types of questions that may be asked in the HSC examination. Thus, we cannot try to predict what the HSC examination will 'look like' nor can we assume that the specimen samples are a clear and definitive example of the way questions will be worded. Despite this, it is worthwhile to note the following information, as is available on the NESA site.

### GENERAL IMSTRUCTIONS

From the front page

- Students will have:
  - Reading Time – 10 minutes
  - Working Time – 2 hours
- Students must write using a black pen.

### EXAMINATION SPECIFICATIONS

**There will be two sections in the examination.**

#### SECTION 1

- This will be marked out of 25
- Students will be instructed to attempt Question 1
- Students will be advised to allow about 1 hour for this section

Summary of information available:

- There will be one question in response to stimulus and/or unseen material .
- The question may be in two parts.
- It may require a critical or creative response, or both.
- Students may be required to respond to more than one stimulus
- You could be required to respond in both a creative and a critical response. Such questions will consist of two parts. (Example B – below – demonstrates this)

#### SECTION 2

- This will be marked out of 25
- Students will be instructed to attempt Question 2
- Students will be advised to allow about 1 hour for this section.

Summary of information available:

- There will be one question.
- The question will require a sustained critical response based on the candidate's prescribed texts and related texts.
- These are examples of the types of questions that may be asked in Section II.
- Not all electives are represented.

## EXAMINATION SPECIMANS

### EXAMINATION RUBRIC

Your answer will be assessed on how well you:

- demonstrate an understanding of the ideas and values of Literary Worlds and how they are shaped and reflected in texts
- craft a sustained composition appropriate to the question demonstrating control of the use of language

### SECTION 1 SAMPLES

#### Example A

Critical response

(25 marks)

Use Text 1 and Text 2 to answer this question.

Text 1 — Nobel Lecture extract

This text is an extract from Orhan Pamuk's Nobel Lecture, 2006

Text 2 — Opening chapter extract

This text is an extract from the opening chapter of Orhan Pamuk, *Snow*

(both texts awaiting copyright)

Evaluate how effectively, in the light of the extract from his Nobel Lecture, Orhan Pamuk invites the reader into the world of the novel in the opening of *Snow*. Your response should draw on your knowledge and understanding of the module Literary Worlds.

#### Example B

Creative and critical response

(25 marks)

Use Text 1 to answer this question.

(a) The final line of the extract from 'Eveline' states: 'But in her new home, in a distant unknown country, it would not be like that.'

Compose a piece of imaginative writing in which you imagine that new world and what Eveline's life will be like in her new home. Your response should draw on your knowledge and understanding of the module Literary Worlds.

(b) Critically analyse the way in which your creative choices in your writing for part (a) invite the reader into your literary world and explain how these choices borrow or diverge from the stylistic features of Joyce's text. Your response should draw on your knowledge and understanding of how texts construct private and imaginary worlds.

Text 1 — Short story extract

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it — not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field — the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never



played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word: 'He is in Melbourne now.' She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. 'Miss Hill, don't you see these ladies are waiting?' 'Look lively, Miss Hill, please.' She would not cry many tears at leaving the Stores. But in her new home, in a distant unknown country, it would not be like that.

JAMES JOYCE,  
Extract from 'Eveline'

*NOTE: Example B requires both a creative and a critical response. This question consists of two parts. Students may approach the creative writing component in a variety of ways, including writing an opening, an extract or a significant fragment of an imaginative work.*

### Example C

Creative response  
(25 marks)

Use Text 1 to answer this response

Reflect on Text 1 and, in a sustained piece of imaginative writing, create a literary world that attunes and sensitises your readers to a significant aspect of the world around them. Your response should draw on your knowledge and understanding of the module Literary Worlds.

Text 1 — Nonfiction extract

The value of a novel is not limited to its depiction of emotions and people akin to those in our own life – it stretches to an ability to describe these far better than we would have been able, to put a finger on perceptions that we recognize as our own, but could not have formulated on our own. One effect of reading a book which traces the faint yet vital tremors of our psyche and social interactions is that, once we've put the volume down and resumed our own life, we may attend to precisely those things the author would have responded to had he or she been in our company. Our mind will be like a radar newly attuned to pick up certain objects floating through consciousness; the effect will be like bringing a radio into a room that we had thought silent, and realizing that the silence only existed at a particular frequency and that all along we in fact shared the room with waves of sound coming in from a Ukrainian station or the night time chatter of a minicab firm. Our attention will be drawn to the shades of the sky, to the changeability of a face, to the hypocrisy of a friend, or to a submerged sadness about a situation we had previously not even known we could feel sad about. The book will have sensitized us, stimulated our dormant antennae by evidence of its own developed sensitivity.

ALAIN DE BOTTON

Extract from A truth universally acknowledged: 33 great writers on why we read Jane Austen

## SECTION 2 SAMPLES

### Example A

Elective 1: Literary Homelands  
(25 marks)

‘No one is born fully-formed: it is through self-experience in the world that we become what we are.’  
Paulo Freire

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire.

In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

### Example B

Elective 4: Literary Mindscapes  
(25 marks)

Emotions are the seamstresses that thread our lives together.

To what extent do the texts that you have studied explore this idea in different ways?

In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

### Example C

Elective 5: Intersecting Worlds  
(25 marks)

In our relationships with the natural world, we each value something different.

Using your understanding of texts from a range of contexts compose an argument that expresses your point of view.

You may choose the form in which you write, for example a persuasive letter, a speech, an opinion article or a personal essay.

## APPENDIX 4 – GLOSSARY OF ENGLISH METALANGUAGE FROM THE STAGE 6 SYLLABUS

Glossary term	Definition
<b>aesthetic</b>	Relating to a sense of beauty or an appreciation of artistic expression. The selection of texts that are recognised as having aesthetic or artistic value is an important focus of the study of literature.
<b>alternative readings</b>	Interpretations of a text that vary from the most widely understood or traditional interpretations. For example, <i>Wuthering Heights</i> is traditionally read as a novel about intense human relationships but contemporary alternative readings include a political reading (seeing it as a novel of social class and bourgeois exploitation in Victorian England) and a gendered reading (seeing it as a novel of gender stereotypes).
<b>appreciation</b>	The act of discerning quality, value and enjoyment in imaginative, informative and persuasive texts.
<b>appropriation</b>	Taking an object or text from one context and using it in another context. The process can allow new insights into the original text or object and emphasise contextual differences. Appropriation also gives extra insight into the newly created or used text or object. Texts can be appropriated for a range of purposes, including satirical criticism, consideration of existing ideas in a new context and exploration of cultural assumptions. The mass media frequently appropriate words, images and icons from other cultural contexts. Films and novels are often appropriations of earlier texts.
<b>argument</b>	The reasons and evidence given to support an idea or a proposition.
<b>audience</b>	The intended group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing.
<b>author</b>	The composer or originator of a work (for example a novel, play, poem, film, website, speech, essay, autobiography). <i>Author</i> is most commonly used in relation to novels.
<b>bias</b>	In argument or discussion, to favour one side or viewpoint by ignoring or excluding conflicting information; a prejudice against something.
<b>composer</b>	A collective noun to include an author, poet, playwright, director, designer and so on.
<b>composition</b>	The combination and integration of the various elements of an image into a whole text.
<b>context</b>	The range of personal, social, historical, cultural and workplace conditions in which a text is responded to and composed.
<b>convention</b>	An accepted language practice that has developed over time and is generally used and understood, for example use of punctuation.
<b>create/compose</b>	Develop and/or produce spoken, written or multimodal texts in print, visual, oral or digital forms.

<b>creating/composing</b>	'Creating' refers to the development and/or production of spoken, written, visual or multimodal texts in print, graphic or digital forms.
<b>creativity</b>	The dynamic process of using language to conceptualise, interpret and synthesise ideas in order to develop a 'product'.
<b>critical</b>	Exploration of the quality of argument, content, analysis, information or persuasion in oral, visual or written text, to assess the way in which themes, issues or ideas are presented for the audience and purposes intended.
<b>cultural assumption</b>	Beliefs or attitudes about such things as gender, religion, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture. Cultural assumptions underlie cultural expressions in texts and may also be embedded in texts in various ways.
<b>cultural expression</b>	The articulation or representation of beliefs, practices or attitudes pertaining to a particular culture.
<b>culture</b>	The social practices and ways of thinking of a particular people or group, including shared beliefs, values, knowledge, customs, lifestyle and artefacts.
<b>decode</b>	The process in which knowledge of letter-sound relationships, including knowledge of letter patterns, is used to identify written words.
<b>design</b>	The way particular elements are selected, organised and used in the process of text construction for particular purposes. These elements might be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page, screen or 3D) and multimodal (a combination of more than one).
<b>digital texts</b>	Audio, visual or multimodal texts produced through digital or electronic technology which may be interactive and include animations and/or hyperlinks. Examples of digital texts include DVDs, websites, e-literature (e-books) and apps.
<b>discourse markers</b>	Words and phrases used in speaking and writing to 'signpost' discourse by showing turns, joining ideas together, showing attitude, and generally controlling communication. Some people regard discourse markers as a feature of spoken language only (for example, 'actually', 'so', 'OK', 'right?', 'anyway').
<b>discursive texts</b>	Texts whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. Discursive texts can be humorous or serious in tone and can have a formal or informal register.
<b>e-literature</b>	The electronic publication of literature using the multimedia capabilities of digital technologies to create interactive and possibly non-linear texts, through combining written text, movement, visual, audio and spatial elements. It may include hypertext fiction, computer art installations, kinetic poetry and collaborative writing projects allowing readers to contribute to a work. E-literature also includes texts where print meanings are enhanced through digital images and/or sound and

	literature that is reconstituted from print texts, for example online versions of <i>The Little Prince</i> or <i>Alice in Wonderland</i> . In the form of e-books they are constructed to be read through e-readers and electronic tablets.
<b>electronic media</b>	Media technology, for example television, the internet, radio and email, that communicates with large numbers of people. Much electronic media will be interactive.
<b>etymology</b>	The origins of, and changes to, words in relation to meaning, for example words derived from earlier or other languages, place names, words derived from people's names, coinages (for example <i>googling</i> ). (See word origin.)
<b>evaluative language</b>	Positive or negative language that judges the worth of something. It includes language to express feelings and opinions, to make judgements about aspects of people such as their behaviour, and to assess the quality of objects such as literary works. It includes evaluative words. The language used by a speaker or writer to give a text a particular perspective (for example judgemental, emotional, critical) in order to influence how the audience will respond to the content of the text.
<b>framing</b>	The way in which elements in a still or moving image are arranged to create a specific interpretation of the whole. Strong framing creates a sense of enclosure around elements while weak framing creates a sense of openness.
<b>gaze</b>	The directed look of either a viewer or figure in an image, including demand and offer.
<b>gender</b>	<ul style="list-style-type: none"> <li>• In text study, exploration of the way notions of gender identity are constructed by the language and values of the text.</li> <li>• In grammar, a requirement for agreement between nouns, adjectives, verbs and pronouns that must agree when they are referring to males or females.</li> </ul>
<b>genre</b>	The categories into which texts are grouped. The term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, for example, their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories).
<b>grammatical/syntactical information</b>	Information about language structure in comprehending a text, for example sentence structure, text organisation and word order.
<b>hybrid texts</b>	Composite texts resulting from mixing elements from different sources or genres (for example infotainment). Email is an example of a hybrid text, combining the immediacy of talk and the expectation of a reply with the permanence of print.
<b>icon</b>	An image or likeness that carries meaning beyond its literal interpretation. The cross is an icon that represents Christianity, the Sydney Opera House is an icon that represents Sydney or Australia. The meaning of 'icon' has also broadened to refer to an image or likeness that is admired and valued because of the qualities inherent in what it represents. For example, leading figures in popular culture enjoy

	iconic status when they are seen as representing admired qualities such as intelligence, creativity, leadership, courage, talent, physical strength, grace or endurance.
<b>iconography</b>	The visual images and symbols associated with a particular person, place, event, situation or concept.
<b>imaginative</b>	The ability to use the mind for a wide array of purposes. These purposes include, but are not limited to, creating and forming images, ideas and thoughts, developing new insights, reflecting on one's own self and others, and solving problems.
<b>Indigenous cultural and intellectual property</b>	Includes objects, sites, cultural knowledge, cultural expression and the arts, that have been transmitted or continue to be transmitted through generations as belonging to a particular Indigenous group or Indigenous people as a whole or their territory.
<b>intertextuality</b>	The associations or connections between one text and other texts. Intertextual references can be more or less explicit and self-conscious. They can take the form of direct quotation, parody, allusion or structural borrowing (see appropriation).
<b>language concepts</b>	An overarching term including language forms and features, modes, and pattern.
<b>language features</b>	The features of language that support meaning, for example sentence structure, vocabulary, illustrations, diagrams, graphics, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning (see structures of texts). These choices vary according to the purpose of a text, its subject matter, audience and mode or media of production.
<b>language forms and features</b>	The symbolic patterns and conventions that shape meaning in texts. These vary according to the particular mode or media of production and can include written, spoken, non-verbal or visual communication of meaning (see textual form).
<b>language modes</b>	Listening, speaking, reading, writing, viewing and representing. These modes are often integrated and interdependent activities used in responding to and composing texts in order to shape meaning. It is important to realise that: <ul style="list-style-type: none"> <li>• any combination of the modes may be involved in responding to or composing print, sound, visual or multimedia texts</li> <li>• the refinement of the skills in any one of the modes develops skills in the others. Students need to build on their skills in all language modes.</li> </ul>
<b>language patterns</b>	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.

<b>lexical chain</b>	A sequence of related words in writing.
<b>lexical cohesion</b>	The use of word associations to create links in texts. Examples of links are the use of repetition of words, pronouns, synonyms, antonyms and words that are related, for example, by class and subclass (see cohesion).
<b>literary devices</b>	Literary devices include textual elements such as structure, generic conventions, language forms and features that are used to shape meaning in texts; for example figurative language or soliloquy.
<b>literary texts</b>	Past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value.
<b>literature</b>	Literally means anything written, but the term is generally associated with works of imagination, fictional and non-fictional. It is often used to mean texts that are highly regarded examples of their forms and media.
<b>mass media</b>	Technologies used to communicate information to large numbers of people over distances.
<b>media</b>	Means of communication, for example print, digital. Plural of medium.
<b>metalanguage</b>	Language (which can include technical terms, concepts, ideas or codes) used to describe and discuss a language. The language of grammar and the language of literary criticism are two examples of metalanguage.
<b>mode</b>	The various processes of communication: listening, speaking, reading, writing, viewing and representing. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, for example sound, print, image and gesture (see language modes).
<b>mood</b>	<ul style="list-style-type: none"> <li>• In literature, the emotive attitude or feeling carried by a particular text, for example happiness, excitement, doom. It has much in common with tone (see tone).</li> <li>• Grammatically, a verb form conveying the speaker's attitude towards the subject. Traditionally classified as indicative (statements and questions), imperative (commands) or subjunctive (hypothetical or conditional). The subjunctive involves use of auxiliaries, for example <i>could, may, should, might</i>.</li> </ul>
<b>multimedia</b>	Those texts that use more than one medium, for example combining visual media, for example words and images, with sound. Television, the internet and developments in computer and digital technology have resulted in multimedia texts becoming increasingly rich and complex. Multimedia texts now generally feature moving images, sophisticated and complex graphics, and interactivity. Examples of multimedia texts include texts delivered on personal digital devices, music videos, cartoons, video games and internet texts.
<b>multimedial</b>	Relating to the use of a combination of media, including text, graphics, images, audio, video and hypertext.
<b>multimodal</b>	Comprising more than one mode. A multimodal text uses a combination of two or more communication modes, for example print, image and spoken text as in film or computer presentations.

<b>myths</b>	Important stories that began in the early times of a culture and remained within that culture. They may be the basis of other pieces of literature.
<b>narrative</b>	A story of events or experiences, real or imagined. Narrative includes the story (what is narrated) and the discourse (how and why it is narrated). This includes the relationship between language, context and values represented through narrative. Narratology is a field of study that investigates the internal mechanisms of narrative.
<b>neologism</b>	The creation of a new word or expression. Words which were neologisms quickly become mainstream, for example <i>robot</i> , <i>email</i> .
<b>perspective</b>	A way of regarding situations, facts and texts.
<b>poetic devices</b>	Particular patterns and techniques of language used in poems to create particular effects based in the use of sound, the creation of images and other sensory inputs. Examples of these devices include metaphor, simile, metonymy, rhyme, rhythm, onomatopoeia, alliteration and assonance. Note that poetic devices may also be used in prose writing and drama scripts to obtain such effects.
<b>poetic forms</b>	Fixed forms within poetry that must comply with certain requirements, for example ballad, sonnet, elegy, ode, dramatic monologue. The form will often be determined by the tone and subject matter. Note that some poets may deliberately subvert the fixed form (see subvert).
<b>point of view</b>	<ul style="list-style-type: none"> <li>• The particular perspective brought by a composer, responder or character within a text to the text or to matters within the text.</li> <li>• Narrative point of view refers to the ways a narrator may be related to the story. The narrator, for example, might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens.</li> </ul>
<b>popular culture</b>	Cultural experiences, widely enjoyed by members of various groups within the community, that are popular within their own time, for example Shakespearean drama in Elizabethan England.
<b>positioning</b>	The composing technique of causing the responder to adopt a particular point of view and interpret a text in a particular way. Composers position responders by selectively using detail or argument, by carefully shaping focus and emphasis and by choosing language that promotes a particular interpretation and reaction.
<b>purpose</b>	The purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on.
<b>reading path</b>	The manner in which the eye of the viewer is led round an image, usually by drawing the viewer to the most salient or important elements in the composition.
<b>re-creating texts</b>	Transforming texts to explore how changes in particular elements of a text affect meaning.



<b>reflection</b>	The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience.
<b>register</b>	The degree of formality or informality of language used for a particular purpose or in a particular social setting.
<b>reimagine</b>	Reinterpret an event, work of art or a text imaginatively.
<b>related texts</b>	Texts that students have chosen in addition to their prescribed texts. The study of these related texts provides students with the opportunity to explore a wider variety of texts related to the particular module. Students draw their chosen texts from a variety of sources, in a range of genres and media.
<b>representation</b>	The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation applies to all language modes: spoken, written, visual and multimodal.
<b>representing</b>	The language mode that involves composing images in visual or multimodal texts. These images and their meaning are composed using codes and conventions. The term can include such activities as graphically presenting the structure of a novel, making a film, composing a web page or enacting a dramatic text.
<b>responder</b>	A collective noun to include a reader, listener, viewer, an audience and so on.
<b>responding</b>	The activity that occurs when students read, listen to or view texts. It encompasses the personal and intellectual connections a student makes with texts. It also recognises that students and the texts to which they respond reflect social contexts. Responding typically involves: <ul style="list-style-type: none"> <li>• reading, listening and viewing that depend on, but go beyond, the decoding of texts</li> <li>• identifying, comprehending, selecting, articulating, imagining, critically analysing and evaluating.</li> </ul>
<b>rhetorical devices</b>	Strategies used by writers and speakers to achieve particular effects, for example to stimulate the audience's imagination or thought processes, to draw attention to a particular idea, or simply to display wit and ingenuity in composition. Examples of rhetorical devices are irony, paradox, rhetorical question, contrast and appropriation.
<b>social distance</b>	Culturally determined boundaries which suggest different relations between the represented participant and the viewer, for example intimate distance (close up), public distance (long shot).
<b>stereotype</b>	A circumstance where a person or thing is judged to be the same as all others of its type. Stereotypes are usually formulaic and oversimplified. In literature, a stereotype is a character representing generalised racial or social traits, with no individualisation.
<b>structures of texts</b>	The relationships of different parts of a text to each other and to the text as a complex whole. The structure of a text can refer to the internal organisation of ideas, as in an argument or story, the development of

	parallel plots in a novel or play, or the overarching framework of the text (see language forms and features <i>and</i> textual form).
<b>stylistic features</b>	The ways aspects of texts, for example words, sentences and images, are arranged, and how they affect meaning. Style can distinguish the work of individual authors (for example Jennings' stories, Lawson's poems) as well as the work of a particular period (for example Elizabethan drama, nineteenth century novels). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, use of figurative language and tone.
<b>subject matter</b>	The topic or content of a text, for example an information report on boats includes building materials, engines, etc. In literary texts, the subject matter is often different from the ideas of the text. For example, the subject matter of George Orwell's <i>Animal Farm</i> is animals running a farm, while the idea Orwell is exploring is totalitarianism.
<b>subvert</b>	To compose or respond to a text in ways that are different from the widely accepted reading or different from the conventional genre. For example, Roald Dahl's <i>Revolting Rhymes</i> provides a subverted reading of <i>Cinderella</i> . The purpose of producing a subverted reading of a text might be to entertain or to raise questions about the meaning or inherent values in the original text.
<b>symbol</b>	An object, animate or inanimate, which represents something else through the use of association, intentional analogy and convention.
<b>symbolism</b>	Use of a symbol that represents something else, particularly in relation to a quality or concept developed and strengthened through repetition. For example, freedom can be symbolised by a bird in flight in both verbal and visual texts.
<b>synthesise</b>	Combine elements of language or ideas or parts of characters, and so on, to create more complex wholes.
<b>taxonomies</b>	A particular classification arranged in a hierarchical structure. Taxonomies influence text structures, ordering ideas within a text.
<b>text navigation</b>	The way readers move through text. Readers generally read novels in a linear fashion from the beginning to the end. Readers of nonfiction books often use the contents page and index and move between chapters according to the information sought. Readers often read digital texts more flexibly, according to interest and purpose, using hyperlinks to move between pages and digital objects such as videos or animations, making quick judgements about the relevance of material.
<b>text processing strategies</b>	Strategies for reading a text. These involve drawing on contextual, semantic, grammatical and phonic knowledge in systematic ways to work out what a text says. They include predicting, recognising words and working out unknown words, monitoring the reading, identifying and correcting errors, reading on and re-reading.
<b>text structure</b>	The ways 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 (see language features).
<b>texts</b>	Communications of meaning produced in any media that incorporates language, including sound, print, film, electronic and multimedia representations. Texts include written, spoken, non-verbal, visual or multimodal communications of meaning. They may be extended unified works, a series of related pieces or a single, simple piece of communication.
<b>textual form</b>	The conventions specific to a particular type of text, often signalling content, purpose and audience, for example letter form, drama script, blog.
<b>textual integrity</b>	The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.
<b>theme</b>	<ul style="list-style-type: none"> <li>Refers to the central or one of the main underlying ideas or messages of a text.</li> <li>Grammatical theme – in a sentence the theme is the clause that comes in first position and indicates what the sentence is about. Theme is important at different levels of text organisation. The topic sentence serves as the theme for the points raised in a paragraph. A pattern of themes contributes to the method of development for the text as a whole.</li> </ul>
<b>theoretical perspectives and models</b>	<p>Theoretical perspectives and models present significant views on the teaching of English. They incorporate different ways of considering texts to assist students to engage with the full scope of, and relationship between, meaning and texts. They include various teaching methods. Perspectives and models include 'personal growth', 'critical literacy', 'cultural heritage', 'cultural literacy' and the 'social view of language'.</p> <p><b>Personal growth:</b> an approach to teaching English that focuses on developing students' personal responses to texts, their enjoyment of reading, and fostering individual creativity. It is particularly concerned with students' social needs and personal interests and explicitly values students' own experiences. Through its exploration of personal experience and its acceptance of the language of everyday communication, a personal growth model allows for the incorporation of a wide range of texts and media. This approach allows for learning about self and the world through relation to text and context.</p> <p><b>Critical literacy:</b> the ability to question, challenge and evaluate the meanings and purposes of texts. It involves an understanding of the ways in which values and attitudes are communicated through language, including how subject matter, point of view and language embody assumptions about issues such as gender, ethnicity and class. A critical literacy approach to teaching English has students composing, responding to, analysing and evaluating written, spoken, visual and multimedia texts from various perspectives in order to learn how they operate as cultural products.</p> <p><b>Cultural heritage:</b> that approach to teaching that focuses on transmitting to students the established knowledge and values of high</p>

	<p>culture, expressed through literary texts. In the case of English teaching, a cultural heritage model places high value on the literature of the Western canon and involves detailed analytical treatment of texts in order to uncover the meanings intended and communicated by the author.</p> <p><b>Cultural literacy:</b> knowledge and understanding of texts as cultural artefacts and how language, history, values and traditions shape and are reflected in literature, the media, popular culture and everyday and workplace contexts. Cultural literacy requires an ability to respond to and compose texts with an awareness of such cultural contexts.</p> <p><b>Social view of language:</b> an approach to literacy education that recognises that acts of communication (texts) are socially constructed. Texts vary according to different situations and cultural factors. The effectiveness of a text is judged according to how well it fulfils its social, personal or academic purpose.</p>
<b>tone</b>	<ul style="list-style-type: none"> <li>• The voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter.</li> <li>• The author's attitude towards the subject and audience, for example playful, serious, ironic, formal.</li> </ul>
<b>types of texts</b>	<p>Classifications according to the particular purposes texts are designed to achieve. These purposes influence the characteristic features the texts employ. In general, texts can be classified as belonging to one of three types (imaginative, informative or persuasive), although it is acknowledged that these distinctions are neither static nor watertight and particular texts can belong to more than one category.</p> <ul style="list-style-type: none"> <li>• <i>Imaginative texts</i> – texts that represent ideas, feelings and mental images in words or visual images. An imaginative text might use metaphor to translate ideas and feelings into a form that can be communicated effectively to an audience. Imaginative texts also make new connections between established ideas or widely recognised experiences in order to create new ideas and images. Imaginative texts are characterised by originality, freshness and insight. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, including picture books and multimodal texts, for example film.</li> <li>• <i>Informative texts</i> – texts whose primary purpose is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. These texts include reports, explanations and descriptions of natural phenomena, recounts of events, instructions and directions, rules and laws, news bulletins and articles, websites and text analyses. They include texts which are valued for their informative content, as a store of knowledge and for their value as part of everyday life.</li> <li>• <i>Persuasive texts</i> – 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. Persuasive texts seek to convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis and the use of rhetorical, figurative and emotive language. They include student essays, debates, arguments, discussions, polemics,</li> </ul>

	advertising, propaganda, influential essays and articles. Persuasive texts may be written, spoken, visual or multimodal.
<b>value systems</b>	The set of personal, social and cultural beliefs that underpin a text. For example, in the western genre a clear line is drawn between good and evil and great value is placed on rugged masculine individualism as a means of keeping order.
<b>values</b>	These are the ideas and beliefs in a text. They may be reflected in characters, through what they do and say; through the setting of the text, reflecting particular social views; and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain a number of conflicting values.
<b>visual language</b>	Language that contributes to the meaning of an image or the visual components of a multimodal text and are selected from a range of visual features like placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle. Visual language can also include elements, for example symbol, colour, scene and frame composition, setting and landscape, lighting and the use of editing.
<b>visual literacy</b>	The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. Visually literate people can read the intended meaning in a visual text such as an advertisement or a film shot, interpret the purpose and intended meaning, and evaluate the form, structure and features of the text. They can also use images in a creative and appropriate way to express meaning.
<b>visual texts</b>	Texts in which meaning is shaped and communicated by images rather than words. Visual texts use techniques, for example line, shape, space, colour, movement, perspective, angle and juxtaposition to shape meaning. Examples of visual texts include cartoons, billboards, photographs, film, TV, artworks, web pages and illustrations.
<b>voice</b>	<ul style="list-style-type: none"> <li>• In reference to a text, voice means the composer's voice – the idea of a speaking consciousness, the controlling presence or 'authorial voice' behind the characters, narrators and personas in a text. It is also described as the implied composer. The particular qualities of the composer's voice are manifested by such things as her or his method of expression (for example an ironic narrator) and specific language.</li> <li>• Grammatically, voice refers to the way of indicating who is doing the action. Active voice is where the 'doer' of the action comes before the verb, for example 'Ann broke the vase'. Passive voice is where the 'receiver' of the action is placed before the verb, for example 'The vase was broken by Ann' (see theme). Stylistically, active voice is usually preferred in writing, as it places the agent of the verb at the start of the sentence and has a sense of immediacy, whereas passive voice creates a sense of detachment between subject and verb and is not so easily read and understood.</li> <li>• In speaking, a description of the oral production of text.</li> </ul>
<b>youth cultures</b>	The shared beliefs, knowledge, creative activities, customs and lifestyle of young people, particularly teenagers, within a culture.

