



Government of **Western Australia**  
School Curriculum and Standards Authority

# LITERATURE

GENERAL COURSE

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Year 11 syllabus

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

## **Important information**

This syllabus is effective from 1 January 2024.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority (the Authority) on a cyclical basis, typically every five years.

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## Rationale

The Literature General course presents many perspectives on life, powerfully imagined and memorably expressed. One of the main benefits of literary study, particularly in a multicultural and diverse society such as Australia, is exposure to a variety of ways of thinking about the world\*. This Literature General course encourages students to relate their experience of literature to their experience of life generally and to learn that ways of reading texts and their readings of texts can enrich their understanding of identity, culture and society. Students are given the opportunity to read, enjoy and respond to literary texts, including poetry, prose fiction, drama and multimodal texts.

Response and interpretation are central to this course. Students make meanings by taking into account some of the relationships between reader, writer, text and context. Students are introduced to several different reading strategies, such as reading with an emphasis on various representations or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on the connections among texts. Other reading strategies may be explored. Students reflect on their own reading preferences and learn to reflect on their readings of texts.

Designed to stimulate intellectual curiosity and to promote creative, logical and analytical thinking, the course encourages students to be literate and articulate; to be competent in the expression of ideas and feelings; and to engage critically with texts. Students have the opportunity to discuss the moral, ethical and philosophical issues that are debated in the culture; to consider how different contexts affect our interpretation and evaluation of literary texts; and to develop an understanding of our culture and its past. The study of literature, including Australian literature, leads students to an appreciation of the values and traditions which inform literary texts. Students will understand that engagement with literary texts can be a pleasurable and creative activity and that they can communicate their responses in a variety of ways, using a variety of text forms. Responses to texts during the course could be reflective, discursive, creative and analytical.

Students will consider what makes a text, 'literary'. The course explores the power of language to provoke and shape response, with particular reference to both literary texts and the student's own creative productions. Students explore the techniques and effects of the language of literary texts in a variety of modes. They explore the evocative power of literary language and come to understand that language itself can be imaginative, sensuous, persuasive, stimulating and pleasurable. Students learn that literature takes many forms as can their own creative productions; and that language and form are two of many aspects that might allow readers to consider a text, 'literary'.

The reading, critical thinking and creative production skills encouraged by this course will be useful in students' other studies, in their further studies, in their chosen careers and in their lives generally.

\* Australia Council for the Arts (2007). *Communiqué – Australian Literature in Education Roundtable*. Retrieved October, 2011, from: [www.australiacouncil.gov.au/news/items/pre-2010/communiqué\\_-\\_australian\\_literature\\_in\\_education\\_roundtable](http://www.australiacouncil.gov.au/news/items/pre-2010/communiqué_-_australian_literature_in_education_roundtable)

## Course outcomes

The Literature General course is designed to facilitate achievement of the following outcomes.

### Outcome 1 – Reading

Students demonstrate creative, logical and analytical thinking when making meaning from a range of literary texts. Employing different reading strategies, they demonstrate understanding of the structures of such texts and of the relationships between writer, reader, text and context.

### Outcome 2 – Producing

Students communicate and account for their responses to literary texts using a variety of text forms and produce texts appropriate to purpose, context and audience.

## Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

### Structure of the syllabus

The Year 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for each unit is 55 class contact hours.

#### Unit 1 and Unit 2

These units introduce students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose fiction, drama and multimodal literary texts and to consider what makes a text, 'literary'. They will consider how all texts use language and conventions in particular ways and how an understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between texts. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions. Students will compare familiar texts with unfamiliar ones, including those from other times and places.

Students will consider how ideas and groups of people are represented differently in different texts. Students will consider how subjects like family, war, love or community are represented differently in different texts. By discussing and analysing such representations, students will begin to create readings of texts.

Students will compare their initial affective responses to literary texts with their more considered, discussed and analytical responses.

Students will consider their own attitudes and values; and the moral and ethical positions offered by texts.

Students will experiment with creating literary texts of their own, for example, poems, plays and short stories; and literary texts that make use of multimodal techniques, for example, poetic photo narratives or short narrative and dramatic films.

Each unit includes:

- a unit description – a short description of the focus of the unit
- unit content – the content to be taught and learned.

Across the pair of units, students are required to study poetry, prose fiction, drama and multimodal literary texts. The content of Unit 1 is repeated in Unit 2 to accommodate the study of different combinations of these genres from one semester to the next. Students' understanding of the content increases as they experience a greater number of genres and texts.

## Organisation of content

There are three content organisers:

- Language and generic conventions
- Contextual understandings—the relationships between writer, reader, text and context
- Producing texts

### The language modes

The processes of listening, speaking, reading, viewing and writing, also known as language modes, are interrelated.

### Texts

Texts provide important opportunities for learning about aspects of human experience and about how literary texts work. Teachers may select whole texts and/or parts of texts depending on units of study, cohorts and level of difficulty.

‘Literary texts’ refer to past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value. While the nature of what constitutes ‘literary texts’ is dynamic and evolving, they are seen as having personal, social, cultural and aesthetic value and potential for enriching students’ scope of experience. Literary texts include a range of forms, such as novels, short stories poetry, plays and multimodal texts.

### Suggested text list

This course has a suggested text list (refer to Appendix 2) which lists literary texts for students to use. This course also has a Teacher Reference List for teachers to peruse.

## Progression from the Year 7–10 curriculum

This syllabus draws upon, develops and emphasises different knowledge, understanding, skills and processes related to the strands of Language, Literature and Literacy used in the Year 7–10 curriculum. The emphasis differs according to the nature of each subject. While each English syllabus places a different emphasis on the three strands, each syllabus is expected to advance skills in each of the strands. The Literature syllabus has as its primary focus, engagement with, and analysis of, literary texts.

## Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Literature General course. The general capabilities are not assessed unless they are identified within the specified unit content.

### Literacy

Literacy is important in the development of the skills needed to express, interpret and communicate complex information and ideas. Literacy skills are consolidated in the Literature General course through a focus on comprehending and creating written, spoken, visual and multimodal texts. Students develop their literacy skills by improving the reading, writing, viewing, speaking and listening skills required for learning, work, community life and everyday personal contexts.



## **Numeracy**

Students use numeracy in the Literature General course when they practise the skills of interpreting and analysing, making connections and proving arguments. For example, students use numeracy skills when they consider timing and sequence when producing multimodal texts. They draw conclusions from statistical information and use quantitative data as evidence in persuasive texts.

## **Information and communication technology capability**

There is a particular focus in the Literature General course on information and communication technology (ICT) by developing skills in reading, viewing, responding to and creating digital and multimodal texts. For example, students explore the effects of sound and image as they consider how ideas are communicated in digital texts. They use digital technologies when they access, manage and use information and when creating their own digital or multimodal texts.

## **Critical and creative thinking**

Critical and creative thinking is integral to the study and creation of texts in the Literature General course. Students discuss issues and ideas presented in texts. Students use critical thinking when they analyse texts in relation to their purpose, context and audience. They investigate the ways language is used to position readers and viewers and to represent social and cultural groups. Creative thinking enables students to produce their own original works. In creating their own texts, students develop arguments, use evidence and reach conclusions. Students experiment with text structures and language features as they produce texts for different purposes, contexts and audiences.

## **Personal and social capability**

Students develop personal and social capability in the Literature General course through collaborative work, cooperative learning, small group work and class discussions. The study of the Literature General course helps students to understand themselves and their own learning styles. Students express their own opinions, beliefs and responses by interacting with a range of texts and social situations. The Literature General course develops communication skills needed in learning, work, community and everyday personal contexts.

## **Ethical understanding**

Ethical understanding is explored in the Literature General course by examining the values and attitudes present in texts, comparing these with their own. Students engage with ethical dilemmas represented in texts. They develop communication, research, and presentation skills to express viewpoints. They engage in ethical research practices, for example, acknowledging sources and avoiding plagiarism and collusion.

## **Intercultural understanding**

In the Literature General course, intercultural understanding encourages students to make connections between their own experiences and the experiences of others. Through the study of texts – contemporary, from the past, and texts from diverse cultures – students explore these connections. Students empathise with the cultural beliefs, attitudes and values of others, particularly in an Australian context. They recognise the contribution of Aboriginal and Torres Strait Islander Peoples and Asian cultures to literature and media in Australia.

## **Representation of the cross-curriculum priorities**

The cross-curriculum priorities address contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Literature General course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

### **Aboriginal and Torres Strait Islander histories and cultures**

The Literature General course 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 appropriate texts, students may be 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.

### **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. It is through the study of texts from Asia that students can engage with our place in the region. Through story, students may be provided with opportunities to develop understanding of the diversity of Asia's peoples, environments and cultures.

### **Sustainability**

Through the analysis of media articles, documentaries, digital texts and/or literary texts that connect with the sustainability discourse, students may have the opportunity to discuss the global issue of sustainability and to learn the importance of respecting and valuing a wide range of world views.

# Unit 1

## Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose fiction, drama and multimodal literary texts and to consider what makes a text, 'literary'. They will consider how all texts use language and conventions in particular ways and how an understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between texts. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions. Students will compare familiar texts with unfamiliar ones, including those from other times and places.

Students will consider how ideas and groups of people are represented differently in different texts. Students will consider how subjects like family, war, love or community are represented differently in different texts. By discussing and analysing such representations, students will begin to create readings of texts.

Students will compare their initial affective responses to literary texts with their more considered, discussed and analytical responses.

Students will consider their own attitudes and values; and the moral and ethical positions offered by texts.

Students will experiment with creating literary texts of their own, for example, poems, plays and short stories; and literary texts that make use of multimodal techniques, for example, poetic photo narratives or short narrative and dramatic films.

## Unit content

This unit includes the knowledge, understandings and skills described below.

### Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes, including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects. Grammatical elements include use of tense and development of sentence structure. Stylistic elements include use of first, second or third person narrative; development of tone; and creation of imagery
- different sorts of texts might use language in different ways, for example, literal, figurative, connotative, denotative, emotive
- readers' experience of language, for example, readers' understanding of particular words, has an effect on how readers respond to literary texts.

## **Contextual understandings – the relationships between writer, reader, text and context**

Students demonstrate an understanding that:

- when we refer to reading a text, we are referring to the meaning that we can make of a text
- reading a literary text involves considering social, cultural and historical contexts
- when we read in terms of representation, we look at the ways of thinking about the world (for example, about individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer.

## **Producing texts**

Students:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production and describe those processes in reflecting upon their work
- produce analytical, reflective and creative texts taking into account considerations of audience, purpose and context.

## Unit 2

### Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose fiction, drama and multimodal literary texts and to consider what makes a text, 'literary'. They will consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between texts. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions. Students will compare familiar texts with unfamiliar ones, including those from other times and places.

Students will consider how ideas and groups of people are represented differently in different texts. Students will consider how subjects like family, war, love or community are represented differently in different texts. By discussing and analysing such representations, students will begin to create readings of texts.

Students will compare their initial affective responses to literary texts with their more considered, discussed and analytical responses.

Students will consider their own attitudes and values; and the moral and ethical positions offered by texts.

Students will experiment with creating literary texts of their own, for example, poems, plays and short stories; and literary texts that make use of multimodal techniques, for example, poetic photo narratives or short narrative and dramatic films.

### Unit content

This unit consolidates the content understandings covered in Unit 1.

This unit includes the knowledge, understandings and skills described below.

#### Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes, including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects. Grammatical elements include use of tense and development of sentence structure. Stylistic elements include use of first, second or third person narrative; development of tone; and creation of imagery
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- readers' experience of language, for example, readers' understanding of particular words, has an effect on how readers respond to literary texts.

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- when we refer to reading a text, we are referring to the meaning that we can make of a text
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- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer.

## **Producing texts**

Students:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production and describe those processes in reflecting upon their work
- produce analytical, reflective and creative texts taking into account considerations of audience, purpose and context.

## School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that needs to be read in conjunction with this syllabus.

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the Literature General Year 11 syllabus and the weighting for each assessment type.

### Assessment table – Year 11

Type of assessment	Weighting
<b>Extended written response</b> This can include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.	10%
<b>Short written response</b> This can include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.	30–40%
<b>Creative production</b> This can include writing in the three genres of poetry, prose fiction and drama, for example, poems, short stories, scripts or multimodal literary texts.	30–40%
<b>Oral</b> This can include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances, such as role play or reader's theatre.	10–20%

Teachers are required to use the assessment table to develop an assessment outline for the pair of units (or for a single unit where only one is being studied).

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least once over the year/pair of units. In the assessment outline where a single unit is being studied, each assessment type must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 1 and Unit 2.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes.

## Grading

Schools report student achievement in terms of the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The teacher prepares a ranked list and assigns the student a grade for the pair of units (or for a unit where only one unit is being studied). The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Literature General Year 11 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link on the course page of the Authority website at [www.scsa.wa.edu.au](http://www.scsa.wa.edu.au).

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.



## Appendix 1 – Grade descriptions Year 11

<b>A</b>	Demonstrates sound control of, and some experimentation with, language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some discussion and some analysis of language and language devices used in literary texts.
	Demonstrates sound control of, and some experimentation with, generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some discussion and some analysis of genre and generic conventions used in literary texts.
	Demonstrates a sound understanding of how cultural, historical and social contexts affect the reading of literary texts and the production of analytical, discursive, reflective and creative texts.
	Produces logical readings of literary texts, with supporting evidence.
	Produces written and oral work showing a sound understanding of the relationship of content to purpose and audience.
<b>B</b>	Demonstrates adequate control of language and language devices; experiments with language appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some description and some discussion of language and language devices used in literary texts.
	Demonstrates adequate control of some generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some description and some discussion of genre and generic conventions used in literary texts.
	Demonstrates adequate understanding of historical, cultural and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces adequate readings of literary texts, which draw on some supporting evidence.
	Produces written and oral work demonstrating an understanding of the relationship of content to purpose and audience.
<b>C</b>	Demonstrates some control of language and language devices appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some description of language and language devices used in literary texts.
	Demonstrates some control of generic conventions appropriate to the task, the audience and the purpose in analytical, discursive, reflective and creative responses.
	Presents some description of genre and generic conventions used in literary texts.
	Demonstrates some understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Attempts to produce readings of literary texts, with some evidence.
	Produces written and oral work showing some understanding of the relationship of content to purpose and audience.

<b>D</b>	Demonstrates very little control of language and language devices in analytical, discursive, reflective and creative responses. Presents limited description of language and language devices used in literary texts.
	Demonstrates very little control of generic conventions in analytical, discursive, reflective and creative responses. Presents limited description of genre and generic conventions used in literary texts.
	Demonstrates very little understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces unconvincing readings of literary texts, with little supporting evidence.
	Produces written and oral work showing little understanding of the relationship of content to purpose and audience.

<b>E</b>	Demonstrates inadequate control of language and language devices in analytical, discursive, reflective and creative responses. Presents very limited description of language and language devices used in literary texts.
	Demonstrates inadequate control of generic conventions in analytical, discursive, reflective and creative responses. Presents very limited description of genre and generic conventions used in literary texts.
	Demonstrates inadequate understanding of the cultural, historical and social contexts when reading literary texts and producing analytical, discursive, reflective and creative texts.
	Produces unconvincing readings of literary texts, with very little supporting evidence.
	Produces written and oral work showing very little understanding of the relationship of content to purpose and audience.

## Appendix 2 – Suggested text lists

An asterisk\* indicates an Australian writer, creator or text.

### Poetry texts

Poet's name/Editor(s)	Title of Text
Aitken, A., Boey, K. C., and Cahill, M. (Eds.)	<i>Contemporary Asian Australian Poets</i>
Bragg, Billy	
Cave, Nick *	<i>The Complete Lyrics: 1978–2006</i>
Ciuraru, Carmela (Ed.)	<i>Beat Poets</i>
Cohen, Leonard	<i>Stranger Music: Selected Poems and Songs</i>
Colmer, J., and Colmer, D. (Eds.)	<i>Pattern and Voice</i>
Davis, J., Muecke, S., Narrogin, M., and Shoemaker, A. (Eds.)*	<i>Paperbark: A Collection of Black Australian Writings</i>
Dawe, Bruce*	<i>Sometimes Gladness: Collected Poems 1954 to 2005</i>
Dylan, Bob	<i>Lyrics: 1962–2001</i>
Hamilton, E., and Livingston, J. (Eds.)*	<i>Form and Feeling (2<sup>nd</sup> ed.)</i>
Hughes, Langston	<i>The Collected Poems of Langston Hughes</i>
Jensen, D., and Granger, M. (Eds.)*	<i>Top Lines From Australian Contemporary Poets</i>
Kelly, Paul*	<i>Don't Start Me Talking: Lyrics 1984–1999</i>
Kooser, Ted	<i>Delights and Shadows</i>
Langton, Marcia*	
Lawson, Henry*	
Lennon, John	
Leonard, John (Ed.)	<i>Seven Centuries of Poetry in English</i>
Marquis, Don	<i>Archy and Mehitabel</i>
McFarlane, P., and Temple, L. (Comps.)*	<i>Blue Light, Clear Atoms (2<sup>nd</sup> ed.)</i>
Mycak, S., and Baker, C. (Eds.)*	<i>Australian Mosaic: An Anthology of Multicultural Writing</i>
Noonuccal, Oodgeroo*	
O'Connor, Mark (Ed.)*	<i>Two Centuries of Australian Poetry</i>
Patterson, Banjo*	
Roach, Archie*	
Silkin, Jon (Ed.)	<i>The Penguin Book of First World War Poetry</i>
Yu, Ouyang	

## Drama texts

Playwright	Title
Anderson, Tammy et al.*	<i>Blak Inside</i>
Balodis, Janis*	<i>Engine</i>
Barrett, Richard*	<i>The Heartbreak Kid</i>
Betzien, Angela*	<i>Hoods</i>
Beynon, Richard*	<i>A Shifting Heart</i>
Bock, Carolyn and Hopkins, Helen*	<i>The Girls in Grey</i>
Bovell, Andrew*	<i>The Secret River</i>
Chi, Jimmy*	<i>Bran Nue Dae</i>
Clarke, Rebecca*	<i>Unspoken</i>
Cribb, Reg*	<i>The Return</i>
Compton, Jennifer*	<i>Crossfire</i>
Cornelius, Patricia*	<i>Boy Overboard</i>
Davis, Jack*	<i>Honey Spot</i>
Davis, Jack*	<i>In Our Town</i>
Dean, Philip*	<i>48 Shades of Brown</i>
Di Cesare, Eva et al.*	<i>Hitler's Daughter</i>
Enright, Nick*	<i>Blackrock</i>
Enright, Nick and Monjo, Justin*	<i>Cloudstreet</i>
Enright, Nick and Clark, Terence*	<i>The Venetian Twins</i>
Frayn, Michael	<i>Noises Off</i>
Fugard, Athol	<i>People are Living There</i>
Gow, Michael*	<i>All Stops Out</i>
Gow, Michael*	<i>The Fortunes of Richard Mahony</i>
Kruckemeyer, Finegan*	<i>At Sea, Staring Up</i>
Lawler, Ray*	<i>Summer of 17<sup>th</sup> Doll</i> [Anthology title: <i>The Doll Trilogy</i> ]
Milroy, David*	<i>Windmill Baby</i> [Anthology title: <i>Contemporary Indigenous Plays</i> , Vivienne Cleven et al.]
Murray-Smith, Joanna*	<i>Bombshells</i>
O'Connell, Terence*	<i>Minefields and Miniskirts</i>
Oswald, Debra*	<i>Gary's House</i>
Parsons, Nick*	<i>Dead Heart</i>
Rankin, Scott and Purcell, Leah*	<i>Box the Pony</i>
Rayson, Hannie*	<i>Inheritance</i>
Reilly, Sean*	<i>Beautiful Words</i>
Russell, Willy	<i>Educating Rita</i>
Russell, Willy	<i>Shirley Valentine</i>
Shaw, George Bernard	<i>Pygmalion</i>
Stoppard, Tom	<i>The Real Inspector Hound</i>
Tulloch, Richard	<i>The Book of Everything</i>
Williams, Tennessee	<i>The Glass Menagerie</i>
Williams, Tennessee	<i>Cat on a Hot Tin Roof</i>
Williamson, David*	<i>The Club</i>
Winmar, Dallas*	<i>Aliwa</i>

## Prose fiction texts

Author	Title
Adams, Douglas	<i>The Hitchhiker's Guide to the Galaxy</i>
Alexandra, Belinda	<i>White Gardenia</i>
Allende, Isabel	<i>Paula</i>
Allende, Isabel	<i>The House of Spirits</i>
Angelou, Maya	<i>I Know Why the Caged Bird Sings</i>
Atwood, Margaret	<i>The Blind Assassin</i>
Baines, Richard (Ed.)*	<i>Journey Through Humour</i>
Baynton, Barbara*	<i>Bush Studies</i>
Beasley, Richard	<i>Me and Rory MacBeath</i>
Bennett, Bruce et al. (Eds.)	<i>Spectrum One</i>
Betts, A. J.*	<i>Zac and Mia</i>
Boyne, John	<i>The Boy in the Striped Pyjamas</i>
Bradbury, Ray	<i>Fahrenheit 451</i>
Brooks, Geraldine	<i>Year of Wonders</i>
Burke, J. C.*	<i>The Story of Tom Brennan</i>
Chandler, Raymond	<i>The Big Sleep</i>
Christie, Agatha	<i>Murder on the Orient Express</i>
Christopher, J.	<i>The White Mountains</i>
Conan Doyle, Arthur	<i>The Hound of the Baskervilles</i>
Cormier, Robert	<i>I Am the Cheese</i>
Cormier, Robert	<i>The Chocolate War</i>
Crew, Gary*	<i>Strange Objects</i>
Disher, Gary*	<i>Bamboo Flute</i>
Disher, Gary*	<i>The Divine Wind</i>
Drewe, Robert*	<i>The Bodysurfers</i>
Earls, Nick*	<i>48 Shades of Brown</i>
Elton, Ben	<i>Gridlock</i>
Elton, Ben	<i>Popcorn</i>
Elton, Ben	<i>Two Brothers</i>
Gardner, Scot	<i>One Dead Seagull</i>
Golding, William	<i>Lord of the Flies</i>
Green, John	<i>The Fault in our Stars</i>
Grenville, Kate*	<i>Joan Makes History</i>
Grenville, Kate*	<i>Bearded Ladies</i> (short stories)
Gwynne, Phillip*	<i>Deadly Unna</i>
Hahn, Mary Downing	<i>Mister Death's Blue-Eyed Girls</i>
Hartnett, Sonya*	<i>Sleeping Dogs</i>
Hemingway, Ernest	<i>The Old Man and the Sea</i>
Hergenhan, Laurie*	<i>The Australian Short Story</i>
Haddon, Mark	<i>The Curious Incident of the Dog in the Night-Time</i>
Hosseini, Khaled	<i>A Thousand Splendid Suns</i>
Hosseini, Khaled	<i>The Kite Runner</i>
Ishiguro, Kazuo	<i>Never Let Me Go</i>
Jackson, Shirley	<i>We Have Always Lived in the Castle</i>
James, Clive*	<i>Unreliable Memoirs</i>
James, Henry	<i>Collected Short Stories</i> (Vols 1 & 2)
Lat, Mohamad Nor Khalid	<i>Kampung Boy</i>
Lawrinson, Julia*	<i>Bye, Beautiful</i>
Le, Nam*	<i>The Boat</i>

Author	Title
Le Guin, Ursula	<i>The Left Hand of Darkness</i>
Lessing, Doris	<i>Stories</i>
Marchetta, Melina*	<i>The Piper's Son</i>
McGahan, Andrew*	<i>Praise</i>
McGahan, Andrew*	<i>The White Earth</i>
Meyer, Phillip	<i>American Rust</i>
Mitchell, Stephen	<i>Gilgamesh</i>
Morgan, Sally*	<i>My Place</i>
Nix, Garth*	<i>Sabriel</i>
Orwell, George	<i>Animal Farm</i>
Orwell, George	<i>1984</i>
Ozick, Cynthia	<i>Foreign Bodies</i>
Park, Ruth*	<i>The Harp in the South</i> [Anthology title: <i>Ruth Park's Harp in the South Novels</i> ]
Pratchett, Terry	<i>The Colour of Magic</i>
Pratchett, Terry	<i>Soul Music</i>
Rudd, Steele*	<i>On Our Selection</i>
Rushby, Pamela	<i>When the Hipchicks Went to War</i>
Stedman, M. L.	<i>The Light Between Oceans</i>
Steinbeck, John	<i>Of Mice and Men</i>
Stevenson, R. L.	<i>Dr Jekyll and Mr Hyde</i>
Tolkien, J. R. R.	<i>The Hobbit</i>
Tolkien, J. R. R.	<i>The Lord of the Rings</i>
Toltz, Steve	<i>A Fraction of the Whole</i>
Winton, Tim*	<i>An Open Swimmer</i>
Winton, Tim*	<i>Scission</i>
Winton, Tim*	<i>That Eye the Sky</i>
Wyndham, John	<i>The Chrysalids</i>
Wyndham, John	<i>The Day of the Triffids</i>
Wyndham, John	<i>The Kraken Wake</i>
Wynne-Jones, T.	<i>The Flight of Burl Crow</i>

## Multimodal literary texts

Sub genre	Title	Creator/director
Animation	<i>Howl's Moving Castle</i>	<u>Hayao Miyazaki</u>
	<i>Inanimate Alice</i>	Kate Pullinger
	<i>Persepolis</i>	Marjane Satrapi
	<i>Princess Mononoke</i>	Hayao Miyazaki
	<i>Spirited Away</i>	<u>Hayao Miyazaki</u>
	<i>The Girl Who Leaped Through Time</i>	<u>Yasutaka Tsutsui</u>
	<i>The Simpsons</i>	Matt Groening
Cartoons/Comic strips	<i>Calvin and Hobbes</i>	Bill Waterson
	<i>Life on the Edge</i>	Judy Horacek
	<i>Make Cakes Not War</i>	Judy Horacek
	<i>Peanuts</i>	Charles Shultz
	<i>The Essential Leunig: Cartoons from a Winding Path*</i>	Michael Leunig
Feature film	<i>Adaptation</i>	Spike Jonze
	<i>Annie Hall</i>	Woody Allen
	<i>A Room with a View</i>	James Ivory
	<i>All Quiet on the Western Front</i>	Lewis Milestone
	<i>American Beauty</i>	Sam Mendes
	<i>An Education</i>	Lone Scherfig
	<i>Animal Farm</i>	Joy Batchelor
	<i>Atonement</i>	Joe Wright
	<i>Barbara</i>	Christian Petzold
	<i>Being There</i>	Hal Ashby
	<i>Benjamin Button</i>	David Fincher
	<i>Black Balloon*</i>	Elissa Down
	<i>Blade Runner</i>	Ridley Scott
	<i>Blade Runner – Director's Cut or Final Cut</i>	Ridley Scott
	<i>Blood Diamond</i>	Edward Zwick
	<i>Blue Jasmine</i>	Woody Allen
	<i>Bram Stoker's Dracula</i>	Francis Ford Coppola
	<i>Cabaret</i>	Bob Fosse
	<i>Casablanca</i>	Michael Curtiz
	<i>Cat on a Hot Tin Roof</i>	Richard Brooks
	<i>Catch-22</i>	Mike Nichols
	<i>Chariots of Fire</i>	Hugh Hudson
	<i>Children of a Lesser God</i>	Randa Haines
	<i>Cinema Paradiso</i>	Guisepe Tornatore
	<i>Citizen Kane</i>	Orson Wells
	<i>City of Joy</i>	Roland Joffé
	<i>Cosi*</i>	Mark Joffe
	<i>Crouching Tiger, Hidden Dragon</i>	Ang Lee
	<i>Dead Heart*</i>	Nick Parsons
	<i>Death at a Funeral</i>	Frank Oz
	<i>Dr Strangelove</i>	Stanley Kubrick
	<i>Edward Scissorhands</i>	Tim Burton
<i>Elizabeth</i>	Shekhar Kapur	
<i>Ferris Bueller's Day Off</i>	John Hughes	

Sub genre	Title	Creator/director
	<i>Four Weddings and a Funeral</i>	Mike Newell
	<i>Gallipoli*</i>	Peter Weir
	<i>Gran Torino</i>	Clint Eastwood
	<i>Great Expectations</i>	David Lean (1946), Mike Newell (2012)
	<i>Henry V</i>	Kenneth Branagh
	<i>The Homesong Stories</i>	Tony Ayres
	<i>Hotel Rwanda</i>	Terry George
	<i>In the Name of the Father</i>	Jim Sheridan
	<i>Jane Eyre</i>	<a href="#">Cary Joji Fukunaga</a>
	<i>Japanese Story*</i>	Sue Brooks
	<i>Jedda*</i>	Charles Chauvel
	<i>Look Both Ways*</i>	Sarah Watt
	<i>Looking for Richard</i>	Al Pacino
	<i>Manhattan</i>	Woody Allen
	<i>MASH</i>	Robert Altman
	<i>Memento</i>	Christopher Nolan
	<i>Metropolis</i>	Fritz Lang
	<i>Midnight in Paris</i>	Woody Allen
	<i>Monsoon Wedding</i>	Mira Nair
	<i>Much Ado About Nothing</i>	Kenneth Branagh
	<i>My Brilliant Career*</i>	Gillian Armstrong
	<i>Ned Kelly*</i>	Tim Burstall
	<i>One Flew Over the Cuckoo's Nest</i>	Milos Forman
	<i>A Passage to India</i>	David Lean
	<i>Philadelphia</i>	Jonathan Demme
	<i>Psycho</i>	Alfred Hitchcock
	<i>Rabbit-Proof Fence*</i>	Phillip Noyce
	<i>Radiance*</i>	Rachel Perkins
	<i>Raise the Red Lantern</i>	Zhang Yimou
	<i>Ran</i>	Akira Kurosawa
	<i>Romeo and Juliet</i>	Baz Luhrmann*
	<i>Romulus, My Father*</i>	Richard Roxburgh
	<i>Run Lola Run</i>	Tom Tykwer
	<i>Samson and Delilah*</i>	Warwick Thornton
	<i>Seven Samurai</i>	Akira Kurosawa
	<i>Shane</i>	George Stevens
	<i>Skin</i>	Anthony Fabian
	<i>Slumdog Millionaire</i>	Danny Boyle
	<i>Somersault*</i>	Cate Shortland
	<i>Stranger Than Fiction</i>	Marc Forster
	<i>Ten Things I Hate About You</i>	Gil Junger
	<i>The Age of Innocence</i>	Martin Scorsese
	<i>The Artist</i>	Michel Hazanavicius
	<i>The Best Offer</i>	Giuseppe Tornatore
	<i>The Book Thief</i>	Brian Percival
	<i>The Big Sleep</i>	Howard Hawks
	<i>The Chant of Jimmy Blacksmith*</i>	Fred Schepisi
	<i>The Color Purple</i>	Steven Spielberg
	<i>The Elephant Man</i>	David Lynch



Sub genre	Title	Creator/director
	<i>The Grapes of Wrath</i>	John Ford
	<i>The Great Gatsby</i>	Baz Luhrmann*
	<i>The Hunt</i>	Thomas Vinterberg
	<i>The Last Picture Show</i>	Peter Bogdanovich
	<i>The Matrix</i>	Andy Wachowski
	<i>The Patience Stone</i>	Atiq Rahimi
	<i>The Philosophers</i>	John Huddles
	<i>The Piano</i>	Jane Campion
	<i>The Rocket</i>	Kim Mordaunt*
	<i>The Shiralee</i> *	Leslie Norman
	<i>The Sum of Us</i> *	Bruce Beresford
	<i>The Tracker</i> *	Rolf de Heer
	<i>The Truman Show</i>	Peter Weir
	<i>The Turning</i> *	Robert Connolly et al.
	<i>The Untouchables</i>	Brian De Palma
	<i>The Year My Voice Broke</i> *	John Duigan
	<i>To Kill A Mockingbird</i>	Robert Mulligan
	<i>To Rome With Love</i>	Woody Allen
	<i>Walkabout</i> *	Nicolas Roeg
	<i>What's Eating Gilbert Grape?</i>	Lasse Hallstrom
<i>Who's Afraid of Virginia Woolf</i>	Mike Nichols	
Graphic novel	<i>Coraline</i>	Neil Gaiman
	<i>Great Expectations</i>	Jen Green
	<i>Maus</i>	Art Spiegelman
	<i>Persepolis</i>	Marjane Satrapi
	<i>Skim</i>	Mariko Tamaki and Jillian Tamaki
	<i>The Graveyard Book</i>	Neil Gaiman
	<i>The Venetian's Wife</i>	Nick Bantock
	<i>V for Vendetta</i>	Alan Moore
	<i>Watchmen</i>	Alan Moore
	<i>Woolvs in the Sitee</i>	Margaret Wild*
Picture book	<i>Angel Boy</i>	Anne Curtis
	<i>Encounter</i>	Jane Yolen
	<i>Ethel and Ernest</i>	Raymond Briggs
	<i>Fox</i>	Margaret Wild*
	<i>June 29, 1999</i>	David Wiesner
	<i>Malice</i>	Chris Wooding
	<i>My Hiroshima</i>	Junko Morimoto
	<i>Requiem for a Beast</i> *	Matt Ottley
	<i>Rose Blanche</i>	Roberto Innocenti and Ian McEwan
	<i>The Anzac Tale</i>	Ruth Starke and Greg Holfield
	<i>The Arrival</i> *	Shaun Tan
	<i>The Island</i>	Armin Greder
	<i>The Rabbits</i> *	Shaun Tan
	<i>The Stranger</i>	Chris Van Allsburg
	<i>The Widow's Broom</i>	Chris Van Allsburg
	<i>The Wolf</i>	Margaret Barbalet* and Jane Tanner*
	<i>When the Wind Blows</i>	Raymond Briggs
<i>Where the Forest Meets the Sea</i> *	Jeannie Baker	

Sub genre	Title	Creator/director
	<i>Willy's Pictures</i>	Anthony Browne
	<i>Zoo</i>	Anthony Browne
Prose fiction, poetry (including song) or drama text with visuals, aurals, for example, artwork, photography, CD, video clip	<i>Brooklyn</i>	Colm Toibin
	<i>Collected Poems</i>	Fleur Adcock
	<i>Conversations with Ghosts</i>	Paul Kelly, Genevieve Lacy and James Ledger
	<i>Innuendo</i>	Queen
	<i>Noughts and Crosses</i>	Malorie Blackman
	<i>Moby Dick - A Picture Voyage</i>	Herman Melville
	<i>Songs of Innocence and Experience</i>	William Blake
	<i>The Book of Everything</i>	Guus Kuijer
	<i>The Book Thief*</i>	Markus Zusack
	<i>The Language of Oysters*</i>	Robert Adamson
	<i>The Running Man*</i>	Gerard Bauer
	<i>The Striped World*</i>	Emma Jones
<i>When God Was a Rabbit</i>	Sarah Winman	
Sitcom	<i>Black Adder</i>	Richard Curtis
	<i>Fawlty Towers</i>	John Cleese and Connie Booth
	<i>Frontline*</i>	Alex Shearer
	<i>Kath and Kim*</i>	Jane Turner and Gina Riley
	<i>Red Dwarf</i>	Grant Naylor
	<i>Seinfeld</i>	Larry David and Jerry Seinfeld
	<i>The Office</i>	Ricky Gervais and Stephen Merchant
	<i>The Many Loves of Dobie Gillis</i>	Max Shulman
	<i>We Can Be Heroes*</i>	Chris Lilley
	<i>Wodehouse Playhouse</i>	P. G. Wodehouse and David Climie
	<i>Yes, Minister</i>	Sir Antony Jay and Jonathan Lynn
Television drama	<i>Cloudstreet*</i>	Tim Winton and Ellen Fontana
	<i>Downton Abbey</i>	Julian Fellowes
	<i>Girls</i>	Lena Dunham
	<i>Hill Street Blues</i>	Steven Bochco
	<i>Homeland</i>	Howard Gordon and Alex Gansa
	<i>Mad Men</i>	Matthew Weiner
	<i>North and South</i>	David L Wolper
	<i>Northern Exposure</i>	Joshua Brand and John Falsey
	<i>Redfern Now*</i>	Jon Bell, Wayne Blair et al.
	<i>Spooks</i>	David Wolstencroft
	<i>The Circuit*</i>	Kelly Lefever
	<i>The Slap*</i>	Christos Tsiolkas
	<i>The Sopranos</i>	David Chase et al.
	<i>The Wire</i>	David Simon
<i>Wallander</i>	Philip Martin et al.	

## Appendix 3 – Glossary

This glossary is provided to enable a common understanding of some key literary terms informing this syllabus.

### **Aesthetic**

A sense of beauty or an appreciation of artistic expression. For example, some poems might be aesthetically pleasing because of their sound, rhyme and rhythm and those poems might or might not be intellectually pleasing as well, depending on the meaning readers take from them. If we appreciate the way a text has been put together, for example, its language, its style, its tone, its use or adaptation of generic conventions etc., then we are possibly focusing on the aesthetic qualities of the text. If we focus on the meaning or the theme or the ideology or our reading of the text, then we are possibly focusing on the intellectual rather than the aesthetic. Of course, many would argue that the aesthetic and the intellectual are inseparable.

### **Appreciation**

The act of discerning the quality and value of literary texts.

### **Attitude**

A stance regarding a situation, idea, character, event or issue. For example, an author or audience may be supportive of, disinterested in or antagonistic towards something or someone.

### **Audience**

The group of readers, listeners or viewers that it is presumed that the writer, or speaker is addressing. Audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience.

### **Author**

The composer or originator of a work.

### **Context**

The environment in which a text is or produced or received. Context can include the general social, historical and cultural conditions in which a text is produced or received or the specific features of its immediate environment.

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 to develop meaning. Conventions often come to be associated with particular genres.

### **Critical perspectives**

Critical perspectives are formed by students when they make meaning from literature by engaging with aspects of the text(s) studied. In the Literature General course, 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 texts, authors, readers, audiences and contexts, thereby forming their own critical perspectives. Critical perspectives can be informed by various reading practices and strategies.

### **Dialogue**

Dialogue refers to the conversation between two characters in a literary text.

Dialogue also refers to the process by which readers engage with texts over time. In the construction of meaning, readers are in a dialogue or conversation with the text.

**Discourse**

In general terms, the term, 'discourse' refers to the language or terminology used in the discussion of a subject or field of study. For example, the terms defined in this glossary belong to a literary discourse; laws about contracts belong to a legal discourse; a debate about the best ways to remove a skin cancer belongs to a medical discourse.

Within literary theory, it is argued that meaning is constructed through discourse, that nothing has any meaning outside of discourse. Every idea belongs to at least one discourse. For example, it would be reasonable to conclude that some 'nature' poems and their themes belong to a discourse of ecological sustainability. Discourses are involved in the distribution of social power; favouring different people, institutions and ideologies. For example, a discourse condoning the expansion of an empire favours some people and institutions over others; it has a very different language and ideology from a post-colonial discourse.

**Figurative language**

Word groups or 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, plays.)

**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, short stories and plays).

This Literature course uses the term 'genre' to mean prose fiction, poetry and drama. Within those genres are other genres or 'sub-genres' for example, in prose fiction: crime fiction, romance, or the epistolary novel; in drama: absurd theatre, comedy and tragedy; in poetry, forms like elegy, sonnet and ode.

**Ideology**

A system of attitudes, values, beliefs and assumptions.

**Intertextuality**

The process by which a reader makes connections between texts, for example, texts read previously and the text being read at present. Readers might see connections in terms of the representations of ideas or groups of people; in terms of the generic conventions used; in terms of the language, form or style; in terms of the ideologies promoted; or in terms of the plots or characters or themes. Some texts allude to others, sometimes directly, sometimes subtly. While reading one text, readers might notice resonances with another text. By reading intertextually, we can examine how a text might position readers by inviting them to draw on ways of thinking they have encountered in other texts.

**Language features**

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

**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.

**Marginalise**

Alienate the views of or underplay the significance of groups or individuals.

**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 or tablet; the resources and materials used in creating live theatre; the technologies involved in recording and transmitting performances). Put more simply, live theatre is a different medium from television which is a different medium from the printed page.

**Metalinguage**

Language used to discuss language (for example, language used in a literary discourse, 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**

A text that combines two or more communication modes (for example, print, image and spoken text, as in computer presentations).

**Multiple readings**

A literary text is open to interpretation, can be read in a number of ways, depending on the reading strategies that readers are employing. In that sense, because different reading strategies are being used by different readers, then multiple readings of the text are possible. For example, if the reader focuses on the representation of gender in a text then that might lead the reader to certain conclusions, for example, the text is 'politically incorrect (or correct)', 'feminist' or 'chauvinist'. Another reader might focus on class, for example, the class to which the writer belonged and the effects that had on the construction of the text; such a reading might focus on the representation of class in the text that privileges one class over another or that objects to the treatment of a class by the wider society. A third reader might focus on the writer's adherence to or adaptation of conventions of a genre; and on the writer's choice of language and the implied ideologies of that language. Three very different 'readings' of the same text might be created and each would be assessed on its merits.

A single reader might also be able to create more than one reading of a text, for example, by explaining, 'One reading of the text is that...' and 'Another reading of this text might be that...'

**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 position or vantage-point from which the events of a story seem to be observed and narrated to the reader. For example, the narrator might take the role of first or third person; omniscient or restricted in knowledge of events; and reliable or unreliable in interpreting what happens. Some texts have multiple narrators and therefore, of course, multiple narrative points of view.

**Naturalise**

If writers or texts frequently represent an idea or group of people in a certain stereotypical way then readers might assume that that's the way things are. Readers might jump to the conclusion that it is 'natural' to think of that idea in that way or for that group of people to behave that way. For example, if Australians are always represented as uneducated and loudmouthed then readers might come to expect those characteristics of Australians or Australian characters in texts. The characteristics have become 'naturalised'. When we assume that a particular representation of a group of people is 'natural' or that their behaviour is 'natural', we are probably forgetting that their behaviour is 'cultural', as in belonging to a particular culture or sub-culture and that there is nothing 'natural' about it at all. See Moon's chapter on the culture/nature binary.

**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. The term 'perspective' may also refer to the ideological perspective, the values and attitudes that the reader brings to the text; and it may refer to the reading practice or 'lens' used to read the text, for example, a feminist perspective, a post-colonial reading practice, a Marxist perspective, a psychoanalytical reading of a text.

**Point of view**

An opinion or viewpoint.

**Reading strategies/reading practices**

Reading strategies (reading practices, ways of reading) are ways readers make meaning of texts. Often a reading strategy will involve paying attention to the context of the writer, the language of the text, its generic conventions and/or the context of the reader. When a reader focuses on the representation of gender, class, race/ethnicity, cultural identity or other representations or combinations of these representations, then the reader is employing a reading strategy.

**Representation**

In literary texts, words, phrases or sentences that re-present (as opposed to 'reflect') reality. For example, we can refer to the representation of 'women' in a text; or the representation of 'love'; or the representation of 'pre-war Australia'.

**Resonances**

Aspects of texts that resound or echo for readers.

**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.

**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 English curriculum, 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.

**Discursive texts**

Texts whose primary purpose is to engage the reader in a non-fictional or expository manner but which may digress from one subject to another and which are not as formal or methodical as analytical texts. Such texts could include feature articles and journals.

**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.

**Persuasive texts**

Texts whose primary purpose is to put forward a viewpoint 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.

**Reflective texts**

Texts whose primary purpose is to reflect on texts and ideas but in a less formal way than an analytical essay. Such texts could include a series of journal entries about a literary text or a single piece reflecting on what one hoped to achieve in a creative production.

**Voice**

In the literary sense, voice can be used to refer to the nature of the voice projected in a text, for example, 'authorial voice' in a work of prose fiction, the voice of a persona in a poem or the voice of a character in a monologue.