LITERATURE

ATAR course
Year 12 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.

Contents

Rationale

The Literature ATAR course focuses on the study of literary texts and developing students as independent, innovative and creative learners and thinkers who appreciate the aesthetic use of language; evaluate perspectives and evidence; and challenge ideas and interpretations. The Literature ATAR course explores how literary texts construct representations, shape perceptions of the world and enable us to enter other worlds of the imagination. In this subject, students actively participate in the dialogue of literary analysis and the creation of imaginative and analytical texts in a range of modes, media and forms.

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

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

Aims

The set of English courses aims to develop students':

- skills in listening, speaking, reading and writing

- capacity to create texts for a range of purposes, audiences and contexts

- understanding and appreciation of different uses of language.

In addition, the Literature ATAR course aims to develop students':

- ability to respond personally, critically and imaginatively to a range of literary texts drawn from Australian and other historical, contemporary and cultural contexts and traditions

- capacity to engage with and contest complex and challenging ideas in order to form their own interpretations informed by a range of critical perspectives

- capacity to reflect critically on connections and resonances between texts.

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 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3

Unit 3 develops students' knowledge and understanding of the relationship between language, culture and identity in literary texts. Students inquire into the power of language to represent ideas, events and people, comparing these across a range of texts, contexts, modes and forms. Through critical analysis and evaluation, the values and attitudes represented in and through texts and their impact on the reader are examined. Throughout the unit, students create analytical responses that are characterised by a confident, engaging style and informed observation. In creating imaginative texts, students experiment with language, adapt forms and challenge conventions and ideas.

Unit 4

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

Each unit includes:

- a unit description – a short description of the focus of the unit

- learning outcomes – a set of statements describing the learning expected as a result of studying the unit

- unit content – the content to be taught and learned.

Organisation of content

Content descriptions in each unit in the Literature ATAR course are grouped under an organising framework that presents key aspects of learning that underpin the course. The organising framework in the Literature ATAR course is:

- Texts in contexts

- Language and textual analysis

- Creating analytical texts

- Creating imaginative texts.

The language modes

The processes of listening, speaking, reading, viewing and writing, also known as language modes, are interrelated. Classroom contexts that address particular content descriptions will necessarily draw from more than one of these modes in order to support students' effective learning. To acknowledge these interrelationships, content descriptions incorporate the processes of listening, speaking, reading (including the interpretation of visual elements in prose fiction, poetry and drama texts) and writing in an integrated and interdependent way.

Texts

Texts provide important opportunities for learning about aspects of human experience and about aesthetic appeal. 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 and plays. Teachers may use other text types, for example, feature film, documentary, critical essays, literature textbooks, literary glossaries and multimodal texts to supplement the teaching of the literary forms mentioned.

Prescribed text lists

This course has prescribed text lists (refer to the prescribed text lists on the Literature course page).

Text requirements

Over the course of a year, students must have studied texts from the prescribed lists, that is, literary texts from poetry, prose fiction and drama. Across the pair of units, students must study at least one novel.

It is also a requirement in the pair of units that students study a minimum of one Australian text: that is, one novel or play or a selection of the work of one poet or a selection of Australian short stories.

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

Numeracy

Students use numeracy in the Literature ATAR course when they practise and apply the skills of interpreting and analysing, comparing and contrasting, making connections, posing and proving arguments, making inferences and problem solving as they create and respond to a range of texts. They draw conclusions from statistical information and interpret and use quantitative data as evidence in analytical and imaginative texts.

Information and communication technology capability

There are opportunities in literature to engage with information and communication technology (ICT) through the use of digital texts and multimodal texts. In the Literature ATAR course, students discern the quality of information and ideas presented in multimodal texts. They develop understanding of the relative possibilities, limitations and consequences of using different forms of digital technologies to explore, interpret and create literary texts. They consider the effects of the use of different media on meaning and interpretation, particularly in new and emerging literary forms.

Critical and creative thinking

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

Personal and social capability

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

Ethical understanding

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

Intercultural understanding

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

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 ATAR 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 ATAR 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 texts, students are provided with opportunities to develop their understanding and appreciation of the diversity of cultures and histories of Aboriginal and Torres Strait Islander Peoples and their contribution to Australian society. The text lists for the Literature ATAR course include a selection of Aboriginal and Torres Strait Islander literature because it is often through the writings of Aboriginal authors that other perspectives of history are taught.

Asia and Australia's engagement with Asia

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

Sustainability

The Literature ATAR course provides the opportunity for the development of informed and reasoned points of view, discussion of issues, research and problem solving. In this context, teachers are encouraged to select texts and issues for discussion connected with sustainability. Through analysis of texts, students have the opportunity to research and discuss this global issue and learn the importance of respecting and valuing a wide range of world views.

Unit 3

Unit description

Unit 3 develops students' knowledge and understanding of the relationship between language, culture and identity in literary texts. Students inquire into the power of language to represent ideas, events and people, comparing these across a range of texts, contexts, modes and forms. Through critical analysis and evaluation, the values and attitudes represented in and through texts and their impact on the reader are examined. Throughout the unit, students create analytical responses that are characterised by a confident, engaging style and informed observation. In creating imaginative texts, students experiment with language, adapt forms, and challenge conventions and ideas.

Learning outcomes

By the end of this unit, students:

- understand the relationship between language and representations of culture and identity

- develop their own analytical responses by synthesising and/or challenging other interpretations

- create oral and/or written and/or multimodal texts that experiment with literary style.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2. It should be noted that Unit 3 and Unit 4 are underpinned by the understandings of the content of Unit 1 and Unit 2; candidates are therefore advised that terminology used in Unit 1 and Unit 2 may be used in Year 12 ATAR course examination questions.

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

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

- how readers are influenced to respond to their own and others' cultural experiences

- the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context

- how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs

- the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.

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

- the ways in which representations of the past allow a nation or culture to recognise itself

- how representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways of thinking and speaking) offer particular representations of the world

- the impact of the use of literary conventions and stylistic techniques

- the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas

- how reading intertextually helps readers to understand and critique representations

- the influence of the reader's context, cultural assumptions, social position and gender.

Create analytical texts, including:

- developing independent interpretations of texts supported by informed observation and close textual analysis. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, the readers' contexts and reading strategies or practices, their experiences of reading and their ways of thinking about the world

- using appropriate linguistic, stylistic and critical terminology to analyse and evaluate texts

- evaluating their own and others' ideas and readings using logic and evidence

- experimenting with different modes, media and forms.

Create imaginative texts, including:

- experimenting with content, form, style, language and medium. Writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes

- drawing on knowledge and experience of genre, literary devices and the interplay of the visual and verbal in creating new texts

- adapting literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives

- reflecting on the different ways in which form, personal style, language and content engage and position the audience.

Unit 4

Unit description

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

Learning outcomes

By the end of this unit, students:

- understand the relationship between the representation of values and ideas in texts and how they are received by audiences

- justify their own critical interpretation or reading of a text

- create oral and/or written and/or multimodal texts blending and borrowing literary conventions.

Unit content

This unit builds on the content covered in Unit 3.

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

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

- how literature represents and/or reflects cultural change and difference

- the ways in which the expectations and values of audiences shape readings of texts and perceptions of their significance; and how the social, cultural and historical spaces in which texts are produced and read mediate readings

- how texts in different literary forms, media or traditions are similar or different

- how interpretations of texts vary over time

- the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience.

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

- how ideas, values and assumptions are conveyed, that is, how the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes. Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way, literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups

- how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences

- how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations

- exploring a range of critical interpretations produced by adopting a variety of reading strategies. Multiple readings of a text are possible.

Create analytical texts, including:

- developing a creative, informed and sustained interpretation supported by close textual analysis

- using appropriate linguistic, stylistic and critical terminology to evaluate and justify interpretations of texts

- critically evaluating their own and others' justifications, evidence and interpretations/readings

- experimenting with different modes, media and forms.

Create imaginative texts, including:

- adapting medium, form, style, point of view and language

- experimenting with elements of style and voice to achieve specific effects

- manipulating literary conventions for different audiences and contexts

- reflecting on the ways in which the expectations and values of audiences might shape the created text.

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 ATAR Year 12 syllabus and the weighting for each assessment type.

Assessment table – Year 12

Type of assessment	Weighting
Extended written response 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.	15%
Short written response 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.	35%
Creative production of literary texts This can include writing in the three genres of poetry, prose fiction and drama or the production of multimodal literary texts.	10%
Oral 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 readers' theatre.	10%
Examination Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus.	30%

Teachers are required to use the assessment table to develop an assessment outline for the pair of units.

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.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. Student work submitted to demonstrate achievement should only be accepted if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.

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. 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 ATAR Year 12 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.

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.

ATAR course examination

All students enrolled in the Literature ATAR Year 12 course are required to sit the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4. It should be noted that Unit 3 and Unit 4 are underpinned by the understandings of the content of Unit 1 and Unit 2; candidates are therefore advised that terminology used in Unit 1 and Unit 2 may be used in Year 12 ATAR course examination questions. Details of the ATAR course examination are prescribed in the examination design brief on the following page.

Excerpts or whole texts used in Section One of the Literature examination will NOT be from any work of those writers (including writers within anthologies) who appear in the prescribed text lists of the Literature ATAR Year 12 syllabus.

Candidates who use the same genre (prose fiction, poetry or drama) twice as a primary reference will receive a penalty of 15% of the total marks available for the examination.

As stated in the Examination design brief, candidates who choose one of the three questions in Section 2 that makes reference to a specific genre, must write on that genre or receive a 15% penalty of the total marks available for the examination.

Literature students must ensure all texts they wish to use as primary references in the ATAR course examination appear in the Literature Prescribed Text lists. There is an examination penalty of 15% of the total available marks for the examination applied for any Section Two response that uses, as a primary reference, a text that does not appear in the Literature Prescribed Text lists. This ruling applies to the Novel, Short Story and Drama text lists. Similarly, there is an examination penalty of 15% of the total available marks for the examination applied for any Section Two response that uses, as a primary reference, poetry by a poet not listed in the Poet list within the Literature Prescribed Text lists.

Refer to the *WACE Manual* for further information.

Examination design brief – Year 12

Time allowed
Reading time before commencing work: ten minutes
Working time for paper: three hours

Permissible items
Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters
Special items: nil

SECTION	SUPPORTING INFORMATION
Section One **Response – close reading** 30% of the total examination One question Suggested working time: 60 minutes	The question requires the candidate to respond with reference to one of the provided texts or text excerpts. Three texts or text excerpts are provided, one from each genre (poetry, prose fiction and drama). Excerpts or whole texts used are **not** from any work of those writers (including writers within anthologies) who appear in the prescribed text lists. The response typically takes the form of an essay, which can be analytical, discursive or reflective.
Section Two **Extended response** 70% of the total examination Two questions from a choice of eight to ten Suggested working time: 120 minutes	The questions require the candidate to make primary reference to a different genre (poetry, prose fiction and drama) for each of the two responses. Neither response can make primary reference to the text or genre used in Section One. Three of the questions make reference to a specific genre (one to poetry, one to prose fiction and one to drama). The texts discussed as primary references must be from the prescribed text lists.

Appendix 1 – Grade descriptions Year 12

A	Demonstrates sustained control, coherence and/or inventiveness in the use of language and language features appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Critically analyses and evaluates the language and language features used in literary texts.
	Demonstrates sustained control and/or inventiveness in the use of generic conventions appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Critically analyses and evaluates the genre and generic conventions used in literary texts.
	Demonstrates a sophisticated understanding of how different contexts affect the reading of literary texts and the production of analytical, reflective and imaginative texts.
	Produces convincing readings of more complex literary texts, drawing on compelling evidence.
	Produces written, oral and/or multimodal work showing a sophisticated understanding of the relationship of content to purpose and audience.

B	Demonstrates effective control, coherence and/or inventiveness in the use of language and language features appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Produces sound analyses of language and language features used in literary texts.
	Demonstrates effective control and/or inventiveness in the use of generic conventions appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Produces sound analyses of genre and generic conventions used in literary texts.
	Demonstrates a strong understanding of how different contexts affect the reading of literary texts and the production of analytical, reflective and imaginative texts.
	Produces convincing readings of literary texts, drawing on relevant evidence.
	Produces written, oral and/or multimodal work showing a strong understanding of the relationship of content to purpose and audience.

C	Demonstrates reasonable control of, and some experimentation with, language and language features appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Presents some discussion and some analysis of language and language features used in literary texts.
	Demonstrates reasonable control of, and some experimentation with, generic conventions appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Presents some discussion and some analysis of genre and generic conventions used in literary texts.
	Demonstrates a reasonable understanding of how different contexts affect the reading of literary texts and the production of analytical, reflective and imaginative texts.
	Produces logical readings of literary texts, with supporting evidence.
	Produces written, oral and multimodal work showing a reasonable understanding of the relationship of content to purpose and audience.

D	Demonstrates limited control of language and language features; experiments with language appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Presents some description and some discussion of language and language features used in literary texts.
	Demonstrates adequate control of some generic conventions appropriate to the task, the audience and the purpose in analytical, reflective and imaginative responses. Presents some description and some discussion of genre and generic conventions used in literary texts.
	Demonstrates some understanding of different contexts when reading literary texts and producing analytical, reflective and imaginative texts.
	Produces limited readings of literary texts, drawing on limited supporting evidence.
	Produces written, oral and multimodal work showing a limited understanding of the relationship of content to purpose and audience.

E	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.

Appendix 2 – Glossary

This glossary is provided to enable a common understanding of the key terms in 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 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 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 ATAR 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.

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). A multimodal literary text is a multimodal text that is predominantly literary, for example, in its use of literary conventions, its tone or its style. A multimodal literary text could also be referred to as a literary text that is multimodal, as per the definition of 'multimodal'.

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 genre (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' 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. 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 point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles.

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.

Useful references include:

M.H. Abrams, *A Glossary of Literary Terms*

Deborah Appleman, *Critical Encounters in High School English: Teaching Literary Theory to Adolescents*

Chris Baldick, *The Concise Dictionary of Literary Terms*

Martin Gray, *A Dictionary of Literary Terms*

Jeremy Hawthorn, *A Glossary of Contemporary Literary Theory*

Brian Moon, *A Glossary of Literary Terms*

The New Princeton Encyclopaedia of Poetry and Poetics