

School administrators and Heads of Learning Area – English and teachers of English ATAR Year 11 are requested to note for 2025 the following minor syllabus changes. The syllabus is labelled ‘For teaching from 2025’.

English | ATAR Year 11 | Summary of minor syllabus changes for 2025

The content identified by ~~strike through~~ has been deleted from the syllabus and the content identified in *italics* has been revised in the syllabus for teaching from 2025.

Structure of the syllabus

Unit 2

Students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Analysis of how language and structural choices shape perspectives in and for a range of contexts is central to this unit. By responding to and creating texts in different modes ~~and media~~, students consider the interplay of imaginative, interpretive, persuasive and analytical elements in a range of texts and present their own analyses.

Texts

- media texts – newspaper articles, magazine articles, editorials, web sites, ~~CD-ROMs~~, advertisements, documentaries, photographs, diagrams

Texts can be written, spoken (dialogues, speeches, monologues, conversations, radio programs, interviews, lectures), multimodal (picture books, graphic novels, web pages, films, television programs, performances, advertisements, cartoons, music videos, computer games, maps) and in print or digital/online (books, ~~CD-ROMs~~, websites, computer games, social networking sites, email, SMS, apps).

Unit 1

Unit content

Investigate the relationships between language, context and meaning by:

- evaluating the choice of mode ~~and medium~~ in shaping the response of audiences, including digital texts.

Unit 2

Unit description

Students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Analysis of how language and structural choices shape perspectives in and for a range of contexts is central to this unit. By responding to and creating texts in different *forms*, ~~media~~, students consider the interplay of imaginative, interpretive and persuasive elements in a range of texts and present their own analyses.

Unit content

Compare texts in a variety of contexts, ~~media~~ and modes by

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Appendix 2 – Glossary

Interpretation

Interpretation is the meaning made of a text. Developing an interpretation can involve reading texts in particular ways, such as identifying ideas, issues, and themes; analysing the effects of language features, conventions of genre, text structures and stylistic features; considering the influence of context; focusing of various representations; for example, representations of gender, class or cultural identity. Different ways of reading a text can produce different interpretations. See Reading and Readings.

Language features

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

Media texts

Spoken, print, graphic or electronic communications with a public audience. They often involve numerous people in their construction and are usually shaped by the technology used in their production. The media texts studied in English courses can be found in newspapers and magazines and on television, film, radio, computer software and the internet.

Medium

The means or channel of communication such as the spoken word, print, graphics, electronic/digital forms (for example, the medium of television, the medium of newspapers and the medium of radio).

Readings

Readings are particular interpretations of a text. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader.

Alternative readings: readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text.

Dominant reading: is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision.

Resistant reading: a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading.

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Style

The culmination of distinctive qualities that distinguish/characterise a text.

Style can also be discerned across a body of work. For example, Ernest Hemmingway’s spare prose, Judith Wright’s figurative poetry, Baz Luhrmann’s opulent films. Style can also be used to describe texts produced in a period of time; for example, the Elizabethan era.

Style can be appreciated for its aesthetic qualities.

Stylistic features

The features of a text that contribute to its style. Stylistic features can include lexical choice, syntax, narrative point of view, voice, structure, lighting, composition, language patterns and language features. For example, the low key lighting in film noir, the symmetrical composition in Wes Anderson’s films or the changing syntax and voice in Flowers for Algernon by Daniel Keyes. The ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton’s stories, Wright’s poems and Luhrmann’s films as well as the works of a particular period.

Voice

Voice is the distinct personality discernible in a text. Voice is constructed through the selection of language features and stylistic features to shape audience response. Voice can represent perspectives, attitudes and values.

Texts can also contain multiple voices which represent the perspectives, attitudes and values of individuals and/or groups. Voice, in a literary sense, is the distinct personality of a piece of writing. Voice can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue. Texts often contain ‘multiple voices’. These are the views, positions, ideas and perspectives of individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response.