

School administrators and Heads of Learning Area – English and teachers of English ATAR Year 12 are requested to note for 2025 the following minor syllabus changes. The syllabus is labelled ‘For teaching from 2025’.

English | ATAR Year 12 | Summary of minor syllabus changes for 2025

The content identified by ~~strikethrough~~ 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

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

Students explore representations of themes, issues, ideas and concepts through a comparison of texts. They analyse and compare the relationships between language, genre and contexts, comparing texts within and/or across different genres and modes. Students recognise and analyse the conventions of genre in texts and consider how those conventions may assist interpretation. Students compare and evaluate the effect of different ~~media~~, forms and modes on the structure of texts and how audiences respond to them. Understanding of these concepts is demonstrated through the creation of imaginative, interpretive, persuasive and analytical responses.

Texts

Texts for the English ATAR course include literary texts (see glossary definition) and non-literary texts:

- fiction – novels, short stories, fables, fairy tales, plays, poems, song lyrics, films, television programs, comic books, computer games
- non-fiction – biographies, journals, essays, speeches, reference books, news reports, documentaries, photographs, diagrams
- media texts – newspaper articles, magazine articles, editorials, websites, ~~CD-ROMs~~, advertisements, documentaries, photographs, television programs, radio programs

Unit 3

Unit description

Students explore representations of themes, issues, ideas and concepts through a comparison of texts. They analyse and compare the relationships between language, genre and contexts, comparing texts within and/or across different genres and modes. Students recognise and analyse the conventions of genre in texts and consider how those conventions may assist interpretation. Students compare and evaluate the effect of different ~~media~~, forms and modes on the structure of texts and how audiences respond to them. Understanding of these concepts is demonstrated through the creation of imaginative, interpretive, persuasive and analytical responses.

Learning outcomes

By the end of this unit, students:

- understand relationships between texts, audiences, purposes, genres and contexts
- investigate the effects of different conventions and ~~media~~ on responses
- create oral, written and multimodal texts in a range of ~~media~~ and styles.

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Unit content

Compare and contrast distinctive features of genres by:

- analysing the techniques and conventions used in different genres, ~~media~~ and modes
- considering how the conventions of genres can be *manipulated* ~~challenged, manipulated or subverted~~
- examining how genres and their conventions have changed ~~and been adapted~~ over time.

Analyse and critically appraise how the conventions of texts influence responses, including:

- the ways language patterns can create meaning
- how expectations of genres have developed and the effect when those expectations are met or not met, ~~extended or subverted~~
- how responses to texts and genres may change over time and in different cultural contexts.
- ~~the role of the audience in making meaning.~~

Reflect on their own and others’ texts by:

- analysing and evaluating how different texts represent similar ideas in different ways
- ~~explaining how meaning changes when texts are transformed into a different genre or medium~~
- comparing and evaluating the impact of language features used in a variety of texts and genres.
- *considering the role of the audience in making meaning.*

Unit 4

Learning outcomes

- create oral, written and multimodal texts in a range of forms, ~~media~~ and styles

Unit content

Evaluate how texts offer perspectives through:

- the selection of mode, ~~medium~~, genre and type of text

Reflect on their own and others’ texts by:

- discussing and evaluating different *interpretations* ~~readings~~ of texts.

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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.~~

Style

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

Style can also be discerned across a body of work. For example, Ernest Hemingway’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.

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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.~~