



WRITING	Level 11	Level 12	Level 13	Level 14
<p>CREATING TEXTS See also overviews of Text types forms and functions for more detailed descriptions of expectations for various genres</p>	<p>Composes longer, structured and coherent examples of genres. In these texts they:</p> <ul style="list-style-type: none"> • appropriately choose the structure and feature of learning area texts according to the purpose of the text • demonstrate awareness of the audience and attempt to engage and influence through their language choices • construct developed introductory paragraphs and topic sentences that orient the reader to what is to come • include a more developed concluding paragraph • draw on examples and evidence from other sources and texts to support their opinions and begin to include bibliographies where appropriate 	<p>Constructs well-staged, longer, complex examples of genres and macro-genres. In these texts they:</p> <ul style="list-style-type: none"> • include a more complex introduction and topic sentences to clearly preview the content of the whole text and the paragraph respectively • use more formal, abstract and technical language to explore topics and issues, and to express their own opinions • select language features for particular purposes and effects, including to influence audience responses 		

GRAMMAR: Whole text level	Level 11	Level 12	Level 13	Level 14

GRAMMAR: Sentence level	Level 11	Level 12	Level 13	Level 14
SENTENCE STRUCTURES				
Simple and compound sentences fragments (no verb) sophisticated and dense (but containing only one central verb/process)	<ul style="list-style-type: none"> varies length and complexity of sentences, and uses fragments appropriately for effect: <i>Everyone is so quiet. The woman sitting across from me is wearing a black beret and seems to be fixed on looking at something on the floor. I try talking to her but no response. Nothing.</i> begins to use non-finite clauses as participant/subject: <i>Giving to someone much less fortunate than yourself is a much better way to spend your money; Seeing a ship carrying a dragon head on the prow would have petrified me</i> 		<ul style="list-style-type: none"> composes sophisticated, dense sentences with non-finite clauses as participant/subject: <i>To have school uniform as a compulsory part of a school's identity is...; Going to school is not compulsory so many children, especially girls living in fields, haven't had any education at all</i> 	<ul style="list-style-type: none"> composes sophisticated, dense simple sentences with noun groups expanded around nominalisations and one central verb/process: <i>One of the features of this chapter is the development of certain characters; The graph shows the number of Australian casualties as a result of fighting against the Japanese and the Germans in World War II</i>
Complex sentences with subordinate clauses	Crafts both compact and lengthy sentences, with challenging structures , using:		Crafts well-formed complex sentences manipulating clauses and sentence structures for precision and effect using:	
subordinating (binding) conjunctions	<ul style="list-style-type: none"> less common subordinating conjunctions mostly accurately to express complex relationships: <i>while; once; even if; even though; except for; whilst</i> 	<ul style="list-style-type: none"> less common subordinating conjunctions accurately 		

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Vocabulary	VERBS AND VERB GROUPS			
	Choosing from an increasing range of verbs and verb groups to capture nuanced meanings, and complex expressions of time and probability in order to make complex, technical and abstract meanings with greater authority and precision			
Representing different				

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Vocabulary	NOUNS AND NOUN GROUPS INCLUDING ADJECTIVES AND ADJECTIVAL PHRASES <i>Continued</i>			
embedded clauses as qualifiers	Choices of nouns and expansion of noun groups express shades of meaning and more specialised knowledge, often through more complex noun groups built around a nominalisation and/or using more precise and technical vocabulary to express abstract and discipline-specific meanings			
	Qualifiers using embedded relative clause, which may prune words assumed to be understood: <i>the children (who are) watching the advertisement at home</i> ; the money			

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	EVALUATIVE LANGUAGE			
Vocabulary	Choices of evaluative language in a range of genres effectively express and evoke delicate shades of emotions, judgements, and authoritative evaluations to impact the reader, moving to metaphor and/or nominalisation¹ to 'objectify' emotions, and moving to less emphasis on feelings and more on judgement and evaluation			
Feelings and emotions	<p>Begins to use nominalisation and more formal choices to refer to emotions: my <i>anxiety</i>; the real <i>thrill</i>; the <i>despairing</i> life of an orphan; she didn't look <i>nervous</i>; she looked <i>calm</i></p> <p>Uses a range of imagery to imply emotion: heavy <i>crying</i>; the <i>butterflies in my stomach</i></p>	<p>Uses nominalisation and more formal choices to refer to emotions more objectively: <i>gloom</i>; <i>self-pity</i>; <i>unease</i>; <i>reassurance</i>; <i>safety</i>; felt <i>terror</i>; he feared that ...; felt inspired and thrilled; petrified</p> <p>Effectively uses a range of imagery to imply emotion: sends shivers up my spine; tears start streaming down his face; his eyes are flashing from side to side; thoughts dash through my head</p>	<p>Chooses well between more vivid, evocative expressions of emotion and those that are more distant/objective as appropriate for the context and desired affect on the reader: scream in <i>agony</i>; a strong <i>sense of pride and belonging</i>; miss them dearly; relieved; <i>regrets</i>; <i>confusion</i>; <i>exhaustion</i>; <i>frustration</i>; horrified; terror; terrifying; <i>signs of aggression</i>; speechless</p>	<p>Choices combine well to evoke emotion and impact on the reader appropriate to the context, often using nominalisations in expanded noun groups: a shiver of <i>hope</i> runs down my spine; <i>lack of regret</i>; the <i>joy</i> (or <i>lack</i> thereof); unbearable <i>pain</i>; a <i>feeling</i> of national <i>pride</i>; a <i>sense</i> of <i>satisfaction</i> and <i>delight</i>; flood of <i>panic</i>; her <i>fear</i> is paralyzing; <i>paranoia</i>; overrun by <i>fear</i>; his <i>temper</i> being driven to the edge</p>
Evaluation of things	<p>Combines elements across the text to provide more detailed, elaborated appreciation of things: <i>bright but soft</i> lighting; look <i>quite unique</i>; <i>not the only clever adaption</i> foxes have; the Silk Road was very <i>valuable</i>; war was <i>important</i> in the life of the Mycenaeans</p>	<p>Begins to appreciate things in more formal and discipline-specific ways: the <i>most advanced</i> technology around; <i>terrible</i> destruction; <i>significant milestones</i>; use it for <i>constructive</i> purposes; the <i>most efficient</i> oven; it made this movie such a <i>top</i> interest; the test is <i>fair</i>; the <i>fastest</i>, <i>swiftest</i> and <i>fiercest</i> ships; it was <i>more successful/ unsuccessful</i>; the figures would be <i>more convincing</i></p>	<p>Appreciates things in more formal and discipline-specific ways: <i>poor quality/fertile</i> soil; <i>thriving</i> community; <i>well-illustrated and humorous</i>; <i>practical and long-lasting</i>; <i>up-to-date as well as interesting</i>; <i>not accurate or reliable</i>; <i>not skewed</i>; <i>valid</i> measurement; <i>strategic</i> benefit; <i>dominant</i> sea power; <i>unsanitary and unhygienic</i> conditions; its <i>usefulness</i></p> <ul style="list-style-type: none"> and/or with idiomatic metaphors: <i>outweighs</i> the harm; <i>dumping ground</i>; <i>turning point</i>; <i>defining</i> moment 	<p>Authoritatively appreciates things using formal and discipline-specific language: <i>valid science</i>; <i>accuracy</i>; <i>concise</i> and deals with matters <i>quickly and efficiently</i>; <i>blunt</i> and <i>to the point</i>; as if it was an <i>afterthought</i>; <i>light-hearted</i> and <i>satirical</i>; an <i>unusual and unwanted</i> growth; <i>biased</i>; <i>great detail</i>; many <i>facts excluded</i>; <i>vital</i> point; <i>key</i> thing; <i>best suited</i>; <i>essential</i></p> <ul style="list-style-type: none"> and/or with idiomatic metaphors: a <i>household</i> name; a <i>landmark</i> event
Judgements of people (including characters and organisations)	<p>Combines elements to provide more detailed, elaborated judgements of people: <i>awful</i>, <i>mean</i> and <i>aggressive</i> person who <i>hates children</i>; <i>very calm</i>, <i>peaceful</i> and <i>understanding</i>; <i>attractive</i> person who is <i>enjoyable to be around</i></p>	<p>Choices explicitly express judgements: <i>nothing but a nuisance</i>; very intelligent; better socialised; more independent; great ship building skills</p> <ul style="list-style-type: none"> and imply judgements of people: never purposely hurt anyone; sympathetically; fought with all their <i>might</i>; never show <i>mercy</i> or <i>forgiveness</i>; politely; lovingly 	<p>Judges:</p> <ul style="list-style-type: none"> explicitly through more formal, objective language: ;Ø q 	

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Vocabulary	EVALUATIVE LANGUAGE <i>Continued</i>			
Varying the intensity	Choices of evaluative language in a range of genres effectively express and evoke delicate shades of emotions, judgements, and authoritative evaluations to impact the reader, moving to metaphor and/or nominalisation to 'objectify' emotions, and moving to less emphasis on feelings and more on judgement and evaluation			