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Secondary-Tertiary Nexus

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Australian University Heads of English (AUHE)
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This paper presents preliminary information on the secondary-tertiary nexus in relation to subject English before proposing strategies and a timeline for further gathering of information. It introduces a project from the University of Tasmania which aims to analyze the relationship between secondary and tertiary English study, and to develop strategies for building relationships between teachers of English in the two sectors.

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AUHE SECONDARY-TERTIARY NEXUS WORKING GROUP

This working group was formed at the inaugural AUHE meeting at the University of Western Sydney in December 2012 to consider the need to gather and disseminate information regarding the secondary-tertiary nexus in the teaching of English. This need emerged in response to:

- Awareness there are differences between state and territory curricula. Whilst the promised national curriculum will go some way to addressing this, it is possible that local variations will remain;
- Awareness that there is an exchange between secondary and tertiary English programs, secondary schools supplying students to universities and universities in turn training teachers in English, but no formal channels for the exchange of advice or information;
- The desirability of disseminating effectively to university teachers of English up-to-date and accurate information about the aims, approaches and outcomes of secondary English in its various forms;
- The desirability of being able to work from clearly identified bases in developing curriculum for first-year students, and offering plausible advice about the nature and benefits of advanced subjects for teacher preparation.

In terms of trends, a retreat from a theory-driven basis for English is in evidence. It is also clear that the concepts and categories which structure research and teaching at the tertiary level are not used in Secondary English to any large extent or in any systematic way, with the possible exception of the ACT in which the 'unit-based' model structure mimics both the terminology and structure of tertiary study. The highly localized versions of English evident in each state or territory (or school, in the case of Queensland), the rapid rate of change, and the dominance of thematic vision over disciplinary paradigm in framing syllabuses makes this a particularly challenging area. In response to these challenges, the brief of this Working Party has been to

- identify and develop basic knowledge about the secondary-tertiary nexus - in particular, the structure of final-year English in each state and territory, and building on the Tasmanian pilot, *Teaching English in Tasmania: Community of Practice*;
- disseminate that knowledge (via a report available on the AUHE website);
- use that research to develop and amplify connections between secondary and tertiary teachers of English; and
- identify topics and strategies for further research.

This report offers information regarding point one, suggests publication of this report on the AUHE website as a first step in point two, and signals the need for a systematic approach to meet the challenges offered by points three and four.

DEFINING ENGLISH

ADJACENT DISCIPLINES

‘English’ in secondary schools is now very broad-based, and fragmented across various subject groups including linguistics, media studies, cinema etc. In universities, ‘English’ is more closely tied to text-based analysis; linguistics is a different discipline altogether while cinema studies, cultural studies, media studies etc. are also separate disciplines. Thus English students from secondary school could go in a number of different directions if they chose to pursue the discipline as they have understood it at school. Those directions reflect the underpinnings of secondary English in areas like:

a. Cultural Studies

The emergence of cultural studies as a stand-alone discipline in the 1990s had a significant impact on the content of secondary English. The predominance of ‘critical literacy’, particularly in Queensland but also felt in New South Wales, argued for forms of ‘English’ which taught reading practices grounded in a refusal of ‘dominant ideologies’. In practice, this often amounted to a formulaic reiteration of concerns about class, race or gender, with little attention to historical specificity, or the strategies which might have made such positions more or less nuanced depending on the text.

b. Screen Studies/Film Studies/Television Studies/Media Studies

Film, television and other media are now routinely included in secondary curricula under the English rubric, although different jurisdictions do this differently.

c. Creative Writing

Creative Writing is an element of some advanced English subjects. The survey of first-year students conducted at the University of Tasmania revealed that a significant proportion of students enrolling in tertiary English wanted to become a creative writer.

d. Linguistics

Structural functional linguistics (SFL), grounded in the work of M.A.K. Halliday, has provided the foundation for analytic work with text. This influence is not always explicit in curriculum documents, nor is the specific conceptual influence always clear. SFL has largely but not completely superseded the hybrid Leavisite/New Critical, thence ‘personal growth’ models which animated secondary English up until the 1970s, but has also in some senses has hybridized with the Foucault-inspired ‘critical literacy’. In practice, key tools of analysis remain ‘theme’ and ‘word choice’, the latter deriving from older structuralist paradigms.

QUESTIONS FOR STATE AND TERRITORY REPRESENTATIVES

In order to identify differences and develop a snapshot (or album) of secondary English, representatives were asked to provide the following information

1. Of those who complete high school, approximately what number and what proportion of students completes an English studies subject, and is an English subject compulsory?
2. What English subjects are offered in the final two years of high school?
3. How are those subjects characterised in terms of aspiration (e.g. basic, advanced, etc.)?
4. An overview of what kinds of questions are asked of texts in those subjects;
5. A brief overview of the institutional and intellectual parameters by which answers are supplied.

AUSTRALIAN CAPITAL TERRITORY

Controlling Body Board of Senior Secondary Studies (BOSSS) @ <http://www.bsss.act.edu.au/>

Assessment and qualification school-based, externally moderated; ACT Year 12 certificate.

Subjects English A/M, English T, as well as ESL and Essential English (non-tertiary). Nearly all students who completed year 12 in the ACT in 2013 did a subject in English. Courses are taught and assessment is completed by unit. School subjects range in size from two to eight units. Each unit is equivalent to 55 hours of timetabled class time. Subjects are categorized as 'T' (for tertiary) if they can be used for tertiary entrance.

WHAT DOES 'ENGLISH' MEAN IN THE ACT?

The rubric for English T in the ACT (at <https://www.qcaa.qld.edu.au/11703.html>) describes the subject and its goals this way – perhaps the most distinctive feature lies in the first sentence, although 'read, listen and view a wide range of texts' (first dot point) is more capacious:

English is the study of language. The central focus of the subject is the interpretation and contextual analysis of a diverse range of texts and the way in which language works within them to create meaning. In English, students develop the skills of critical analysis and apply them to texts in both historical and cultural contexts. Students explore language forms and investigate the relationship between language and meaning. The successful completion of a course of study in English empowers students to become articulate, confident and multi-literate communicators who are capable of interpreting their world from a variety of perspectives and making productive contributions to society.

... The study of English fosters critical thinking, imagination, creativity and independent thought. These skills are used to analyse problems, experiment with possible approaches and solutions, and synthesise findings. English develops communication

skills so that students become proficient at using language for a wide range of purposes and with a strong awareness of audience. ... All courses based on this Course Framework should enable students to:

- read, listen to and view a wide range of texts;
- develop analytical skills;
- challenge and extend their understanding of language, themselves and the world around them;
- understand that meaning arises from the interplay between text and context, including an appreciation of the author’s apparent purpose, the formal features of the text, and the audience’s perspective;
- communicate effectively, creatively and critically for different purposes;
- achieve competence in the technically correct use of the English language in meeting the demands of further study, the workplace, and student needs and interests.

NEW SOUTH WALES

Controlling Body Board of Studies, Teaching, and Educational Standards (**BOSTES**) @ <http://www.boardofstudies.nsw.edu.au/>

Assessment and qualification Higher School Certificate (school-based assessment + external exam). Students who complete eligible subjects are awarded an Australian Tertiary Admission Rank (ATAR).

Subjects

- English ESL -
- English Studies
- English Standard
- English Advanced (also known as 2-unit English)
- English Extension 1 (also known as 3-unit)
- English Extension 2 (also known as 4-unit). English Extension 2 is scaffolded on English Advanced and English Extension 1, that is, everyone who takes English Extension 2 must take the other two subjects.

WHAT DOES ‘ENGLISH’ MEAN IN NSW?

The rubric for English Standard says that by studying English,

students come to understand the complexity of meaning, to compose and respond to texts according to their form, content, purpose and audience, and to appreciate the personal, social, historical, cultural and workplace contexts that produce and value them. Students reflect on their reading and learning and understand that these processes are shaped by the contexts in which they respond to and compose texts.

Students must study at least three of prose fiction, drama, poetry, non-fiction, and film/ media/multi-media. The English Stage Six syllabus for 2015-2018 (at http://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/english-prescriptions-

2015-20.pdf) prescribes areas of study, electives, and texts, but does so in terms of themes rather than theoretical or critical concepts, or groupings of texts. For example students in English ESL, English Standard and English Advanced do an Area of Study – for 2015, ‘Discovery’ – which traces this prescribed concept through the following texts: *Wrack* (James Bradley), *The Awakening* (Kate Chopin), *Swallow the Air* (Tara June Winch), *A Short History of Everything* (Bill Bryson) and *The Motorcycle Diaries* (Che Guevara) are the prose options. The drama, film, or Shakespeare texts are *The Tempest*, Michael Gow’s *Away*, Ang Lee’s *Life of Pi* and Jane Harrison’s *Rainbow’s End*. The poets to be studied are Robert Frost, Robert Gray, and Rosemary Dobson while media texts are Nasht’s *Frank Hurley* and episodes from *Go Back to Where You Came From*. The syllabus notes that

In the Area of Study, students explore and examine relationships between language and text, and interrelationships among texts. They examine closely the individual qualities of texts while considering the texts’ relationships to the wider context of the Area of Study. They synthesise ideas to clarify meaning and develop new meanings. They take into account whether aspects such as context, purpose and register, text structures, stylistic features, grammatical features and vocabulary are appropriate to the particular text

The syllabus also requires students to complete electives. Module A, ‘Experience through Language’, requires students to explore the uses of a particular aspect of language. Module B, ‘Close Study of Text’ involves close reading of a text (any genre or form) while Module C, Texts and Society, ‘requires students to explore and analyse texts used in a specific situation’. Students need to have a text of their own choosing to compare to the set text. What was a more theoretical syllabus in 1999 has been watered down. Form is mentioned in every C module description; ‘theme’ has been replaced by the word ‘values’. Shakespeare is compulsory for Advanced. There is no compulsion to look at different periods or, say, Australian texts.

QUEENSLAND

Controlling Body Queensland Curriculum and Assessment Authority (QCAA) @ <https://www.qcaa.qld.edu.au/>

Assessment and Qualification school based, externally moderated;

Subjects

Garry Collins, President of the English Teachers Association of Queensland, advises that

Queensland currently has ‘Authority subjects – English, English Extension and English for ESL Learners, and 2 authority registered subjects – English Communication and Functional English. ‘Authority subjects’ are based on syllabuses that have been approved and issued by the QCCA. ... The bulk of students, and certainly those aspiring to tertiary study, take the mainstream Authority English while students who have encountered difficulty in the subject up to Year 10 would be expected to take English Communication. A trend that seems to have developed ... is that some schools are

directing more of their senior students into English Communication instead of Authority English.

The 2012 numbers were

English	Year 11	36743
	Year 12	34971
English Extension:	Year 11	20
	Year 12	571
English for ESL Learners:	Year 11	599
	Year 12	497
English Communication:	Year 11	16573
	Year 12	15311
Functional English:	Year 11	77
	Year 12	95

WHAT DOES 'ENGLISH' MEAN IN QUEENSLAND?

The rubric for 'English', the most commonly taken subject, is described in the following way in the syllabus documents (at <https://www.qcaa.qld.edu.au/11703.html>):

Australia is a linguistically diverse country, with Standard Australian English language. In the senior years, the subject English focuses on the study of language and texts. Students focus on developing their understanding of English and how to use it accurately, appropriately and effectively for a variety of purposes and different audiences. English offers students opportunities to enjoy language and be empowered as purposeful, creative and critical language users who understand how texts can convey and transform personal and cultural perspectives.

In English, students learn how language use varies according to context, purpose, audience, content, modes and mediums and how to use it appropriately, effectively and accurately for a variety of purposes. Students engage with texts through reading, viewing and listening, and create texts through writing and speaking/signing. A course in English must provide students with opportunities to explore and experiment with various non-literary texts that are written, spoken/signed, digital and multimodal. The subject also provides students with opportunities to develop higher-order thinking skills through the analysis, evaluation and creation of varied literary and non-literary texts. Students have opportunities to engage with language and texts through a range of teaching and learning experiences to foster:

- the skills that enable use and control of language across a range of texts and genres;
- cultural heritage and a sense of the historical and cultural traditions that lead to particular works and authors being highly valued;
- awareness of how students' personal attitudes and beliefs relate to those operating in their society and the use of this understanding to explore individual understandings and relationships with the world through text studies [sic].
- understanding how texts reflect or challenge cultural and social perspectives, representations and ways of thinking, and why texts sometimes generate different understandings.

The Assessment section of the syllabus provides details of the sorts of tasks that students are required to complete. Some specific details of the items that have to be included in folios of work submitted for moderation are:

The three written tasks in the verification folio must include these text categories:

- one expository text
- one imaginative text
- one persuasive or reflective text suitable for a public audience.

All tasks should be carefully contextualised in terms of purpose and audience. Schools should consider how subject matter and instrument demands support the principle of increasing complexity of challenge.

The current (2010) Authority English syllabus was intended to accommodate a range of approaches and there was a political context around the review of the previous (2002) version which was deemed to have too much emphasis on ‘critical literacy’. The objectives of the 2010 syllabus are given in an appendix.

SOUTH AUSTRALIA

Controlling Body South Australian Curriculum Standards and Accountability (**SACSA**) at http://www.sacsa.sa.edu.au/index_fsrc.asp?t=Home The South Australian entity takes responsibility for the education of children from ‘birth to Year 12’.

Assessment and Qualification mix of school-based and external; English is listed as a ‘Literacy’ component of the South Australian Certificate of Education (SACE) and is a compulsory subject in Stage 1 and or 2 for students wishing to complete their SACE.

Subjects

- (1) English Studies (the only component with an exam)
- (2) English Communications
- (3) English Pathways

As a rough guide to **numbers**, for the 2013 exam participants, 1,846 students sat the English Studies exam, compared to Maths (4,000), Biology (3,215), Physical Education (2,340), Chemistry (2,148), Physics (2,132) and Psychology (1,954). The difficulty in determining exact numbers comes down to the fact that English is split into three streams. Students receive a final grade from A to E for each Stage 1 subject (Stage 1= Year 11); and A+ to E for Stage 2 (Stage 2 = Yr 12/final year). Students must get a grade of C or better for Stage 1 and a C- or better for Stage 2. English may be taken as a 10-credit subject or 20-credit subject at Stage 1, or as a 20-credit subject at Stage 2.

Literacy is broken into two main areas: English Communications (10 or 20 credits at Stage 2/Yr 12) or English Studies (20 learning credits at Stage 2/Yr 12). Students who complete 20 learning credits of Stage 1 English, or Stage 2 English Communications or English Studies with a C- grade or better meet the SACE Literacy requirements. This compares to a minimum of 10 learning credits for Mathematics topics. All Stage 2 subjects have a 30% external assessment.

WHAT DOES 'ENGLISH' MEAN IN SOUTH AUSTRALIA?

Anecdotally, English Studies is seen as the more traditional English topic area, whereas English Communication is the new(er) kid on the block. English Studies continues to resemble the style of English topic done in the early 1980s. Here is a brief description:

English Studies (Stage 2): Content and Assessment: 'Students read a range of extended texts and a number of shorter texts. They analyse texts from a variety of contexts, including the past, the present, and everyday experience. English Studies focusses on the skills and strategies of critical thinking needed to interpret texts.'

The rubric for English (at http://www.sacsa.sa.edu.au/index_fsrc.asp?t=LA) offers the following overview:

Students in the Senior Years analyse complex local and global issues and ideas, and identify underlying assumptions and different perspectives when listening to a range of spoken texts. [KC1] They explore moral, psychological and philosophical issues as they listen and respond to texts. They speak confidently and articulately in class and in community interactions in peer and work contexts. The ability to justify points of view, to assert opinions, and to develop alternative solutions when speaking assists Senior Years students in their powerful use of language in influencing local and global audiences. [KC2] They perform texts such as plays, recitations and drama and critically examine audience expectations. [KC2] Spoken texts relevant to the world of work are an integral part of the listening and speaking environment of Senior Years study.

Students in the Senior Years critically read and view texts which include multiple perspectives, in understanding diverse social and cultural views of the world and of possible futures. At this stage students read and view texts of varying length and formality, and from different eras and cultures. Media texts are an integral part of students' lives, and they critically read and view texts such as news reports, speeches, websites, magazines and films more critically and analytically.

In the Senior Years students write effectively using a range of texts to communicate detailed information and different perspectives about issues. [KC2] They convey ideas, feelings and opinions expressively as they conceptualise connections between self and the social, cultural and political context. Students in the Senior Years produce sophisticated and coherent texts using a range of digital and electronic technologies, such as word processors, electronic mail, animation, bulletin boards, computer chat lines and information networks. [KC7] Students plan and compose texts with complex topics, abstract and articulate ideas, and vivid language. They produce texts such as formal letters, reports, multimedia presentations, reviews and arguments.

English Communications (Stage 2)

Students learn to recognize the conventions of different text types for different purposes, audiences, and contexts. They use this learning in comprising their own texts and in commenting on texts they read.

English Communications students do the following activities: text study; text production study; communication study (mass media communication; personal communication; business communication; computer-mediated communication;

advertising); filmmaking; Interacting (e.g. conducting an interview; conducting a survey); Investigating; Language; Multimedia Web Authoring; Oral language' Workplace writing; writing for publication.

Literature

The *Literature Study Design* document says that 'Students learn to understand that texts are constructions, to consider the complexity of language and to recognise the influence of contexts and form. The study of literature encourages independent and critical thinking in students' analytical and creative responses to texts, which will assist students in the workforce and in future academic study'. **Assessment** is based on: analysis of how meaning changes when the form of a text changes; interpretation of the views and values of a text in terms of the ideas, social conventions and beliefs that the text appears to endorse, challenge or leave unquestioned ('critical literacy'); evaluation of the views of a text in relation to the reader.

TASMANIA

Controlling Body Tasmanian Qualifications Authority (**TQA**) at www.tqa.tas.gov.au

Assessment and Qualification Tasmanian Certificate of Education

Subjects English Applied, English Communications, English Writing, English as a Second Language, EAL/D TQA 1, EAL/D TQA 2, English - Foundation, English Literature, Essential Skills - Reading & Writing and Practical English.

Dr Lisa Fletcher at the University of Tasmania has been running a pilot program on the transition from secondary to university English. The project was implicitly aimed at discerning and reconciling differences in the ways in which the subject is approached by teachers and academics. A story about the project, is here: http://eprints.utas.edu.au/17279/1/EduTATE_Issue_8_Feb_2013.pdf

WHAT DOES 'ENGLISH' MEAN IN TASMANIA?

Details of English subjects are available at <http://www.tqa.tas.gov.au/2596>:

English Literature focuses on the study of literary texts, 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. English Literature explores how literary texts shape perceptions of the world and enable us to enter other worlds of the imagination. In this course learners actively participate in the dialogue and detail of literary analysis and the creation of imaginative and analytical texts in a range of modes, mediums and forms.

Learners 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.

Learners 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 personal preference and texts, authors, audiences and contexts as they explore ideas, concepts, attitudes and values.

Modules for study (up to 2018) are two of 'Love', 'Loss', and 'Journey'. Each module has a single work by six writers— e.g., poems for 'Journey' include Chaucer's Prologue from *The Canterbury Tales*, Tennyson's 'Ulysses', Eliot's 'The Journey of the Magi', Dickinson's 'because I could not stop for death', Slessor's 'Beach Burial' and Day's 'The Ship'. For 2015 students will study 'Loss' and 'Journey', the poems for 'Loss' being by Shakespeare, Jonson, Tennyson, Emily Brontë, Harwood or McAuley, and Oodgeroo Noonuccal.

VICTORIA

Controlling Body Victorian Curriculum and Assessment Authority (**VCAA**), at <http://www.vcaa.vic.edu.au/Pages/index.aspx>

Assessment and Qualification The Victorian Certificate of Education (VCE) is

Subjects The VCE includes the subjects 'English Language', 'Texts and Traditions', and assessment is 50% school based and 50% external examination.

WHAT DOES 'ENGLISH' MEAN IN VICTORIA?

The rubric for English language (offered in the 'Study Design' document available at <http://www.vcaa.vic.edu.au/Pages/vce/studies/englishlanguage/englangindex.aspx>) offers this account of the subject:

VCE English Language explores the ways in which language is used by individuals and groups and reflects our thinking and values. Learning about language helps us to understand ourselves, the groups with which we identify, and the society we inhabit. English Language builds on students' previous learning about the conventions and codes used by speakers and writers of English. Informed by the discipline of linguistics, it provides students with metalinguistic tools to understand and analyse language use, variation and change. Students studying English Language understand that uses and interpretations of language are nuanced and complex, rather than being a series of fixed conventions. Students come to understand how people use spoken and written English to communicate, to think and innovate, to construct identities, to build and interrogate attitudes and assumptions, and to create and disrupt social cohesion. The study of English Language enables students to understand the structures, features and discourses of written and spoken texts. It promotes systematic and objective deconstruction of language in use.

The subject has four areas: language and communication; language change; language variation and social purpose; and language variation and identity. In terms of outcomes, the emphasis is again framed in terms of the discipline of Linguistics, although this perhaps does not confirm to academic usage of the term:

In this study students read widely in order to develop their analytical skills and understanding of linguistics. Students are expected to study a range of texts, including

publications and public commentary about language in print and multimodal form. Students also observe and discuss contemporary language in use, as well as consider a range of historical and contemporary written and spoken texts.

The Victorian documents are unique in providing what is named as a ‘metalanguage’ for the study of texts, and in identifying Linguistics as the foundational discipline:

Each of the English Language units requires students to understand linguistic concepts and use metalanguage appropriately to describe and analyse language in an objective and a systematic way. Metalanguage underpins the key knowledge and key skills and provides students with the means to discuss elements of linguistic study. The subsystems of language are the essential organising tools with which students become familiar:

- phonetics and phonology (the study of the sounds of language);
- morphology and lexicology (the study of the structure or forms of words);
- syntax (the study of how words are combined into sentences);
- semantics (the study of meaning in language); and
- discourse (the study of how written and spoken texts of two or more sentences are organised).

The subject ‘Texts and Traditions’ focuses on religious texts, which ‘equips students to come to a deeper understanding of the relationship between religious traditions and the written texts which grow from and shape the traditions’ (Study Design document).

WESTERN AUSTRALIA

Controlling Body School Curriculum and Standards Authority (SCSA) at <http://www.scsa.wa.edu.au/>

Assessment and Qualification West Australian Certificate of Education (WACE), which runs subjects designated stages one to four, with four being the most difficult, and stages three and four being appropriate for tertiary preparation in that subject area. Assessment is 50% school based and 50% external exam based.

Subjects Stage one English specifies use of the following texts: informational texts, reports, workplace documents, novel, short story, advertisements and, for visual texts, multimedia texts, film, oral texts and advertisements. Stage three English specifies the study of: novel, short story, discursive and didactic essays including feature articles, speeches, expository texts, drama script, still images associated with written texts, along with film and still images. Stage two English uses a mix of these texts.

WHAT DOES ‘ENGLISH’ MEAN IN WESTERN AUSTRALIA?

The generic rubric for English subjects at all stages is described at the SCSA website, http://www.scsa.wa.edu.au/internet/Senior_Secondary/Courses/WACE_Courses/English)

Language plays a central role in human life: it provides a vehicle for communication, a tool for thinking, a means of creativity and a source of pleasure. In the English course, through the use of oral, written and visual communication texts, students examine the relationship between language and power, and learn how to become competent, reflective, adaptable and critical users of language. Students learn about the English language, how it works and how to use it effectively.

The syllabus for English categorises outcomes of subjects in terms of four areas of achievement: ‘Listening and Speaking’, ‘Viewing’, ‘Reading’ and ‘Writing’. Part of the ‘rationale’ for English is explained as follows:

Students learn the conventions of English language to communicate ideas, feelings and attitudes and interact with others; to cope with increasingly complex communication demands; to explore and develop ideas, and access an increasing range of knowledge and ways of thinking. These conventions include written conventions ranging from hand writing, spelling, punctuation and grammar through to the more complex conventions of form, genre and register; oral conventions associated with different purposes, contexts and audiences; and conventions associated with the presentation of information, ideas and entertainment in the mass media, new information technologies and literature. Students learn to use these conventions to communicate ideas, feelings and attitudes and interact with others; to cope with increasingly complex communication demands; to explore and develop ideas, and access an increasing range of knowledge and ways of thinking.

REFLECTIONS ON FINDINGS

The survey reveals considerable volatility within, and differences between, approaches to teaching English in the states and territories. There is little consistency whether considered in terms of the kinds of texts that are studied; the paradigms used to select those texts; the methods that are used to study those texts; or the kinds of outcomes that are expected. Few documents give any explicit guidance to teachers in regard to the kind of reading practices which should be taught, the scholarly paradigms underlying those practices, or the educational rationale for selecting them. Rather, the conceptual and scholarly grounding of curriculum documents remain implicit.

The documents outline skills in general terms, using either instrumentalist, humanist, or linguistic or, more often, a mix of these. Thus achievement in English is conceived in terms of the development of general skills applicable in any subject area (mainly reading and writing); the development of character or what might loosely be termed ‘emotional intelligence’; and/or the development of the capacity for social and cultural critique. Aside from these over-arching statements, content is conceived in terms of set texts, although not all documents set out principles for the selection of texts. Those that do tend to reflect concerns about generic variety and the need to give adequate consideration to non-literary works. Whilst the benefits of studying English are promoted, there is little to signal

1. what kinds of questions might usefully be asked of texts in order to generate more sophisticated understandings of them (interpretive strategies), or

2. where and how to find secondary information to amplify students' understandings (research)
3. how to develop arguments about texts (selection of evidence and development of arguments in written or spoken responses)

RESEARCH ON THE SECONDARY-TERTIARY NEXUS

Whilst there have been studies of secondary education and tertiary education, there is little research on the transition of students between these zones. Such a project is underway in Tasmania, under the direction of Dr Lisa Fletcher. However, it should be noted that the relative geographical and institutional containment of Tasmania make this an easier site to research. Given the range, volatility and complexity of curriculum documents and testing regimes, and the inevitable gaps between such documents and actual classroom practice, the mapping of secondary English on a national scale, in order to better understand how academics might prepare for incoming students and build on capacities developed during school study, offers a significant challenge.

Other academic disciplines in Australia, notably History, have been active in analyzing the relationship between secondary and tertiary versions of the discipline. Two notable findings were that university students tended to retain the understanding of historical method and disciplinary practice developed during school studies, and, that these understandings differed considerably from those of tertiary teachers. In English, methodological variety, differences in critical and disciplinary terminology, and the proximity of a range of disciplines mean wide variation in aims, activities, and assessments which fall under the rubric of 'English'. It is clear that these variations in 'constituency' mean that universities need to take account of *local* conditions in thinking through the secondary-tertiary nexus. In some cases with a relatively narrow base and a small number of tertiary institutions – notably in the ACT, Tasmania and perhaps South Australia and Western Australia – mapping the secondary environment is more straightforward.

The question arises as to the goal of such mapping:

- Is it to build better knowledge of and relations with secondary schools (a key principle of the Tasmania project)?
- Is it to provide universities with more detailed and more accurate knowledge as to the kinds of knowledge and expectations held by incoming students, so as to better tailor first-year subjects to those students?
- Is it to better prepare students for *teaching* such subjects, i.e. potentially to reshape various elements of the tertiary curriculum, given that the present gap between secondary and tertiary versions of the discipline suggest that this preparation is not currently being optimized, although many students doing English majors cite teaching preparation as a career goal?
- Is it to encourage academics to think more specifically and more effectively about the contribution they might make to the structure, purpose and content of secondary English curricula?

PROJECT POSSIBILITIES

Notwithstanding the obvious logistical challenges, which in turn imply the need for serious and sustained funding, the committee believes that a research project would be valuable. Such a project has the potential to create a broadly-based and professionally informed mechanism for examining and reflecting on the state of the discipline as it relates to teacher preparation and tertiary curriculum, as well as developing arguments and methods for how it might be taught in the future. Such a project could also seek to develop and enhance the capacity to articulate to students and to secondary teachers the similarities and differences between pedagogical aims, teaching methods, subject outcomes, and principles for determining these, at each stage. The research would sensibly have at least two stages, preferably three:

1. the discernment of such principles as they were currently implicit in the various state and territory curriculum documents;
2. the refinement and articulation of these principles as they might affect the transition from secondary to tertiary study;
3. the development of new knowledge on how to optimize the transition, along with English studies at both secondary and tertiary levels.

The operation of such a project, carefully managed in conjunction with the AATE (Australian Association of Teachers of English) could enhance the visibility of tertiary English and strengthen the relationship between teachers of English at secondary and tertiary level. In conjunction with the AUHE Working Party on Teaching and Learning Outcomes, such a project would help to promote English as a Humanities discipline in schools and universities in Australia. Such a project would enable the discipline to communicate the value of English to prospective and continuing students, the community, and government in an environment in which the usefulness of an Arts/Humanities education in secondary and in tertiary education is under scrutiny. It could also usefully foreground questions of equity and access as they pertained to curriculum design and implementation. These are prominent in the documents of some states (e.g. WA) but not in others.

FUNDING

The federal Office of Learning and Teaching (OLT), which aims to support ‘change in higher education institutions for the enhancement of learning and teaching’, is the obvious source from which seek funding but such a project would need to focus on transformation in the tertiary sector. The office has four categories of program: [Seed Grants](#) (up to \$40 000, due 22 June 2015); [Innovation and Development Grants](#) (same due date); [Extension Grants](#) and [Strategic Priority Commissioned Projects](#). The priorities for 2015 are Academic standards; Assessing equivalence of qualifications and learning outcomes; Assessment and promotion of student learning (selected topics); Curriculum design (selected topics); Employability skills; Improving institutional pathways across higher education; Improving access to and outcomes in higher education for Aboriginal and Torres Strait Islander people; The contemporary PhD. One key item for discussion is the viability of a proposal, given these rubrics, and the possibility of developing a ‘Strategic Priority Project’.

APPENDIX 1: ACT UNITS – ENGLISH A/M (NON-TERTIARY)

Images of Australia and Gender Issues
Film, Television and Contemporary Issues
Heroes and the Journey
Real Life Stories and Images of War
Advertising and Gender Issues
Communication and Contemporary Issues
Science Fiction and Film and Television
Children’s Literature and Heroes
Images of Australia and Advertising
Communication, Print and Multimedia Texts
Print, Multimedia, Film and Write your way
Contemporary Issues and Communication
Reading for Enjoyment and write you way
North American Texts
Film, Television and Popular Music
Suspense and Short Stories
Contemporary Issues and Short Stories
Short Stories and Science Fiction
The Journey and Reading for Enjoyment
Advertising
Children’s Literature
Communicate with Confidence
Contemporary Issues & Fantastical Worlds
Contemporary Issues
Fantasy
Film and Television
Heroes
Images of Australia
Images of Sport
Images of War
Popular Music
P-Plate English
Print and Multimedia Texts
Reading for Enjoyment
A Study of Short Texts
Real Life Stories
Science Fiction
Short Stories
Suspense
The Journey
Understanding Gender Issues
Write Your Way
Australian Literature
Images of Australia through Real Stories

APPENDIX 2: ACT UNITS – ENGLISH T (TERTIARY)

Australian Texts
Biblical Literature
Celtic Texts
Comedy and Satire
Comparative Texts
Contemporary Texts
Contemporary Texts a
Contemporary Texts b
Crime and Espionage
Cultural Contexts
Faith and Doubt
Feature Writing and Documentary Journalism
Film
Gothic and Modern Horror
Images of Sport
Images of War
Images of War a
Images of War b
Independent Study
Journeys and Quests
Life Stories
Life Stories a
Literary Perspectives
Literature of the Romantic Period
Neoclassical Literature
North American Texts
Perspectives on Gender
Plays
Poetry
Shakespeare
Speculative Texts
Speculative Text a
Speculative Text b
Texts for Children and Adolescents
Tragedy
Writers in Depth
Writers in Depths a
Writers in Depths b
Writers' Workshop

APPENDIX 3: OBJECTIVES OF THE QUEENSLAND SYLLABUS

Dimension 1: Understanding and responding to contexts

Students examine how texts are structured and organised for particular purposes and then apply this knowledge to produce different types of texts for particular purposes.

By the conclusion of the course, through reading, viewing, writing, designing, listening and speaking/signing, students should:

- use genre patterns and conventions to achieve particular purposes
- select, sequence and organise subject matter to support opinions and perspectives
- establish roles of the writer/speaker/signer and relationships with audiences.

Dimension 2: Understanding and controlling textual features

Students understand and control textual features, in a variety of contexts.

By the conclusion of the course, through reading, viewing, writing, designing, listening and speaking/signing, students should:

- use grammar and language structures for particular purposes
- use cohesive devices to develop ideas and connect parts of texts
- use vocabulary for particular purposes
- use mode-appropriate features to achieve particular purposes.

Dimension 3: Creating and evaluating meaning

Students create and evaluate texts to demonstrate how and why meaning is made.

By the conclusion of the course, through reading, viewing, writing, designing, listening and speaking/signing, students should:

- use and evaluate ideas, attitudes and values that underpin texts and influence audiences
- create and evaluate perspectives and representations of concepts, identities, times and places in texts
- use aesthetic features to achieve purposes and evaluate their effects in texts.'

Dimensions 1 and 2 reflect a Context-Text model of language derived from Hallidayan systemic functional linguistics which has had an influence on English syllabus documents on Queensland since the early 1990s. The syllabus has this to say about the texts studied:

Range and balance of texts

There must be a range and balance in the texts that students read, listen to and view. Courses should include texts from different times, places and cultures. Australian texts by Indigenous and non-Indigenous writers must be included across the course of study and within each year of the course. Schools may also include texts translated from other languages.

While appreciating the overlapping nature of some texts depending on the contexts chosen, texts must be selected from each of the following categories:

Literary

Contemporary and traditional texts that use language in aesthetic, imaginative and engaging ways to entertain, to move, to reflect and to express, create, explore and challenge cultural identity. These texts include narrative and non-narrative forms.

Examples of literary texts include:

- novels
- plays (scripts and performances)
- poetry
- short stories
- feature films.

Non-literary

Contemporary, traditional and everyday texts that use language (spoken/signed and written) to explain, analyse, argue, persuade and give opinions; to remember, recall and report on things, events and issues; to transact and negotiate relationships, goods and services.

Examples of non-literary texts include:

- reflective texts
- popular culture texts
- documentary film
- media and multimedia texts
- electronic texts
- everyday texts of work, family and community life.

APPENDIX 4: SOUTH AUSTRALIAN TEXTS

DRAMA TEXTS

Author	Title	Publisher
Beckett, Samuel	<i>Waiting for Godot</i>	Faber
Bovell, Andrew	<i>When the Rain Stops Falling</i>	Currency
Davis, Jack	<i>No Sugar</i>	Currency
Enright, Nick, & Monjo, Justin	<i>Cloudstreet</i>	Currency
Harrison, Jane	<i>Stolen</i>	Currency
Ibsen, Henrik	<i>A Doll's House</i>	Penguin
Miller, Arthur	<i>The Crucible</i>	Penguin
Murray-Smith, Joanna	<i>The Female of the Species</i>	Currency
Pinter, Harold	<i>The Caretaker</i>	Faber
Shaffer, Peter	<i>Equus</i>	Penguin
Shakespeare, William	<i>Hamlet, King Lear, Othello, Richard III</i>	Various
Stoppard, Tom	<i>Rosencrantz and Guildenstern Are Dead</i>	Penguin
Williams, Tennessee	<i>The Glass Menagerie</i>	Penguin
Williamson, David	<i>Influence</i>	Currency

FILM TEXTS*

Author	Title	Author	Title
Campion, Jane	<i>The Piano</i>	McTeigue, James	<i>V for Vendetta</i>
Clooney, George	<i>Good Night, and Good Luck</i>	Nair, Mira	<i>Monsoon Wedding</i>
Coen, Joel	<i>The Man Who Wasn't There</i>	Niccol, Andrew	<i>Gattaca</i>
Donnersmark, Florian von	<i>The Lives of Others</i>	Perkins, Rachel	<i>Radiance</i>
Fosse, Bob	<i>Cabaret</i>	Reed, Carol	<i>The Third Man</i>
Gast, Leon	<i>When We Were Kings</i>	Scott, Ridley	<i>Blade Runner</i>
Heer, Rolf de	<i>The Tracker</i>	Tamahori, Lee	<i>Once Were Warriors</i>
Hitchcock, Alfred	<i>Psycho</i>	Watt, Sarah	<i>Look Both Ways</i>
Lawrence, Ray	<i>Lantana</i>	Zhang Yimou	<i>Raise the Red Lantern</i>
Leigh, Mike	<i>Secrets and Lies</i>	Zinnemann, Fred	<i>High Noon</i>

*The version of a film listed for study will be the first cinematic release by the named director, or the director's cut

POETS

Auden, W.H.	Heaney, Seamus	Murray, Les	Soyinka, Wole
Blake, William	Hopkins, G.M.	Nichols, Grace	Strauss, Jennifer
Dawe, Bruce	Keats, John	Noonuccal, Oodgeroo	Sykes, Bobbi
Dickinson, Emily	Kroll, Jeri	Owen, Wilfred	Thomas, Dylan
Donne, John	Malouf, David	Plath, Sylvia	Wright, Judith
Frost, Robert	Marvell, Andrew	Shakespeare, William	Yeats, W.B.
Harwood, Gwen	Mtshali, Oswald Mbuyiseni	Slessor, Kenneth	

PROSE TEXTS

Author	Title	Publisher
Achebe, Chinua	<i>Things Fall Apart</i>	Reed Education
Allende, Isabel	<i>Eva Luna</i>	Penguin
Austen, Jane	<i>Pride and Prejudice</i>	Penguin
Barker, Pat	<i>Border Crossing</i>	Penguin
Blain, Georgia	<i>Candelo</i>	Penguin
Deane, Seamus	<i>Reading in the Dark</i>	Random House
Dickens, Charles	<i>Great Expectations</i>	Penguin
Drewe, Robert	<i>The Shark Net</i>	Penguin
Grenville, Kate	<i>The Secret River</i>	Text Publishing
Guterson, David	<i>Snow Falling on Cedars</i>	Allen & Unwin
Hardy, Thomas	<i>Tess of the D'Urbervilles</i>	Penguin
Hosseini, Khaled	<i>The Kite Runner</i>	Allen & Unwin
Ishiguro, Kazuo	<i>Never Let Me Go</i>	Faber
Kesey, Ken	<i>One Flew Over the Cuckoo's Nest</i>	Pan Macmillan
McEwan, Ian	<i>Atonement</i>	Vintage
Malouf, David	<i>Fly Away Peter</i>	Random House
Martel, Yann	<i>Life of Pi</i>	Canongate
Orwell, George	<i>Nineteen Eighty-Four</i>	Penguin
Roy, Arundhati	<i>The God of Small Things</i>	HarperCollins
Schlink, Bernard	<i>The Reader</i>	Allen & Unwin

APPENDIX 5: QUESTIONS FROM SOUTH AUSTRALIAN EXAMS

Section (Shared Studies) on single texts:

In these questions the term ‘author’ may be interpreted to refer to either a writer or a film-maker, the term ‘text’ to either a written text or a film, and the term ‘reader’ to either a reader or a viewer.

1. How does the author of a prescribed text use arrivals and departures of one kind or another to explore ideas?
2. ‘When systems are unjust, people of conscience must act.’ How are stylistic features used by an author to explore this idea in a prescribed text?
3. How does the author of a prescribed text use elements of both the real and the imagined to explore ideas?
4. Show how the author of a prescribed text uses the interaction between a protagonist and an antagonist to explore ideas.
5. How does the author of a prescribed text explore the idea that it is often the most unlikely people who perform acts of heroism?
6. Show how the author of a prescribed text explores *one* of the following pairs of ideas:
 - order and chaos
 - bound and free
 - together and separate.

For Section B of Shared Studies, some of the questions on poetry texts included

Poetry:

- immerses us in the lives of others
- raises our consciousness
- confronts us
- attempts to offer answers
- captures the essence of the human experience.

1. Compare the ways in which the poets you studied this year fulfil *one* or *two* of the purposes listed above.
2. Compare the ways in which the poets you studied this year evoke emotional reactions in order to influence the reader’s response to ideas.
3. Compare the ways in which the poets you studied this year use repeated elements as a technique to explore ideas.
4. ‘We can never return.’ Compare the ways in which the poets you studied this year explore this idea.

Exam questions in *Literature* involve reading a short passage as the basis for a broader discussion of the text. Students are examined against the following criteria:

- understanding of the text demonstrated in a relevant and plausible interpretation
- ability to write expressively and coherently to present an interpretation
- understanding of how views and values may be suggested in the text
- analysis of how key passages and/or moments in the text contribute to an interpretation
- analysis of the features of a text and how they contribute to an interpretation
- analysis and close reading of textual details to support a coherent and detailed interpretation of the text

APPENDIX 6: SUGGESTED PRINT TEXTS, WESTERN AUSTRALIA

Title	Author	Publisher	Genre	Stage
<i>After the Ball</i> *	Williamson	Currency	Drama	2
<i>All My Sons</i>	Miller	Penguin [Anthology title <i>A View from the Bridge/All My Sons</i>]	Drama	3
<i>Amadeus</i>	Shaffer	Penguin	Drama	3
<i>A Man for All Seasons</i>	Bolt	Knopf	Drama	2
<i>Androcles and the Lion</i>	Shaw	Penguin	Drama	2
<i>And the Big Men Fly</i> *	Hopgood	Austr Theatre Wkshp	Drama	2
<i>An Inspector Calls</i>	Priestley	Penguin [Anthology title <i>An Inspector Calls and Other Plays</i>]	Drama	2/3
<i>A Streetcar Named Desire</i>	Williams	Penguin	Drama	2/3
<i>A View from the Bridge</i>	Miller	Penguin	Drama	2/3
<i>Away</i> *	Gow	Currency Press	Drama	2/3
<i>Billy Liar</i>	Waterhouse	Penguin	Drama	2
<i>Blackrock</i> *	Enright	Currency Press	Drama	2/3
<i>Bran Nue Day</i> *	Chi	Magabala Books	Drama	2/3
<i>Breaker Morant</i> *	Ross	Hodder [out of print?]	Drama	2
<i>Chapel Perilous</i> *	Hewitt	Currency	Drama	3
<i>Children of a Lesser God</i>	Medoff	Dramatists Play Service	Drama	3
<i>Cosi</i> *	Nowra	Currency	Drama	2/3
<i>Crossfire</i> *	Compton	Currency Press	Drama	3
<i>Dags</i> *	Oswald	Currency Press	Drama	1/2
<i>Dead Heart</i> *	Parsons	Currency	Drama	3
<i>Dead White Males</i> *	Williamson	Currency	Drama	3
<i>Death and the King's Horseman</i>	Soyinka	Methuen	Drama	2/3
<i>Death of a Salesman</i>	Miller	Penguin	Drama	3
<i>Diving for Pearls</i> *	Thomson	Currency Press	Drama	2/3
<i>Educating Rita</i>	Russell	Longman	Drama	3
<i>Emerald City</i> *	Williamson	Currency Press	Drama	3
<i>Equus</i>	Schaffer	Samuel French	Drama	3
<i>Ghosts</i>	Ibsen	Penguin [Anthology title <i>Four Major Plays</i>]	Drama	3
<i>Hamlet</i>	Shakespeare	Multiple editions	Drama	3
<i>Hedda Gabler</i>	Ibsen	Penguin [Anthology title <i>Four Major Plays</i>]	Drama	3
<i>Hotel Sorrento</i> *	Rayson	Currency	Drama	2/3
<i>Influence; Operator: 2 Plays</i> *	Williamson	Currency Press	Drama	2/3
<i>Inheritance</i> *	Rayson	Currency Press	Drama	2/3
<i>In Our Town</i> *	Davis	Currency	Drama	1/2
<i>Inside the Island</i> *	Nowra	Currency Press [out of print?]	Drama	2/3
<i>Julius Caesar</i>	Shakespeare	Multiple editions	Drama	2
<i>King Lear</i>	Shakespeare	Multiple editions	Drama	3
<i>Kullark</i> *	Davis	Currency Press [out of print?]	Drama	3
<i>Life of Galileo</i>	Brecht	Methuen	Drama	3
<i>MacBeth</i>	Shakespeare	Multiple editions	Drama	2
<i>Medea</i>	Euripedes	Multiple editions	Drama	3
<i>No Sugar</i> *	Davis	Currency	Drama	1/2
<i>Othello</i>	Shakespeare	Multiple editions	Drama	2/3
<i>Plays from Black Australia</i> *		Currency Press [out of print?]	Drama	2/3
<i>Plays on a Human Theme</i>	Groves (Ed.)	McGraw-Hill [out of print?]	Drama	1
<i>Proof</i>	Aubum	Faber	Drama	3
<i>Pygmalion</i>	Shaw	Penguin	Drama	3
<i>Radiance</i> *	Nowra	Currency Press	Drama	2/3
<i>Richard III</i>	Shakespeare	Multiple editions	Drama	3
<i>Romeo and Juliet</i>	Shakespeare	Multiple editions	Drama	2
<i>Scales of Justice</i> *	Caswell	Currency	Drama	1 - 3
<i>St Joan</i>	Shaw	Penguin	Drama	3
<i>Summer of the Seventeenth Doll</i> *	Lawler	Currency Press	Drama	2/3
<i>The Cake Man</i> *	Merritt	Currency Press [Anthology title <i>Plays of the 70s: Volume 2</i>]	Drama	2/3
<i>The Caretaker</i>	Pinter	Faber & Faber	Drama	3
<i>The Christian Brothers</i> *	Blair	Currency Press [Anthology title <i>Plays of the 70s: Volume 3</i>]	Drama	3
<i>The Club</i> *	Williamson	Currency	Drama	1/2
<i>The Crucible</i>	Miller	Penguin	Drama	2/3
<i>The Doll's House</i>	Ibsen	Penguin [Anthology title <i>Four</i>]	Drama	1/2

		<i>Major Plays</i>		
<i>The Dreamers</i> *	Davis	Currency Press	Drama	2/3
<i>The Glass Menagerie</i>	Williams	Penguin	Drama	2/3
<i>The Importance of Being Earnest</i>	Wilde	Penguin [Anthology title <i>The Importance of Being Earnest and Other Plays</i>]	Drama	2/3
<i>The Jack Manning Trilogy</i> *	Williamson	Currency Press	Drama	3
<i>The Man from Muckinupin</i> *	Hewett	Currency Press	Drama	1/2
<i>The Man in the Glass Booth</i>	Shaw	Samuel French	Drama	3
<i>The Merchant of Venice</i>	Shakespeare	Multiple editions	Drama	2
<i>The Newspaper of Claremont Street</i> *	Jolley	Fremantle Arts Centre Press	Drama	2
<i>The One Day of the Year</i> *	Seymour	Angus & Robertson	Drama	1/2
<i>The Perfectionist</i> *	Williamson	Currency Press	Drama	2/3
<i>The Removalists</i> *	Williamson	Currency Press [Anthology title <i>Plays of the 70s: Volume 1</i>]	Drama	2
<i>The Return</i> *	Cribb	Currency	Drama	1
<i>The Royal Hunt of the Sun</i>	Shaffer	Samuel French	Drama	1/2
<i>The Shifting Heart</i> *	Benyon	HarperCollins	Drama	3
<i>The Tempest</i>	Shakespeare	Multiple editions	Drama	2
<i>Twelve Angry Men</i>	Rose	Samuel French	Drama	2/3
<i>Whose Life is it Anyway?</i>	Clark	Amber Lane Press	Drama	2/3
<i>The Arrival</i> *	Tan	Lothian	Fiction (graphic)	1-3
<i>The Riverside Reader</i>	Hairston & Trimmer. (Ed)	Houghton & Mifflin	N/A	2/3
<i>It's Not About the Bike</i>	Armstrong	Allen & Unwin	Non-fiction	1/2
<i>A Better Woman</i>	Johnson	Vintage	Non-fiction	2/3
<i>A Boy's Life</i> *	Davis	Magabala Books	Non-fiction	2
<i>Ads R Us</i> *	Carmichael	Random House Australia	Non-fiction	2/3
<i>Affluenza</i> *	Hamilton	Allen & Unwin	Non-fiction	2/3
<i>A Fortunate Life</i> *	Facey	Penguin	Non-fiction	1/2
<i>Alive: The Story of the Andes Survivors</i>	Read	HarperCollins	Non-fiction	2
<i>Angela's Ashes</i>	McCourt	Flamingo	Non-fiction	3
<i>A Night to Remember</i>	Lord	Penguin	Non-fiction	1-3
<i>Anna's Story</i> *	Donaghy	Angus & Robinson.	Non-fiction	1/2
<i>A Secret Country</i> *	Pilger	Vintage	Non-fiction	3
<i>Auschwitz</i>	Lawrence Rees	BBC	Non-fiction	2/3
<i>Black Chicks Talking</i> *	Purcell	Hodder	Non-fiction	2/3
<i>Black Hawk Down: A Story of Modern War</i>	Bowden	Penguin	Non-fiction	1-3
<i>Bodyline Autopsy</i> *	Frith	ABC Books	Non-fiction	1/2
<i>Branded</i>	Quart	Arrow	Non-fiction	2/3
<i>Broken Lives</i> *	Blackburn	Hardie Grant	Non-fiction	2/3
<i>Brother Boy</i>	Nic Velissaris	Brother Production		
<i>Burger Culture on Trial</i>	Vidal	New Press	Non-fiction	2/3
<i>Business as Unusual: My Entrepreneurial Journey</i>	Roddick	Anita Roddick Publications	Non-fiction	1-3
<i>Dead Man Walking</i>	Prejean	Canterbury Press	Non-fiction	2/3
<i>Desert Flower: The Extraordinary Journey of a Desert Nomad</i>	Dirie	HarperCollins	Non-fiction	1-3
<i>Dibs in Search of Self</i>	Axline	Penguin	Non-fiction	2
<i>Distant Voices</i> *	Pilger	Vintage	Non-fiction	2/3
<i>Down Under</i> *	Bryson	Black Swan	Non-fiction	1-3
<i>Essays and books by Carl Sagan, Stephen Jay Gould and David Suzuki</i>			Non-fiction	2/3
<i>Fast Food Nation</i>	Schlosser	HarperCollins	Non-fiction	2/3
<i>Finishing School for Blokes</i> *	Cameron	Allen & Unwin [out of print]	Non-fiction	1-3
<i>Geisha</i>	Downer	Headline	Non-fiction	3
<i>Going Solo</i>	Dahl	Penguin	Non-fiction	1/2
<i>Dude, Where's My Country?</i>	Moore	Penguin	Non-fiction	2/3
<i>Hiroshima</i>	Hersey	Penguin	Non-fiction	2/3
<i>In Cold Blood</i>	Capote	Penguin	Non-fiction	2/3
<i>Inventing the Future</i>	Suzuki	Stoddart Publishing [out of print?]	Non-fiction	2/3
<i>Joe Cinque's Consolation</i> *	Gardner	Picador	Non-fiction	3
<i>Junk Male</i> *	Webb	HarperCollins	Non-fiction	3
<i>Land's Edge</i> *	Winton	Pan Macmillan	Non-fiction	2/3
<i>Last Chance to See</i>	Adams	Pan	Non-fiction	2/3
<i>Lives and Observations</i> *	McPherson	Oxford	Non-fiction	2/3

<i>Manhood *</i>	Biddulph	Finch	Non-fiction	2/3
<i>Marching Powder *</i>	Young	Pan Macmillan	Non-fiction	2
<i>Mao's Last Dancer *</i>	Cunxin	Penguin	Non-fiction	2/3
<i>My Left Foot</i>	Brown	Vintage	Non-fiction	2
<i>My Place *</i>	Morgan	Fremantle Arts Press	Non-fiction	1/2
<i>New Rulers of the World *</i>	Pilger	Vintage	Non-fiction	2-3
<i>Nine Parts of Desire: The Hidden World of Islamic Women</i>	Brooks	Transworld	Non-fiction	2/3
<i>No Logo</i>	Klein	Harper Collins	Non-fiction	2/3
<i>Nothing to Spare *</i>	Carter	Penguin	Non-fiction	1-2
<i>Occi*</i>	Mark Williams			
<i>One Crowded Hour *</i>	Bowden	Flamingo	Non-fiction	1/2
<i>Outliers</i>	Gladwell	Penguin	Non-fiction	2/3
<i>Personal Best</i>	Woods	John Wiley	Non-fiction	1-3
<i>Queen Bees and Wannabees *</i>	Wiseman	Judy Piatkus Publishers	Non-fiction	1-3
<i>Follow the Rabbit Proof Fence *</i>	Pilkington	University of Queensland Press	Non-fiction	1-2
<i>Raising Boys *</i>	Biddulph	Finch	Non-fiction	2
<i>Real Gorgeous: The truth about body and beauty *</i>	Cooke	Norton	Non-fiction	1-3
<i>Secret Men's Business *</i>	Marsden	Pan Macmillan	Non-fiction	1-3
<i>Selected Writings</i>	Orwell	Heinemann [out of print?]	Non-fiction	3
<i>Shouldn't Our Grandchildren Know?: An Environmental Life Story *</i>	Chittleborough	Fremantle Arts Centre Press	Non-fiction	1-3
<i>Silent Spring</i>	Carson	Penguin	Non-fiction	2/3
<i>State of the Planet</i>	Attenborough	BBC	Non-fiction	1-3
<i>Stories from Suburban Road *</i>	Hungerford	Fremantle Arts Centre Press	Non-fiction	2
<i>Stories of Manhood *</i>	Biddulph	Finch	Non-fiction	2
<i>Stupid White Men</i>	Moore	Penguin	Non-fiction	2
<i>Swimming Upstream *</i>	Fingleton	Text Publishing	Non-fiction	3
<i>Tell Me I'm Here *</i>	Deveson	Penguin	Non-fiction	3
<i>The Diary of Anne Frank</i>	Frank	Penguin	Non-fiction	1-2
<i>The Future Eaters *</i>	Flannery	Grove Atlantic	Non-fiction	2/3
<i>The Happiest Refugee</i>	Anh Do	Allen and Unwin	Non-fiction	2
<i>Survival in the Killing Fields</i>	Ngor	Constable & Robinson	Non-fiction	2/3
<i>The Last Hours of Ancient Sunlight</i>	Hartmann	Transworld	Non-fiction	2/3
<i>The New Rulers of the World *</i>	Pilger	Verso	Non-fiction	2/3
<i>The Sacred Balance</i>	Suzuki	Greystone Books	Non-fiction	2/3
<i>The Shark Net *</i>	Drewe	Penguin	Non-fiction	2-3
<i>The Stolen Children: Their Stories*</i>	Bird	Random House	Non-fiction	2-3
<i>Thinking Caps</i>	Capelli	Capa, Southbank, Victoria	Non-fiction	1
<i>This Whispering in Our Hearts *</i>	Reynolds	Allen & Unwin [out of print]	Non-fiction	2-3
<i>Touching the Void</i>	Simpson	Penguin	Non-fiction	2-3
<i>True Stories *</i>	Garner	Text Publishing	Non-fiction	1-2
<i>Tuesdays with Morrie</i>	Albom	Hodder Headline	Non-fiction	2
<i>Unreliable Memoirs *</i>	James	Picador	Non-fiction	3
<i>Veiled Courage: Inside the Afghan Women's Resistance</i>	Benard	Random House	Non-fiction	2-3
<i>Wandering Girl *</i>	Ward	Magabala Books	Non-fiction	1-2
<i>We are the Weather Makers *</i>	Flannery	Text Publishing	Non-fiction	1-3
<i>Who Killed Leigh Leigh? *</i>	Carrington	Random House [out of print?]	Non-fiction	1-2
<i>Why Weren't We Told? *</i>	Reynolds	Penguin	Non-fiction	1-3
<i>Wild Swans</i>	Chang	HarperCollins	Non-fiction	3
<i>A Break in the Chain</i>	Tansley	Affirm	Novel	2
<i>A Clockwork Orange</i>	Burgess	Penguin	Novel	3
<i>A Descant for Gossips *</i>	Astley	University of Queensland Press	Novel	3
<i>A Fringe of Leaves *</i>	White	Vintage	Novel	3
<i>About a Boy</i>	Hornby	Penguin	Novel	1/2
<i>After the First Death</i>	Cormier	Fontana	Novel	2
<i>A Hitchhiker's Guide to the Galaxy</i>	Adams	Pan	Novel	2
<i>All My Dangerous Friends *</i>	Hartnett	Penguin	Novel	1-3
<i>All Quiet on the Western Front</i>	Remarque	Vintage	Novel	2
<i>Amsterdam</i>	Ian McEwan	Vintage	Novel	2/3
<i>A New Kind of Dreaming *</i>	Eaton	University of Queensland Press	Novel	1/2
<i>Angels and Demons</i>	Brown	Corgi	Novel	1-3
<i>Animal Farm</i>	Orwell	Penguin	Novel	2/3
<i>An Item from the Late News *</i>	Astley	Penguin	Novel	3
<i>An Open Swimmer *</i>	Winton	Penguin	Novel	2/3
<i>A Room with a View</i>	Forster	Penguin	Novel	3
<i>Atonement</i>	McEwan	Anchor	Novel	2-3
<i>Back on Track: Diary of a Street</i>	Clark	Random House	Novel	1-2

<i>Kid *</i>				
<i>Balzac and the Little Chinese Seamstress</i>	Sijie	Random House	Novel	3
<i>Beloved</i>	Toni Morrison		Novel	3
<i>Birdy</i>	Wharton	Penguin	Novel	2-3
<i>Bless the Beasts and Children</i>	Swarthout	Simon & Schuster [out of print?]	Novel	2-3
<i>Box the Pony</i>	Purcell	Hodder Headline	Novel	1-3
<i>Brave New World</i>	Huxley	Voyager Classics	Novel	3
<i>Breath*</i>	Winton	Penguin	Novel	2/3
<i>Cal</i>	McLaverty	Penguin	Novel	1-3
<i>Catch 22</i>	Joseph Heller	Vintage	Novel	3
<i>Child's Play *</i>	Malouf	Penguin	Novel	3
<i>Cider With Rosie</i>	Lee	Penguin	Novel	1/2
<i>Cloudstreet *</i>	Winton	Penguin	Novel	3
<i>Cross My Heart *</i>	McCarthy	Penguin	Novel	2/3
<i>Cry the Beloved Country</i>	Paton	Simon & Schuster	Novel	2/3
<i>Dances With Wolves</i>	Blake	Random House	Novel	2/3
<i>Day of the Dog *</i>	Weller	Allen & Unwin	Novel	1-3
<i>Deadly, Unna? *</i>	Gwynne	Penguin	Novel	2/3
<i>Dibs in Search of Self</i>	Axline	Penguin	Novel	2
<i>Dirt Music *</i>	Winton	Scribner	Novel	3
<i>Does My Head Look Big in This? *</i>	Abdel-Fallah	Pan MacMillan	Novel	2
<i>Dracula</i>	Stoker	Penguin	Novel	2/3
<i>Drylands *</i>	Astley	Penguin	Novel	2/3
<i>Empire of the Sun</i>	Ballard	HarperCollins	Novel	2
<i>Ender's Game</i>	Card	Time Warner	Novel	2
<i>Enduring Love</i>	McEwan	Vintage	Novel	2/3
<i>Ethan Frome</i>	Wharton	Oxford University Press	Novel	2/3
<i>Eva Luna</i>	Allende	Penguin	Novel	3
<i>Fahrenheit 451</i>	Bradbury	HarperCollins	Novel	2/3
<i>Fasting Feasting</i>	Desai	Houghton Mifflin	Novel	2-3
<i>Fight Club</i>	Palahniuk	Random House	Novel	3
<i>Fighting Ruben Wolfe *</i>	Zusak	Scholastic	Novel	1-2
<i>The Five People You Meet in Heaven</i>	Albom	Hyperion	Novel	2/3
<i>Fly Away Peter *</i>	Malouf	Vintage	Novel	3
<i>Fortress</i>	Lord	Random House [out of print?]	Novel	2
<i>48 Shades of Brown *</i>	Earls	Penguin	Novel	1-2
<i>Frankenstein</i>	Shelley	Penguin	Novel	3
<i>Girl with a Pearl Earring</i>	Chevalier	HarperCollins	Novel	2/3
<i>Go Ask Alice</i>	Anon	Simon Pulse	Novel	1-2
<i>Goodnight Mr Tom</i>	Magorian	Puffin	Novel	1
<i>Great Expectations</i>	Dickens	Penguin	Novel	3
<i>Harp in the South *</i>	Park	Penguin	Novel	2
<i>Hatchet</i>	Paulsen	Pan Macmillan	Novel	1
<i>Heart of Darkness</i>	Conrad	Penguin	Novel	3
<i>I am the Cheese</i>	Cormier	Random House	Novel	1/2
<i>Ice Station *</i>	Reilly	Pan Macmillan	Novel	1/2
<i>I Heard the Owl Call My Name</i>	Craven	Picador	Novel	2
<i>In the Winter Dark *</i>	Winton	Penguin	Novel	2-3
<i>Jane Eyre</i>	Bronte	Multiple editions	Novel	3
<i>Jasper Jones*</i>	Craig Silvey	Allen & Unwin	Novel	2-3
<i>Joan Makes History *</i>	Grenville	Univ. Qld Press	Novel	3
<i>Johnno *</i>	Malouf	Penguin	Novel	3
<i>Jude the Obscure</i>	Hardy	Multiple editions	Novel	3
<i>Life and Times of Michael K</i>	Coetzee	Vintage	Novel	2-3
<i>Like Water for Chocolate</i>	Esquivel	Anchor	Novel	3
<i>Lilian's Story *</i>	Grenville	Allen & Unwin	Novel	3
<i>Looking for Alibrandi *</i>	Marchetta	Penguin	Novel	1-2
<i>Lord of the Flies</i>	Golding	Faber & Faber	Novel	1-3
<i>Maestro *</i>	Goldsworthy	HarperCollins	Novel	3
<i>Merry Go Round in the Sea *</i>	Stow	Penguin	Novel	3
<i>Monster Man *</i>	Parry	Random House	Novel	1-2
<i>Montana 1948</i>	Watson	Pan	Novel	2/3
<i>My Brother Jack *</i>	Johnston	HarperCollins	Novel	2/3
<i>My Name is Asher Lev</i>	Potok	Penguin	Novel	3
<i>My Sister's Keeper</i>	Picoult	Allen & Unwin	Novel	2/3
<i>Nineteen Eighty Four</i>	Orwell	Penguin	Novel	3
<i>Notes on a Scandal</i>	Zoe Heller	Penguin	Novel	2-3
<i>Ocean Road*</i>	Parry	Fremantle Arts Centre Press	Novel	2/3
<i>Of Mice and Men</i>	Steinbeck	Penguin	Novel	1-2

<i>Oliver Twist</i>	Dickens	Multiple editions	Novel	3
<i>Once Were Warriors</i>	Duff	University of Queensland Press	Novel	2/3
<i>One Flew over the Cuckoo's Nest</i>	Kesey	Picador	Novel	2/3
<i>Oryx and Crake</i>	Atwood	Little Brown	Novel	2/3
<i>Oscar and Lucinda *</i>	Carey	Univ Qld Press	Novel	3
<i>Our Sunshine *</i>	Drewe	Penguin	Novel	2-3
<i>Passing</i>	Nella Larson		Novel	3
<i>Plain Truth</i>	Picoult	Allen & Unwin	Novel	2-3
<i>Poor Man's Orange *</i>	Park	Penguin	Novel	2-3
<i>Popcorn</i>	Elton	Black Swan	Novel	3
<i>Pride and Prejudice</i>	Austen	Multiple editions	Novel	3
<i>Remembering Babylon *</i>	Malouf	Vintage	Novel	3
<i>Rhubarb *</i>	Silvey	Fremantle Arts Centre Press	Novel	3
<i>Roll of Thunder, Hear My Cry</i>	Taylor	Puffin	Novel	2/3
<i>Saturday</i>	McEwan	Vintage	Novel	2/3
<i>Saving Francesca *</i>	Marchetta	Penguin Viking	Novel	2
<i>Shallows *</i>	Winton	Penguin	Novel	2/3
<i>Siddhartha</i>	Hesse	Pan Macmillan	Novel	3
<i>Sister Kate *</i>	Bedford	Penguin	Novel	2/3
<i>Slaughterhouse Five</i>	Vonnegut Jr	Vintage	Novel	2-3
<i>Smoky Joe's Cafe</i>	Courtenay	Penguin	Novel	2
<i>Snow Falling on Cedars</i>	Guterson	Bloomsbury	Novel	3
<i>Sophie's World</i>	Gaarder	Orion	Novel	2/3
<i>Strange Objects *</i>	Crew	Sceptre	Novel	1/2
<i>Surrender *</i>	Hartnett	Penguin	Novel	2/3
<i>Tess of the d'Urbervilles</i>	Hardy	Multiple editions	Novel	3
<i>Thank You for Smoking</i>	Buckley	Random House	Novel	1-3
<i>The Alchemist</i>	Paulo Coelho	HarperCollins	Novel	2
<i>The Bell Jar</i>	Plath	Faber & Faber	Novel	3
<i>The Blue Feather *</i>	Crew	Hachette	Novel	2/3
<i>The Book Thief *</i>	Zusak	Pan Macmillan	Novel	2/3
<i>The Boy in the Striped Pyjamas</i>	Boyne	David Fickling Books	Novel	1/2
<i>The Catcher in the Rye</i>	Salinger	Penguin	Novel	2/3
<i>The Chant of Jimmie Blacksmith *</i>	Keneally	Penguin	Novel	2
<i>The Chosen</i>	Potok	Penguin	Novel	3
<i>The Chrysalids</i>	Wyndham	Penguin	Novel	2
<i>The Collector</i>	Fowles	Vintage	Novel	2/3
<i>The Curious Incident of the Dog in the Night-Time</i>	Haddon	Random House	Novel	1/2
<i>The Da Vinci Code</i>	Brown	Knopf	Novel	2/3
<i>The Divine Wind *</i>	Disher	Hodder Headline	Novel	1/2
<i>The Diving Bell and the Butterfly</i>	Bauby	Harper	Novel	1-3
<i>The Eyre Affair</i>	Jasper Fford	Hodder & Stoughton	Novel	1-3
<i>The Gathering *</i>	Carmody	Penguin	Novel	2
<i>The God of Small Things</i>	Roy	HarperCollins	Novel	3
<i>The Great Gatsby</i>	Fitzgerald	Penguin	Novel	2/3
<i>The Great World *</i>	Malouf	Vintage	Novel	3
<i>The Handmaid's Tale</i>	Atwood	Vintage	Novel	3
<i>The Lovely Bones</i>	Sebold	Picador	Novel	3
<i>The True History of the Kelly Gang*</i>	Carey	Random House	Novel	2/3
<i>The Hours</i>	Cunningham	HarperCollins	Novel	3
<i>The Human Factor</i>	Greene	Vintage	Novel	3
<i>The Hunter *</i>	Leigh	Faber	Novel	1-3
<i>The Inner Circle *</i>	Crew	Hodder Headline	Novel	2/3
<i>The Kite Runner</i>	Hosseini	Bloomsbury	Novel	2/3
<i>The Lake at the End of the World</i>	MacDonald	Penguin	Novel	1
<i>The Left Hand of Darkness</i>	Le Guin	Time Warner	Novel	2/3
<i>The Life and Crimes of Harry Lavender *</i>	Day	Allen & Unwin	Novel	2/3
<i>The Life of Pi</i>	Martel	Canongate	Novel	2/3
<i>The Loved One</i>	Waugh	Penguin	Novel	2/3
<i>The Mayor of Casterbridge</i>	Hardy	Multiple editions	Novel	3
<i>The No. 1 Ladies' Detective Agency</i>	McCall Smith	Abacus	Novel	2/3
<i>The Outsider</i>	Camus	Penguin	Novel	2/3
<i>The Poisonwood Bible</i>	Kingsolver	Faber	Novel	3
<i>The Power and the Glory</i>	Greene	Vintage	Novel	3
<i>The Power of One</i>	Courtenay	Penguin	Novel	2
<i>The Quiet American</i>	Greene	Vintage	Novel	2-3
<i>The Road</i>	McCarthy	Knopf	Novel	3

<i>The Secret River</i> *	Grenville	Text Publishing	Novel	3
<i>The Sound of One Hand Clapping</i> *	Flanagan	Pan Macmillan	Novel	2/3
<i>The War of the Worlds</i>	Wells	Multiple editions	Novel	2
<i>The Wave</i>	Rhue	Puffin	Novel	1/2
<i>The Well</i> *	Jolley	Penguin	Novel	3
<i>The Wife of Martin Guerre</i>	Lewis	Penguin	Novel	2
<i>The Woman Warrior</i>	Hong Kingston	Williams & Collins	Novel	3
<i>They're a Weird Mob</i> *	O'Grady	Weldon [out of print]	Novel	1/2
<i>Things Fall Apart</i>	Achebe	Penguin	Novel	2/3
<i>To Kill a Mockingbird</i>	Lee	Arrow Books	Novel	2
<i>To the Islands</i> *	Stow	University of Queensland Press	Novel	3
<i>True Grit</i>			Novel/film	3
<i>Wake in Fright</i> *	Cook	Penguin	Novel	2
<i>Walk in My Shoes</i> *	Evans	Penguin	Novel	2/3
<i>Waterland</i>	Swift	Pan Macmillan	Novel	2/3
<i>We All Fall Down</i>	Cormier	Puffin	Novel	2
<i>We of the Never Never</i> *	Gunn	Arrow	Novel	3
<i>White Earth</i> *	Andrew McGahan	Allen & Unwin	Novel	2/3
<i>White Teeth</i>	Zadie Smith		Novel	3
<i>Wild Cat Falling</i> *	Mudrooroo	Angus & Robertson	Novel	2/3
<i>Wild Sargasso Sea</i>	Rhys	Penguin	Novel	2/3
<i>Wuthering Heights</i>	Emily Bronte	Multiple editions	Novel	3
<i>When the Wind Blows</i>	Raymond Briggs	Penguin	Novel (graphic)	2/3
<i>Zeitoun</i>	Dave Eggers	McSweeney's	Nf novel	3
<i>The Little Prince</i>	Saint Exupery	Egmont Childrens Books	Novella	1/2
<i>Flowers for Algernon</i>	Keyes	Orion	Novella	1/2
<i>Play Little Victims</i> *	Cook	Pergamon [out of print?]	Novella	2/3
<i>The Loneliness of the Long Distance Runner</i>	Sillitoe	Penguin	Novella	1/2
<i>Beat Poets</i>	Ciuraru	Everyman's Library	Poetry	2/3
<i>Blue Light and Clear Atoms</i> *	McFarlane(Ed)	MacMillan	Poetry	1-3
<i>Form and Feeling</i>	Hamilton & Livingston	Pearson Education	Poetry	2/3
<i>Pattern and Voice</i> *	J & D Colmer	Macmillan [out of print?]	Poetry	1-3
<i>Seven Centuries of Poetry in English</i>	Leonard	Oxford University Press	Poetry	2/3
<i>Shakespeare's sonnets</i>	Shakespeare	Multiple editions	Poetry	2/3
<i>Sometimes Gladness</i> *	Dawe	Pearson	Poetry	2/3
<i>The Untamed Fire</i> *	Sadler & Hayllar	Macmillan	Poetry	1/2
<i>The Red Backed Spiders</i> *	Cowan	Angus & Robertson [Anthology title Australian selection: <i>Short Stories By Lawson, Palmer, Porter, White, Cowan</i>] [out of print]	S,Story	2/3
<i>Arrivals: Australian short story anthology</i> *	Granat (comp.)	Brooks Waterloo [out of print?]	S. Story	2
<i>A Sense of Belonging</i>	Stevens (Ed)	Oxford	S. Story	1-3
<i>Exploring Short Stories Vol 2</i>	Adams (ed.)	Phoenix Education	S. Story	1-3
<i>Five Acre Virgin and Other Stories</i> *	Jolley	Fremantle Arts Centre Press [out of print?]	S. Story	1-3
<i>Gendered Fictions</i> *	Martino & Mellor	Chalkface Press	S. Story	2/3
<i>Kissing the Toad and other stories</i> *	MacLeod (ed.)	Penguin [out of print?]	S. Story	1-2
<i>Making Connections</i> *	Keyte (comp.)	Longman	S. Story	1-3
<i>Making Stories</i> *	Mellor et al	Chalkface Press	S. Story	1-3
<i>Minimum of Two</i> *	Winton	Picador	S. Story	2/3
<i>Paperbark: A Collection of Black Australian Writings</i> *	Davis (ed.)	University of Queensland Press	S. Story	2/3
<i>Perspectives Two</i> *	Bennett, Cowan & Hay	Longman [out of print?]	S. Story	2
<i>Points of View</i>	Moffet & McElheny	Sagebrush	S. Story	2
<i>Reading Fictions</i> *	Mellor, O'Neill & Patterson	Chalkface Press	S. Story	2/3
<i>Reading Stories</i> *	Mellor et al	Chalkface Press	S. Story	2/3
<i>Relations: Australian Short Stories</i> *	Bird (ed.)	Houghton Mifflin [out of print?]	S. Story	2
<i>Scission</i> *	Winton	Penguin	S. Story	2/3
<i>Short Cuts</i>	Raymond Carver	Angus & Robertson	S. Stories	3
<i>Spectrum One</i> *	Bennett, Cowan & Hay	Longman	S. Story	1-3
<i>Spectrum Two</i> *	Bennett, Cowan &	Longman	S. Story	2/3

	Hay			
<i>Sunday in the Park</i>	Kaufman		S. Story	2/3
<i>The Blue Dress</i>	Hathorn (comp.)	Hodder Headline	S. Story	2/3
<i>The Burnt Ones</i> *	White	Vintage	S. Story	2/3
<i>The Home Girls</i> *	Olga Masters	Angus & Robertson	S. Stories	2/3
<i>The Drover's Wife</i> *	Ball	Text Publishing	S. Story	1
<i>The Drover's Wife and Other Stories</i> *	Lawson	Angus & Robertson	S. Story	1/2
<i>The Faber Book of Contemporary Australian Short Stories</i> *	Bail (Ed.)	Faber [out of print?]	S. Story	2/3
<i>The Illustrated Man</i>	Bradbury	HarperCollins	S. Story	2/3
<i>The Loaded Dice</i> *	Baines & Keyte (Ed)	Nelson [out of print?]	S. Story	1-3
<i>The Night in Question</i>	Wolff	Knopf	S. Story	2-3
<i>The Penguin Book of Australian Short Stories</i> *	Heseltine (ed.)	Penguin [out of print?]	S. Story	2/3
<i>The Penguin Best Australian Stories</i> *	Lord (ed.)	Penguin	S. Story	2/3
<i>The Test</i>	Gibbs	Paragon House [Anthology title <i>Tales of Psychology</i>]	S. Story	2/3
<i>The Turning</i> *	Winton	Picador	S. Story	2/3
<i>Wednesdays and Fridays</i> *	Jolley	Penguin [Anthology title <i>Woman in a Lampshade</i>]	S. Story	2/3
<i>Border Territory: An Anthology of Unorthodox Australian Writing</i> *	Morgan (ed.)	Nelson [out of print?]	S. Story	2/3
<i>Changing Stories</i> *	Mellor et al	Chalkface Press	S. Story	2/3
<i>Decade: A Selection of Contemporary West Australian Short Fiction</i> *	Coffey (ed.)	Fremantle Arts Centre Press [out of print?]	S. Story	3
<i>Going Home</i> *	Weller	Allen & Unwin	S. Story	2/3
<i>Investigating Texts</i> *	Mellor & Patterson	Chalkface Press	S. Story	2/3