



## Purpose of the literacy and numeracy learning progressions

The purpose and intent of the progressions are to provide a tool to:

- locate the literacy and numeracy development of students
- plan for student progress in literacy and numeracy
- facilitate shared professional understanding of literacy and numeracy development
- support a whole school approach to literacy and numeracy development.

## Literacy and numeracy in the learning areas

The learning areas provide rich opportunities for extending and enriching literacy and numeracy. To effectively plan for differentiated teaching of literacy and numeracy in the learning areas, teachers draw on their knowledge of the Australian Curriculum and their knowledge of their students. Recognising that students learn at different rates, the learning progressions provide a continuum for teachers to identify and build on students' literacy and numeracy skills. The intention is that students will develop their literacy and numeracy expertise purposefully, in meaningful contexts.

## Literacy and numeracy in The Arts

Arts learning programs based on Australian Curriculum: The Arts Years 7-10 can provide opportunities for students to:

- develop aspects of the literacy and numeracy identified in the learning progressions that are also associated with specific arts practices, forms, skills, techniques and processes including processes for analysing, evaluating, critiquing and reflecting and interpreting ideas, meanings and messages
- apply and build on literacy and numeracy capabilities acquired in other learning areas and in earlier years of schooling. This might involve applying knowledge and skills in different contexts, for different purposes or deepening and broadening prior learning to explore new aspects of a concept or skill.

Through Arts learning students develop verbal and auditory working memory, visuo-spatial reasoning and their ability to interpret and use symbols and symbol systems to create meaning. These skills are transferrable across learning contexts and support development of literacy and numeracy capabilities.

## Using this advice and the learning progressions to plan for student progress in literacy and numeracy

This advice illustrates how the learning progressions can be used in Music to support student progress in literacy and numeracy. This advice:

- identifies the sub-elements of the learning progressions that are most relevant to studying Music
- identifies some aspects of an achievement standard that include literacy or numeracy demands
- lists some relevant indicators at one or more levels of the learning progressions to illustrate how the learning progressions might be unpacked to support student progress in literacy and numeracy in the study of Music
- identifies how students can develop literacy and numeracy purposefully and in meaningful contexts through learning in Music.

Figure 1 illustrates how the learning progressions are to be used by teachers to identify where students are at on the literacy and numeracy continuum and plan for their ongoing development within the learning areas. Therefore, this advice can support use of the learning progressions in developing explicit and targeted programs to ensure students are able to access discipline-specific knowledge, concepts, understanding and skills. While advice is provided on the most relevant sub-elements of each learning progression for the discipline of Music, whole school planning may address other sub-elements to progress students' literacy and numeracy.

Targeted Achievement Standard	Indicators of literacy development related to the standard		
A. Year 9	B. Level LIS2	C. Level LIS5	D. Level LIS8
<p>Students:</p> <ul style="list-style-type: none"> <li>interpret, process, analyse and organise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions</li> </ul>	<ul style="list-style-type: none"> <li>responds to spoken texts (uses facial expressions, movements, turns towards the speaker)</li> <li>responds to short phrases relying on key words, tone of voice and intonation</li> <li>follows a simple sequence of one-syllable rhyming words (see Phonological awareness)</li> <li>repeats familiar words heard in a text or conversation</li> </ul>	<ul style="list-style-type: none"> <li>listens to texts to engage with learning area content</li> <li>recalls specific information from learning area text</li> <li>attempts to sequence and report ideas</li> <li>uses strategies (asking questions to elicit extra information, seeking others' contributions, checking own comprehension)</li> </ul>	<ul style="list-style-type: none"> <li>identifies and paraphrases key points of a speaker's arguments (interprets speeches and uses own words to identify key historical events and arguments)</li> <li>identifies and explains the point/s of view expressed</li> <li>identifies any shifts in direction, purpose or focus</li> <li>identifies the use of language features (such as whose voice is missing? How has language been used to include or exclude?)</li> </ul>

Figure 1: Annotated example of how to use learning area advice and the progressions to progress learning

## Literacy in Music

Learning in Music aligns with, supports and reinforces students' development of literacy capability as they listen, compose and perform. Students can use and develop literacy skills as they learn and interpret music works, compose, improvise, arrange or re-imagine, document processes, respond to music and explore other peoples' responses, analyse, evaluate and critique works, performances and ways of working, research music styles, traditions and practices or investigate how people and communities use and value music and the roles and purposes of music across cultures, times and locations.

In Music, students engage with diverse texts and create texts in a range of forms including music notation in various forms and digital and multimodal forms. When they are writing lyrics for songs and other vocal works students work directly with both music and spoken/written language. At other times, students will consider the role of music in a text, for example, in a film or documentary or use scores and charts and written, spoken and multi-modal texts to further their knowledge and understanding about music and music-making.

### Using the literacy learning progression to support students in Music

The most relevant sub-elements of the literacy learning progression for Music are *Listening*, *Interacting*, *Speaking*, *Understanding texts* and *Creating texts*. These sub-elements are essential for students to develop discipline-specific knowledge, understanding and skills and to demonstrate the learning described in the Music achievement standards. The following descriptions of the role of each sub-element in Music are organised by productive and receptive modes:

- Receptive – *Listening* and *Understanding texts*
- Productive – *Interacting*, *Speaking* and *Creating texts*.

### Receptive Modes

#### *Listening and Understanding texts*

These sub-elements involve students using skills and strategies to access and interpret spoken, audio, visual, multimodal and written texts including music notation in various forms. Listening [to music] is fundamental to all music learning. Learning in music also involves listening to performers, composers and audiences speak about music and the processes of creating, interpreting, performing, analysing, reflecting on or evaluating music works and the practices of music-making. (For example, students might use aural skills to identify and analyse the musical elements composers or performers are using to communicate emotions, feelings, atmosphere or mood).

As they learn *in* Music students can use reviews/commentaries/blogs, news and magazine articles, reports, diagrams, videos, podcasts, demonstrations and academic texts to extend and deepen their learning. Engaging with these texts helps students to understand concepts, make decisions about how they will interpret music works or shape their own compositions. Texts can also be used to prompt or support discussion and debate about how music is created, performed, distributed and received across cultures and locations. Texts such as

films or poems can be used in discussions about aspects of grammar and structure. For example, students might consider connections between form in poetry and form in music, discuss how ‘character’ or ‘mood’ in is created in music and texts, how devices such as punctuation (cadences, phrasing), repetition or motif are used in music and language/visual texts or debate questions such as, “Why do listeners describe this music as powerful?” or “What is the function of the introduction in this work?” Students also learn *through* music by, for example, creating texts in response to music such as a creative response to a music work or performance or by creating music in response to characters or storylines from stories they know from print or screen-based texts or describing a melody that ascends and descends as being ‘like a staircase’.

### Listening

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
Year 8	Level LiS8
Students: <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul>	A student: <ul style="list-style-type: none"> <li>• identifies and paraphrases key points of a speaker’s arguments (refers to points made by a singer-songwriter in an interview about their work when presenting an analysis of a song)</li> <li>• discusses their own and others’ listening behaviours (discusses preferences and strategies for listening to music actively and passively)</li> <li>• adopts and re-uses complex abstractions heard in texts (chord progression, beat-cycles, melodic contour, acoustic properties)</li> <li>• identifies how speakers’ language can be inclusive or alienating (a speaker using language which is only readily understood by certain user groups such as using terminology that isn’t familiar to the audience and/or appropriate to the work/style/tradition under discussion).</li> </ul>

## Understanding texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
Year 10	Level UnT11
<p>Students:</p> <ul style="list-style-type: none"> <li>• evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>• use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>• interpret and perform music with technical control, expression and stylistic understanding</li> <li>• use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul>	<p>A student:</p> <p><b>Comprehension</b></p> <ul style="list-style-type: none"> <li>• reads and views sophisticated texts (sources that employ sophisticated language and structural features, multimodal features, including charts/scores/TAB, diagrams and images, and specific terminology used in music contexts)</li> <li>• explains assumptions, beliefs and implicit values in texts (explains personal or perceived assumptions, values and beliefs about music practices, styles and traditions when responding to or critiquing a music work or performance)</li> </ul> <p><b>Processes</b></p> <ul style="list-style-type: none"> <li>• navigates digital texts to efficiently locate precise information that supports the development of new understandings (navigates digital texts including charts/scores/TAB, to find information such as signs, symbols and terms indicating expressive qualities or the structure of a work such as dynamics, phrasing, articulation or tempo or repeat signs that can be used to develop understanding about performance practice in a style or context)</li> <li>• identifies relevant and irrelevant information in texts (critiques and selects the most suitable information from sources to make informed decisions in relation to the interpretation of a musical work or evaluating the 'playability' of a note or phrase by an instrument when composing)</li> <li>• judiciously selects and synthesises evidence from multiple texts to support ideas or arguments (synthesises evidence from a range of reliable sources to form conclusions on topics such as how to interpret a rhythm pattern or accent across different styles and traditions)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>• interprets complex, formal, impersonal language in texts (interprets a range of specific terminology used in relation to music and music making such as performance practice, interpretive decision, formal structure, distortion levels).</li> </ul>

## Productive modes

### *Interacting, Speaking and Creating texts*

These sub-elements involve students creating different types of texts for a variety of purposes and for different audiences (see Table 1). These texts can include spoken, written, visual and multimodal texts, such as music notation (scores/charts/TAB, performance programs, composers' or performers statements, graphs, diagrams, pictures, maps, physical performances and visual media).

The *Interacting* and *Speaking* indicators involve students creating formal and informal texts as part of classroom learning experiences including group and class discussions that explore and investigate learning area topics, formal and informal presentations and debates.

In Music students *interact* when they work collaboratively as performers and composers or when they discuss music and music-making as a class, with teachers or with peers. Students might also work with other students to create music that accompanies, or is an integral part of, a dance-routine, an animation, a play, an art-installation, a poetry-reading or a science report.

Students *use* language when they create songs and other works with lyrics. They can also create written or spoken imaginative or factual texts in response to music or create music in response to characters or storylines from known print or screen-based texts.

Students can use and develop *speaking* skills as they learn in music by, for example, participating in discussions about music and music-making or introducing performances of their compositions and other works.

Refer to the *Grammar* indicators for guidance on how grammar can support students to produce effective texts.

Table 1: *Text types and purpose of the range of texts students may develop in Years 7-10 Music*<sup>1</sup>

Broad text purpose	Text type family	Text type	Purpose
Informative	Procedural	Procedure	to instruct someone how to do something through a sequence of steps such as assembling an instrument or creating a loop
		Protocol	a list of conditions under which something is to be done, such as performance protocols. For example, acknowledging the audience in different performance contexts or using microphones and amplifiers etc., matters of posture, stance, placement of the music stand and other equipment, tuning instruments or entering and exiting the performance space – as a soloist or as a member of a band/ ensemble, or the protocols for consulting with Aboriginal and Torres Strait Islander Peoples when undertaking research or performance of traditional music
		Procedural recount/design brief	to record the steps taken to carry out a procedure, such as the documenting process used to assemble or clean/maintain an instrument or to write and record a song
	Chronicling	Factual recount	to record information and data and to evaluate its significance such as surveying the range of tempi chosen in interpretations of a music work and evaluating impact of these choices on the feel or mood
		Historical recount	to recount events from the past before making a judgement or drawing conclusions about change over time, such as researching information about other performances of a work when making decisions about how they will present their performance
	Reporting	Factual description	to describe the characteristic features of people, places and objects, such as describing the tuning systems for different fretted string instruments or describing musical features from an historical or stylistic period or rhythmic or melodic features unique to a culturally-specific music style or group of performers
		Descriptive report	to describe and provide generalised information about music, such as describing how they structure a practice session, a composition (for example, describing song-form: as intro-verse, chorus, middle 8, coda etc.) or their response to a performance
	Explaining	Sequential explanation	to explain in a sequence the phases of a process to reveal how the process occurs, such as describing how they wrote a song from a given chord progression or wrote a melody using a selected scale or mode
		Causal explanation	to explain why a process occurs, including cause and effect, such as explaining how the volume of sound can be increased or decreased on an instrument and the

<sup>1</sup> Adapted from Humphrey, S., Droga, L., & Feez, S. (2012). *Grammar and meaning*. Newtown, NSW: Primary English Teaching Association Australia.

Broad text purpose	Text type family	Text type	Purpose
			effect of playing at different dynamic levels or the variations in tone colour possible on guitars with different body type and materials, amplifier settings, type of strings or use of effect pedals to achieve distortion, delay, tremelo or reverb)
		Factorial explanation	to explain the multiple causes of one outcome such as suggesting and analysing a variety of factors to explain why music plays a role in rituals and ceremonies across cultures and times
		Consequential explanation	to explain the multiple outcomes or effects of one phenomenon such as why songs get stuck in our head or why audiences sometimes think that a performance has finished before the final bar is played
Persuasive	Persuading	Exposition (analytical)	to argue for a particular point of view substantiated with evidence (persuading that), for example, providing evidence to support a point of view about the impact of music in a film or theatrical work
		Exposition (hortatory)	to argue that a particular action should be taken (persuading to), for example, the need for everybody to listen in silence to a performance or to applaud a musician at the conclusion of their solo during a jazz or rock performance
		Discussion	to discuss two or more points of view before making a judgement, for example, discussing different opinions about a performer's 'best' song or 'the most' exciting performance of a work
		Challenge	to argue against a point of view

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## Interacting

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
Year 8	InT6
<p>Students:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>• poses problems, hypotheses and formulates questions about abstract ideas in group situations (when composing, arranging or planning performances)</li> <li>• initiates interactions confidently in group and whole-class discussions (contributes ideas and provides feedback, for example, when working on a group composition or making decisions about the instrumentation for an arrangement or participates in musical interactions relevant to a specific style such as ‘call and response’ interactions in jazz styles where instrumentalists/vocalists takes turns to improvise and then indicate to another player through phrasing or gesture that it’s now their turn to improvise).</li> <li>• interacts with school or the broader community, adjusting language and responses to suit purpose and audience (uses everyday language when introducing a performance at a community festival and/or selects music suitable for interests/experience of the audience)</li> <li>• uses language to align the listener with personal position (uses language such as: of course, as you can imagine, obviously, it has to be ..., you can hear that ... when describing their response to a work or performance).</li> </ul>

## Speaking

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
Year 8	SpK7
<p>Students:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>• speaks on topics which explore and interpret concepts drawn from research or learning area content (presenting findings from research about performance techniques or people's music listening habits)</li> <li>• controls a range of language features to affect the audience (uses, for example, assonance, consonance or alliteration to create effects in song lyrics or vocal inflections, intonations, articulations and phrasing to create effects in the vocalist's interpretation and delivery of song lyrics)</li> <li>• uses language structures and features appropriate to learning area content (employs style specific terminology when speaking about the form of a music work)</li> <li>• uses technologies and multimodal resources to enhance meaning and effect in presentations (using a combination of audio-video and written text to enhance spoken presentations)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>• selects vocabulary to intensify and sharpen the focus (reliably, fluently, expressively, flowing, detached or chooses a vocal register that will allow the performer maximum scope to communicate expressively when composing or arranging)</li> <li>• uses a range of evaluative language to express opinions or convey emotion (rich/harsh/vibrant tone, overwhelming volume, dynamic feel or use of vocal register, modulation, intonation, articulations, phrasing or vocal resonance)</li> <li>• uses a range of emotive language appropriate to topic, purpose and audience (for example, when writing lyrics or when writing about music or performances)</li> <li>• uses rich, evocative descriptive language (the gentle wash of sound, the intense focus and concentration)</li> <li>• uses figurative language (for example, in lyrics and when writing about music or performances).</li> </ul>

## Creating texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>		
	Informative texts	Persuasive texts	Imaginative texts
Year 8	CrT10	CrT10	CrT10
<p>Students:</p> <ul style="list-style-type: none"> <li>identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to explain and analyse (analyses manipulation of elements of music or use of instrumental techniques, for example, circles optional responses on a guided listening chart and then uses that information to respond to specific questions such as, "What style of music you would say this song is and why?")</li> <li>organises ideas to support the reader (plans layout and content for a downloadable concert program or arranges a section, a song or piece of music in a way that supports the performing 'reader' to play it as intended i.e. the repeats, dynamics, breath marks, etc.)</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to discuss, evaluate and review (maintains a practice blog/record and discusses issues and evaluates effectiveness of different approaches)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>skilfully uses a range of cohesive devices to make connections between arguments (combines spoken, written, visual elements to make connections)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses language that evokes an emotional response.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <p>When writing lyrics for songs or other vocal forms)</p> <ul style="list-style-type: none"> <li>writes imaginative texts with less predictable features to emotionally and intellectually engage the reader (writes to convey character perspective)</li> <li>orients the reader to the imaginative premise of the text</li> <li>generates, selects and crafts ideas to support a recognisable theme</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses imagery and figurative devices appropriately (for example, metaphor)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses words that invite connotations</li> <li>substitutes precise vocabulary for common or everyday words, for example, when describing the process they have used to compose, improvise or interpret a work</li> </ul>

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>		
	Informative texts	Persuasive texts	Imaginative texts
Year 8	CrT10	CrT10	CrT10
	<p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>selects multimodal features to expand ideas in written texts (combines visual, spoken and written text including music terms and symbols)</li> <li>uses adjectives in noun groups to create more accurate descriptions (the low, soft voice of the singer) (see Grammar)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses a range of learnt topic words to add credibility to information (uses style-specific terminology when offering feedback to peers about a composition they are working on).</li> </ul>		<ul style="list-style-type: none"> <li>uses language that evokes an emotional response</li> <li>varies sentence structure for effect (see Grammar).</li> </ul>

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>		
	Informative texts	Persuasive texts	Imaginative texts
<b>Year 10</b>	<b>CrT11</b>	<b>CrT11</b>	<b>CrT11</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>analyse different scores and performances aurally and visually</li> <li>evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles</li> <li>use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes a detailed analysis explaining the structure of the work and describing how elements of music are manipulated or an extended piece of writing that evaluates manipulation of expressive elements of music in a performance</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>maintains tone appropriate to the audience, for example, when writing program notes for a performance that will be available online for primary-age students or selecting music that is relevant for the age and interests of an audience.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>strategically selects multimodal resources to position the reader/viewer (uses material from authoritative sources in an infographic about a music style or tradition)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses evaluative language devices such as allusion, evocative vocabulary and metaphor when justifying their approach to interpreting a work</li> <li>uses sophisticated evaluative language (the soulful rendition, the dramatic opening drum-roll).</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b> (When writing lyrics for songs or other vocal forms)</p> <ul style="list-style-type: none"> <li>uses structural features flexibly to organise ideas strategically (for example, deliberate use of repetition in the chorus of a song to reinforce a point or create a rhythmic flow)</li> <li>develops an imaginative text around a theme or social issue</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses recurring imagery for cohesion</li> <li>uses a range of literary techniques such as personification</li> <li>uses language to create humour (irony, satire)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses vocabulary for precision (shrouded for covered)</li> <li>uses figurative language to create subtle and complex meaning (offering a silent prayer to the deaf sky).</li> </ul>