




English glossary Year 8




Key terms	Definition
abstract noun	name for an idea, feeling, concept or quality that does not physically exist and so cannot be identified with any of the five senses, for example: courage, democracy, friendship
aesthetic qualities	<p>can be found in any features that have been constructed with skill to develop understandings and/or create a response from the audience</p> <p>In short stories, aesthetic qualities can be found in:</p> <ul style="list-style-type: none">• text structures• language choices• visual features such as illustrations• message/theme or issues addressed. <p>Aesthetic qualities are explained and analysed using the language of appreciation.</p>
aesthetic value	<p>the impact a literary text has on its audience</p> <p>A text can have impact for different reasons, depending on its aesthetic qualities. Consider:</p> <ul style="list-style-type: none">• your reaction to the text• the construction of the text• how 'worthwhile' or valuable the text is.
alliteration	a device where a writer repeats several consonant sounds at the beginning of words to achieve an effect, for example, <i>big, bold, booming brass</i>
antagonist	a character who is an adversary or opponent to the protagonist in a narrative; often provides the complication in a short story
characterisation	refers to the way a writer constructs a character in their writing through the language choices made in conveying the character's appearance, actions, personality, attitudes/values/beliefs and interactions with other characters; characterisation can be direct or indirect
climax	the highest point of action in a narrative; all plot events in the story lead to the climax
cohesion	<p>refers to how well writing is constructed to make sense</p> <p>Writers create a cohesive piece of writing by using word and grammar relationships across the text to bind or 'glue' their writing together.</p> <p>Cohesive devices include lexical cohesion, text connectives, grammatical theme and ellipsis.</p>





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complex sentence	<p>contains a <i>main clause</i> (independent clause or simple sentence) which makes sense on its own and one or more dependent clauses (subordinate clauses) which do not make sense without the main clause</p> <p>The dependent clauses expand on the main clause by providing more information. The clauses are joined using subordinating conjunctions that tell us the link between them. For example (<i>main clause</i>; <u>subordinating conjunction</u>; [dependent clause]):</p> <p><i>Mum told me to take my umbrella [because it was raining].</i></p> <p><i>[When the sun came out,] we all went outside to play.</i></p>
complication	<p>a part of narrative plot structure; also referred to as a 'problem' or 'conflict'</p> <p>The narrative complication could be an event, a thought, a problem, a find; anything that causes a complication in the life of the main character; something that requires the main character to respond and act.</p> <p>The complication is usually established early in the story, triggering the rising action and ultimately leading to the climax of the story.</p> <p>If the complication is a conflict, it could be:</p> <ul style="list-style-type: none"> • person vs person (struggles against another person or persons; may be physical or psychological) • person vs nature (struggles against an element of nature; many disaster movies are based on this) • person vs society (struggles against ideas or practices of other people) • person vs him/herself (internal conflict about ideas, morals, choices).
compound sentence	<p>two or more simple sentences (independent or main clauses) joined together by coordinating conjunctions (for, and, nor, but, or, yet, so)</p> <p>For example:</p> <p>'Samantha threw the tennis ball and it hit me on the arm' — both clauses could stand by themselves as simple sentences, joined by the conjunction 'and' — 'Samantha threw the tennis ball.' + 'It hit me on the arm.'</p>
comprehension strategies	<p>strategies and processes used by readers to make meaning from texts</p> <p>Key comprehension strategies include:</p> <ul style="list-style-type: none"> • activating and using prior knowledge • identifying literal information explicitly stated in the text • making inferences based on information in the text and their own prior knowledge • predicting likely future events in a text • visualising by creating mental images of elements in a text • summarising and organising information from a text • integrating ideas and information in texts • critically reflecting on content, structure, language and images used to construct meaning in a text. 



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context	<p>the environment in which a text is responded to or created</p> <p>Context can include the general social, historical and cultural conditions in which a text is responded to or created. </p> <ul style="list-style-type: none"> historical context — the time, place and circumstances in history during which the text was written (for example, America in the 1950s) social context — aspects of society (from the time and place the text was written) that influence the creation of, or responses to, the text cultural context — relating to the culture of groups of people in society and the attitudes, values and beliefs of the culture
dialogue	in a narrative, a conversation between two or more characters, using direct speech
direct speech	or quoted speech; the exact words spoken by a person/character, which are shown inside quotation marks, for example, the boy said, 'I am happy today.'
edit	<p>to prepare your text for publishing by correcting, altering, shortening, revising or adapting</p> <p>Editing involves checking for meaning, coherence, and proofreading of grammar, spelling and punctuation.</p>
ellipsis	<ul style="list-style-type: none"> The omission of words that repeat what has gone before. The repetition is not necessary because the meaning is understood (for example, 'The project will be innovative. To be involved will be exciting.' — 'in the project' is ellipsed in the second sentence). Where a word such as 'one' is substituted for a noun group/phrase, as in 'There are lots of apples in the bowl and you can take two big ones' (substitution). A cohesive resource that binds text together and is commonly used in dialogue for speed of response and economy of effort (for example, [do you] 'Want a drink?' / 'Thanks, I would.' [like a drink]). The use of three dots [three full stops in a row]; this form of punctuation (also known as points of ellipsis) can be used to indicate such things as surprise or suspense in a narrative text. 
embedded clause	<p>a clause (a group of words that contains a noun and a verb) that is placed within a main or independent clause; often acting as a qualifier to the noun group; usually (but not always) marked or defined by commas; if the embedded clause is removed, the main clause will still make sense</p> <p>For example, there are two <u>embedded clauses</u> in this sentence below (notice that, if the embedded clauses are removed, the main clause still makes sense; the embedded clauses add detail):</p> <p>'One day, a high summer flood washed him out of the burrow <u>where he lived with his father and mother</u>, and carried him, <u>kicking and clucking</u>, down a roadside ditch.'</p> <p><small>Extract from: 'Rikki-Tikki-Tavi' from Kipling, Rudyard c1894, <i>The Jungle Book</i>.</small></p>




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evaluative language	seeks to persuade readers' attitudes either positively or negatively about: <ul style="list-style-type: none"> emotions, feelings or opinions (language of Affect) aspects of people such as their behaviour (language of Judgment) the quality of objects such as art or literary works (language of Appreciation)
evocative vocabulary	words or phrases that are purposefully chosen to evoke emotion, or bring strong images, memories, or feelings to mind
extended metaphor	a metaphor that goes beyond a single phrase or sentence
expanded noun group	a group of words building on a noun Noun groups can be expanded using articles (<i>the, a, an</i>) plus one or more adjectives. Writers often combine nouns and adjectives to create more detailed descriptions of characters, events and setting. For example: <i>a saddle-tweed sac suit two sizes too small for him</i> <small>Extract from: Lawson, H 1902, 'Send around the hat' in <i>Children of the bush</i></small>
figurative language	refers to word groups used in a way that differs from the expected or everyday usage They are used in a non-literal way for particular effect, for example: <ul style="list-style-type: none"> simile — 'white as a sheet' metaphor — 'all the world's a stage' personification — 'the wind grabbed at my clothes'. 
flashback/ flashforward	narrative techniques that interrupt the chronological sequence of a story, by inserting a past (flashback) or future (flashforward) event; used for specific purposes and effects
foreshadowing	information provided in a narrative, relating to the plot or a character, that hints at or provides a reference to something that comes later; builds anticipation about what will happen next
grammatical theme	the topic of a sentence or paragraph, indicated by the idea being placed at the start of the sentence or paragraph, to give it prominence Grammatical theme indicates importance both within a clause and across a text. In a clause the theme comes in first position and indicates what the sentence is about. Theme is important at different levels of text organisation. The topic sentence works as the theme for the points raised in a paragraph. A pattern of themes works to shape and develop the text as a whole. 
imagery	creating pictures or impressions of things using descriptive writing
lexical cohesion	the use of word associations to create links in texts Links can be made through the use of repetition of words, synonyms, antonyms and words that are related, that is, by topic. 

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metaphor	<p>figurative language used to compare two things, saying one thing is another; juxtaposes the two things to create an image or association between them</p> <p>For example:</p> <ul style="list-style-type: none"> • ‘My teacher is a dinosaur.’ • ‘Her words were daggers in my heart.’
narrative point of view	<p>refers to the ways a narrator may be involved in the story:</p> <ul style="list-style-type: none"> • objective is when a narrator tells the story without commenting on the characters’ thoughts or feelings • first person is when a narrator participates in the action of the story; tells the story from their own perspective • third person is when a narrator is not involved in the story; an ‘outside’ voice • omniscient is when a narrator knows the thoughts and feelings of all the characters; is all-knowing • limited omniscient is when a narrator knows the thoughts and feelings of only one character
nominalisation	<p>a process for forming nouns from verbs (for example, ‘reaction’ from ‘react’ or ‘departure’ from ‘depart’) or adjectives (for example, ‘length’ from ‘long’, ‘eagerness’ from ‘eager’)</p> <p>Nominalisation is a way of making a text more compact and is often a feature of texts that contain abstract ideas and concepts, </p>
noun group	<p>consist of a noun as the major element, alone or accompanied by one or more modifiers. Expressions belonging to a range of classes may function as modifiers:</p> <ul style="list-style-type: none"> • determiners — ‘the car’, ‘a disaster’, ‘some people’, ‘many mistakes’ • possessive noun groups/phrases and pronouns — ‘the old man’s house’, ‘Kim’s behaviour’, ‘my father’ • numerals — ‘two days’, ‘thirty casualties’, ‘a hundred students’ • adjectives — ‘grave danger’, ‘a nice day’, ‘some new ideas’, ‘poor Tom’ • nouns — ‘the unemployment rate’, ‘a tax problem’, ‘a Qantas pilot’ 
onomatopoeia	<p>figurative language using words that imitate the sounds they describe, used to add effect to writing, for example: <i>boom, crash, slam, pop, arg</i></p>
orientation	<p>the ‘introduction’ to a narrative that establishes aspects of plot, setting and character to orientate readers</p>
personification	<p>figurative language which gives a human characteristic to non-human things such as animals, plants, objects or abstract ideas, for example: ‘The forest slept peacefully under its blanket of snow.’</p>
plot structure	<p>the sequencing of events</p> <p>Linear plot structure is the most common form of plot, however, the sequencing of these elements may vary for effect. For example, a short story may begin at the climax or the resolution and use flashback and/or flash-forward techniques to include the other elements of plot structure.</p>



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protagonist	the main character in a narrative
resolution	<p>the events in a narrative that occur after the climax of the story; the resolving of the complication that triggered the narrative</p> <p>In a short story, the resolution may be very brief, contain a 'twist' or even be omitted to end the story on a 'cliffhanger'.</p>
rising action	refers to the plot events that are triggered by the complication in a narrative; key events that build to the climax of the story; advances the plot and builds tension
salience	<p>a strategy of emphasis, highlighting what is important in a text</p> <p>In images, salience is created through strategies like placement of an item in the foreground, size and contrast in tone or colour.</p> <p>In writing, salience can occur through placing what is important at the beginning or at the end of a sentence or paragraph or through devices such as underlining or italics. </p>
setting	refers to the time and place a story is 'set' or taking place; a component of a story's context
simile	<p>figurative language used to make a comparison between one thing and another using 'as' or 'like'</p> <p>Used in narratives for specific purposes and effects, by suggesting that one thing has the qualities of the other, for example: 'They ran like the wind.'</p>
simple sentence	an independent or main clause that contains, as a minimum, a subject (noun) and a verb
symbol/symbolism	when something abstract is represented by something else, such as a material object, for example: a red heart can be used to symbolise the idea and feeling of love
text connectives	<p>words or phrases used to connect ideas across a text</p> <p>Text connectives add to cohesion by assisting readers to make sense of the relationships between sentences and paragraphs. Some examples are: firstly, secondly, finally, overall, furthermore, consequently, at this point, for this reason, similarly, on the other hand.</p>
text structure	<p>the way information is organised in different types of texts, for example: chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect)</p> <p>Choices in text structures and language features together define a text type and shape its meaning. </p>
theme	the main issue, idea or intent conveyed through a story; usually provides a perspective about a broad concepts, such as courage, love or power

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verb group	<p>consists of a main verb, alone or preceded by one or more auxiliary or modal verbs as modifiers</p> <p>Verb groups:</p> <ul style="list-style-type: none"> • create tense, as in 'He [was happy]', 'She [is working] at home', 'I [have seen] him before' • express modality using modal verbs such as 'can', 'may', 'must', 'will', 'shall' and so on, as in 'You [must be] mad', 'He [will have arrived] by now', 'She [may know] them' • create passive voice, as in 'A photo [was taken]'. 
visual features	<p>the parts of a visual text that can be manipulated for purpose and effect, such as placement, layout, colour, framing, representation of action or reaction, shot size, camera angle</p>