English glossary Year 9

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Key terms	Definition
abstract noun	a 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 Abstract nouns can be used as both a text structure and a language feature, for specific purposes and effects.
adverb	a word class that may modify a verb For example: • modifies a verb — 'beautifully' in 'She sings beautifully' • modifies an adjective — 'really' in 'He is really interesting' • modifies another adverb — 'very' in 'She walks very slowly' In English many adverbs have an –ly ending. AC
aesthetic value	relates to a sense of beauty or an appreciation of artistic expression AC Aesthetic value is created in texts through choices of language features and text structures. In spoken texts, the speaker's interaction skills also create the aesthetic value of the text.
author's style	literary voice; the quality that makes the author's writing unique, and which conveys the author's attitude, personality and character
cohesion	refers to how well your writing is constructed to make sense Writers create a cohesive piece of writing by using word and grammar relationships across the text to bind or 'glue' their writing together. Cohesion is achieved through various devices such as text connectives, ellipses, conjunctions, consistent tense and word associations. AC
comprehension strategies	strategies and processes used by readers to make meaning from texts Key comprehension strategies include: • activating and using prior knowledge • identifying literal information explicitly stated in the text • making inferences based on information in the text and 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. AC

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conjunction	a word that joins other words, phrases or clauses together in logical relationships such as addition, time, cause or comparison There are two types of conjunctions: coordinating conjunctions and subordinating conjunctions. Coordinating conjunctions are words that link words, groups/phrases and clauses in such a way that the elements have equal grammatical status. They include conjunctions such as 'and', 'or', 'but': • 'Mum and Dad are here' (joining words) • 'We visited some of our friends, but not all of them' (joining noun groups/ phrases) • 'Did he miss the train or is it just late?' (joining clauses). Subordinating conjunctions introduce certain kinds of subordinate clauses. They include conjunctions such as 'after', 'when', 'because', 'if' and 'that': • 'When the meeting ended, we went home' (time) • 'That was because it was raining' (reason) • 'I'll do it if you pay me' (condition) • 'I know that he is ill' (declarative) • 'I wonder whether/if she's right?' (interrogative) AC
context	the environment in which a text is responded to or created Context can include the general social, historical and cultural conditions in which a text is responded to or created. AC • 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
contrast	the creation of two opposing characters, settings, events or ideas to emphasise the differences between them
dialogue	in a narrative, a conversation between two or more characters, using direct speech
direct speech (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.'
evaluative meaning	ideas that go beyond the literal and inferential level and apply other knowledge, facts or opinions about a topic represented in texts In comprehension of evaluative meaning, readers make links beyond the text, such as between the text and other texts or real-life.
evaluative language	seeks to persuade readers' attitudes either positively or negatively about: • 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)

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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
figurative language	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: • simile — 'white as a sheet' • metaphor — 'all the world's a stage' • personification — 'the wind grabbed at my clothes'. AC
foreshadowing	provides subtle hints that indicate what will occur later in a narrative
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.
hyperbole	exaggerating or overstating something, usually deliberately, for effect, for example: 'When the puppy looked at me I just melted'.
imagery	figurative language used in a literary work such as poetry or prose to create mental pictures for the reader. An author writes descriptions based on the five senses of sight, sound, smell, taste and touch, for example: *the lizard lay where the sun kissed the rock* (appealing to sight).
inferential meaning	inferred or implied in a text Readers of the text use their prior knowledge and understandings in combination with the text, to understand inferred or implied meanings.
in media res	Latin term that means 'in the middle of things' For example: Richard Harland, the author of *Worldshaker*, jumps straight to the action in the orientation with little background information provided to the reader.
inner monologue	a narrative technique, often used in novels, plays and short stories, that uses a character's inner thoughts and feelings to construct meaning by revealing events through their eyes and as seen from that perspective
irony	a literary device in which the apparent meaning is the opposite of that intended and is made clear by the context or tone
juxtaposition	the placement of two or more ideas, characters, actions, settings, phrases or words side-by-side for a particular purpose, for example: to highlight contrast or for rhetorical effect AC

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language features	the features of language that support meaning, such as sentence structure, noun groups, vocabulary, punctuation, figurative language Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience and mode or medium of production. AC
literal meaning	ideas are directly or explicitly stated in the text; in comprehending literal meaning, the answer can be found in the text
literary or social value	the value society places on a literary text by considering such criteria as whether that text is considered to have made a contribution to people's thinking
modality	an area of meaning having to do with possibility, probability, obligation and permission Modality can be expressed by several different kinds of words: • adverbs, for example: 'possibly', 'necessarily', 'certainly', 'perhaps' • adjectives, for example: 'possible', 'probable', 'likely', 'necessary' • nouns, for example: 'possibility', 'necessity', 'obligation' • modal verbs, for example: 'permit', 'oblige'. AC
nominalisation	a way of making a text more compact; often a feature of texts that contain abstract ideas and concepts Nominalisation is: • a process that involves forming nouns from verbs, (for example: 'reaction' from 'react' or 'departure' from 'depart') or adjectives (for example: 'length' from 'long' or 'eagerness' from 'eager') • a process for forming noun phrases from clauses (for example: 'their destruction of the city' from 'they destroyed the city') AC
noun	a word class that includes all words denoting physical objects, such as 'man', 'woman', 'boy', 'girl', 'diamond', 'car', 'window' AC
noun group	consists 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: • 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' AC
Question/ Answer Relationship (QAR)	a strategy that can be used to help comprehend a text by considering the type of question and where the answer can be found There are 'in the book' questions where the answers are: • Right there: The answer is found in one part of the text. • Think & search: The answer is found in several parts of the text. There are 'in your head' questions where the answers are: • Author & me: The answer is found partly in the text and partly in your head. • On my own: The answer is not found in the text but in your head.

Key terms	Definition
representation	the particular way people, events and issues in a text are portrayed by the creator of the text
rhetorical devices	language devices that are used to persuade an audience
specificity	created through language choices used to create precise meaning; often specialised language particular to a text
specialised language	language (words or phrases) which is specific to the text, audience or purpose Understanding or prior knowledge of specialised language is important for audiences to be able to make meaning of a text.
technical language	language which is considered technical for the text, audience and purpose When author and reader have shared knowledge, use of technical language can assist in succinct and cohesive writing.
text connectives	words or phrases used to connect ideas across a text and 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.
text structure	the way in which 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 Choices in text structures and language features together define a text type and shape its meaning. AC
understatement	making something seem less serious than it really is (the opposite of hyperbole), for example: 'There was a bit of congestion on the freeway' to describe a lengthy traffic jam
verb	a word class that describes a kind of situation, such as: • a happening — 'climbed' in 'She climbed the ladder' • a state — 'is' in 'The koala is an Australian mammal' AC
verb groups	consist of a main verb, alone or preceded by one or more auxiliary or modal verbs as modifiers. For example, verb groups/phrases: • 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]' AC