

# Western Australian Curriculum

## English

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Glossary | Pre-primary–Year 10

For familiarisation in 2024 and implementation  
in 2025

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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**academic text**

A specialised text from a given field using formal language.

**accents**

Distinctive ways of pronouncing a language, usually associated with a particular country or region (e.g. the American accents).

**adapt**

To modify or change for a new purpose, context and/or audience.

**adjective**

A word class that describes, identifies or quantifies a noun or a pronoun, e.g. two (number or quantity), my (possessive), ancient (descriptive), shorter (comparative), wooden (classifying).

**adverb**

A word class that may modify a verb (e.g. 'softly' in 'the boy sings softly'), an adjective (e.g. 'really' in 'he is really strong') or another adverb (e.g. 'very' in 'the toddler walks very slowly').

**adverbial phrase/group**

A word or group of words that modifies or contributes additional, but non-essential, information about a sentence or a verb.

Adverbials are classified on the basis of the kind of meaning involved, including:

- time (for example, 'yesterday' in 'I spoke with him yesterday')
- duration (for example, 'for several years' in 'they have lived together for several years')
- frequency (for example, 'three times a year' in 'the committee meets three times a year')
- place (for example, 'in Brisbane' in 'we met in Brisbane')
- manner (for example, 'very aggressively' in 'he played very aggressively')
- degree (for example, 'very deeply' in 'he loves her very deeply')
- reason (for example, 'because of the price' in 'we rejected it because of the price')
- purpose (for example, 'to avoid embarrassing you' in 'I stayed away to avoid embarrassing you')
- condition (for example, 'if I can' in 'I'll help you if I can')
- concession (for example, 'although she was unwell' in 'she joined in although she was unwell').

**aesthetic**

Concerned with a sense of beauty or an appreciation of artistic expression.

**alliteration**

A recurrence of the same consonant sounds at the beginning of words in close succession (e.g. 'ripe, red raspberry').

### **allusion**

An indirect reference to a person or character, event, idea or work of art, which contributes to the meaning of the text (e.g. 'chocolate was her Achilles heel').

### **analogy**

A comparison between one thing and another, typically for the purpose of explanation or clarification.

### **antonym**

A word opposite in meaning to another (e.g. 'empty' is an antonym for 'full'; 'cold' is an antonym for 'hot').

### **apostrophe**

A punctuation mark used to indicate either possession (e.g. David's phone) or omission of letters (e.g. isn't, he's) and numbers (e.g. '90s).

### **article**

A word that indicates which, how many or how much of the noun it is associated with. The three English articles are: 'the', 'a', 'an'.

### **Asia/Asian**

Geographically, the largest continent, bounded by Europe and the Pacific, Arctic and Indian oceans. It can be described in cultural, religious, historical and language boundaries or commonalities.

### **attitude**

An outlook or a specific feeling about something. Our values and beliefs underlie our attitudes. Attitudes can be expressed by what we say, do and think.

### **audience**

An intended or assumed group of readers, listeners or viewers that a writer, designer, filmmaker or speaker is addressing.

### **audio feature**

Audio elements of a text which may include music, sound effects, diegetic sounds, laugh tracks, voice over, interviews and dialogue.

### **authentic texts**

Real, living or natural language texts which may entertain, inform and/or persuade.

### **author**

A creator of a work (e.g. a novel, film, website, speech, essay, image or autobiography).

### **author's style**

The distinctive qualities that characterise an author's work. Style may include word choice, sentence structure and figurative language.

### **base word**

A form of a word that conveys the essential meaning. A base word is not derived from or made up of other words and has no prefixes or suffixes (for example, 'action', 'activity', 'activate', 'react' are all words built from the base word 'act').

A base that cannot stand alone as a word is called a bound base, e.g. <velop> is the bound base in words such as develop and envelope.

### **beliefs**

Principles that a person holds to be true.

### **bias**

Presentation by an author of one point of view, favouring one side in an argument or discussion, often accompanied by a refusal to consider possible merits of alternative points of view.

### **blend (verb)**

Running the individual sounds in a word together to make a word (e.g. sounding out /b/-/i/-/g/ to make 'big').

## C

### clause

A grammatical unit referring to a happening or state e.g. 'the team won' (happening), 'the dog is red' (state), usually containing a subject and a verb group/phrase.

An independent clause can stand alone as a simple sentence, e.g. 'The dog is red'.

A dependent clause cannot stand alone as a sentence and is linked to other clauses to form a sentence with a subordinating conjunction, e.g. 'because it was cold'.

### cohesion

Grammatical or lexical relationships that bind different parts of a text together and give it unity. It is achieved through devices such as reference, substitution, repetition and text connectives.

### colon

Punctuation mark (:) that separates a general statement from one or more statements that give extra information, explanation or illustration. Statements after a colon do not have to be full sentences.

### complex sentence

A sentence with one or more subordinate clauses. In the following example, the subordinate clause is shown in brackets: 'I took my umbrella [because it was raining]'.

### compound sentence

A sentence with two or more main clauses of equal grammatical status, usually marked by a coordinating conjunction, e.g. '[Ira came home this morning] [but he didn't stay long]'.

### comprehension strategies

The metacognitive processes used to construct meaning with oral, written, visual and multimodal texts. They include:

- predicting – previewing texts, activating and using prior knowledge of topic, vocabulary and text structures, and/or anticipating likely events, ideas or content in a text
- visualising – creating moving and static mental images of elements or parts of a text
- summarising – synthesising and paraphrasing the main ideas and/or key information to focus on the important messages in a text
- connecting – linking prior knowledge to the information in a text, including text-to-text, text-to-self and text-to-world connections, and linking ideas within a text
- monitoring – actively thinking about and checking the meaning of the text in an ongoing manner, evaluating whether the text is meeting the participant's goals or purposes, and adjusting engagement with the text such as re-reading a written text or asking clarifying questions about an oral text
- questioning (self-questioning) – provides the basis for active reading, listening or viewing as the participant constructs questions before, during and after engaging with the text to make, maintain and clarify meaning
- inferring – combining information stated in the text with the participant's own ideas to move beyond a literal interpretation of the text to make assumptions or form hypotheses.

## **concept**

An abstract idea.

## **conjunction**

In a sentence, a word that join other words, groups/phrases or clauses together in a logical relationship such as addition, time, cause or comparison. There are two types: coordinating and subordinating. Coordinating conjunctions are used in compound sentences to join two clauses of equal value whereas subordinating clauses are used in complex sentences.

## **connective**

Words linking and logically relating ideas to one another in paragraphs and sentences, indicating relationships of time, cause and effect, comparison, addition, condition and concession or clarification.

## **consonant**

All letters of the alphabet that are not vowels. The 21 consonants are b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z.

## **consonant cluster/consonant blend/blend (noun)**

A group of consonants adjacent to each other in a word. The sounds each letter makes remains distinct, e.g. bl, pr, str, nd. They can occur at the beginning, middle or end of a word.

## **context**

An environment or situation (personal, social, cultural or historical) in which a text is responded to or created. The term 'context' also refers to wording surrounding an unfamiliar word which a reader or listener uses to understand its meaning.

## **contraction**

An abbreviated version of a word or words, often formed by shortening a word or merging two words into one (e.g. doctor: Dr; do not: don't).

## **Country/Place**

Spaces mapped out that individuals or groups of First Nations Peoples of Australia occupy and regard as their own and having varying degrees of spirituality. They include lands, waters and sky.

## **convention**

An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation).

## **coordinating conjunctions**

Words that link words, groups/phrases and clauses in such a way that the elements have equal grammatical status. The coordinating conjunctions are for, and, nor, but, or, yet and so.



## **create**

To imagine or conceive, develop or produce (in print or digital form) spoken, written or multimodal texts and edit and publish work for an audience.

## **CVC words**

Words that are spelt with the pattern consonant-vowel-consonant, e.g. hat, bed, hit.

CVCC words that are spelt with the pattern consonant-vowel-consonant-consonant, e.g. bent, help.

CCVC words that are spelt with the pattern consonant-consonant-vowel-consonant, e.g. from, stop.

**decodable texts**

Texts that contain a high percentage of words made up of learned grapheme-phoneme patterns. Decodable texts support beginning readers to practise and consolidate their phonic skills.

**decode**

A process in which readers use knowledge of the relationship between letters and sounds to work out how to read written words.

**decoding strategies**

The strategies readers use to decode words, including blending, segmenting and syllabification.

**develop**

To build on, change or advance to be more complete.

**dialect**

Form of a language distinguished by features of vocabulary, grammar and pronunciation particular to a region.

**digital text**

Electronic texts accessed through a digital platform that may have multimodal elements and may be interactive.

**digital tools**

Digital hardware, software, platforms and resources used to develop and communicate learning, ideas and information.

**digraph**

Two letters representing one sound. Vowel digraphs have two vowels (e.g. <oo>) and consonant digraphs have two consonants (e.g. <sh>)

**diphthong**

A diphthong is the sound made by a combination of two vowels that glide together within a syllable, for example: <oi> (coin), <ou> (house) or <air> (chair) in Standard Australian English.

**edit**

To prepare, alter, adapt or refine with attention to meaning, effect, grammar, spelling, punctuation and vocabulary.

**effects**

The consequences of choices made concerning structure, style and language features.

**elaborated tenses**

Complex tenses such as present continuous (e.g. 'she has been running').

**ethical perspective**

A perspective or position regarding what is right or wrong informed by community standards and/or rules.

**etymological knowledge**

Knowledge of the origins and development of the forms and meanings of words and how meanings and forms have changed over time.

**evaluative language**

Positive, negative or neutral language that judges the worth of something. It includes language to express feelings and opinions, make judgements and assess the quality of objects, ideas and features of texts.

**evocative vocabulary**

Vivid language that captures attention and imagination, conveying emotions and actions.

**expand**

To express in fuller form or detail.

**experiment**

To try or test something which may include a text structure, language feature or literary device to shape meaning or evoke a response.

**features of voice**

Particular vocal qualities a speaker selects and uses, including volume, tone, pitch, pace and fluency, to engage, and have an impact on, their audience.

**figurative language**

Word groups/phrases used in a way that differs from the expected or everyday usage. They are used in a non-literal way for particular effect (e.g. simile, metaphor, personification).

**fluency**

The ability to read orally at a reasonable pace with accuracy, intonation and expression.

In silent reading, fluency refers to the ability to read with automaticity at an adequate rate, with concentration and understanding.

In writing it refers to the automaticity of using handwriting or keyboarding skills, and drawing on spelling, grammar, punctuation and vocabulary to express ideas for an audience.

**framing**

A way in which elements in a still or moving image are enclosed to create a specific interpretation of a whole. Strong framing creates a sense of enclosure; weak framing creates a sense of openness.

**genre**

How texts are classified depending on their social purpose (for example, to recount, to describe, to persuade, to narrate). In literary theory, the term is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance fiction, science fiction, fantasy fiction), or their form and structure (for example, poetry, novels, short stories).

**grammar**

A description of a language as a system. In describing a language, attention is paid to both structure (form) and meaning (function) at the level of a word, a sentence and a text.

**grammatical morpheme**

The morphemes that are added to a base word to alter the grammatical form of that word, e.g. <ed> to indicate past tense (walked), <s> to indicate plural (pens), possessive (the man's) and third person singular (she walks), <ing> to indicate present progressive (is walking).

**grapheme (graph, digraph, trigraph)**

A letter (graph) or group of letters that spell a phoneme in a word (for example, <f> in the word 'fog'; <ph> in the word 'photo'). A graph is one letter, a digraph two letters, and a trigraph three letters.

**handwriting**

The production of legible, accurately formed letters by hand with a functional pencil grip or grasp, or with the help of writing tools, e.g. assistive technology.

**high-frequency words**

The most common words used in written English text.

**homonym**

A word identical in pronunciation and spelling to another but different in meaning, e.g. trunk (suitcase) and trunk (on an elephant).

**homophone**

A word identical in pronunciation to another but different in meaning and spelling (e.g. 'bear' and 'bare', 'air' and 'heir').

**hybrid text**

A composite text resulting from a purposeful mixing of elements from different sources or genres (e.g. 'infotainment').

**hyperbole**

Purposeful exaggeration used for effect, such as to draw attention to or emphasise an aspect of the text.

**ideas**

Concepts, understandings, thoughts, notions, opinions, views or beliefs.

**idiom**

An expression whose meaning does not relate to the literal meaning of its words (e.g. 'They went out to paint the town red').

**image**

A picture or representation which may be moving or still and may include a photograph, a painting, or drawing, which may be real, symbolic or imagined.

**imagery**

Visually descriptive or figurative language to represent things, including objects, actions and ideas, in ways that appeal to the senses of the reader or viewer.

**information**

Facts and knowledge about a topic.

### **Indigenous Cultural and Intellectual Property (ICIP)**

The rights of First Peoples of Australia to own and control their cultural heritage. It refers to all aspects of cultural heritage, including the tangible (e.g. cultural objects) and intangible (e.g. knowledge).

### **interaction skills**

Social, speaking and listening skills selected for purpose and audience to interact and communicate with others in ways which may be linguistic, vocal and non-verbal.

### **interpersonal language**

Language used for interacting with others such as language to express feelings, opinions, judgements and for social purposes.

### **interpretation**

A particular understanding and/or a reading made from a text.

### **intertextual references**

Associations or connections between one text and other texts that may be overt or less explicit. They can take the form of direct quotation, parody, allusion or structural borrowing.

### **issue**

Matters of personal or public concern that are in dispute and which directly or indirectly affect a person or members of a society.

### **juxtaposition**

Placement of two or more ideas, characters, actions, settings, phrases or words side by side for a particular purpose (for example, to highlight or contrast or for rhetorical effect).

**language features**

Features of language that support meaning (e.g. the use of word-, phrase- and clause-level grammar, vocabulary, figurative language, punctuation and visual elements). Choices vary with the purpose, subject matter, audience and mode or medium of the text.

**Latin and Greek roots/etymological knowledge**

Knowledge of the origins and development of the forms and meanings of words and how meanings and forms have changed over time.

**layout**

A spatial arrangement of print and graphics on a page or screen including text size, font, positioning of illustrations, captions, labels, headings, dot points, borders and text boxes.

**listen**

To use the sense of hearing as well as a range of active behaviours to comprehend information received through gesture, body language and other sensory systems.

**literary device**

A structural or language technique used to shape meaning, and for aesthetic or stylistic purposes (e.g. narrative structure, characterisation and setting, rhetorical devices and figurative language).

**literary text**

Past and contemporary texts across a range of cultural contexts which are valued for their form and style and are recognised as having artistic value. While the nature of what constitutes 'literary texts' is dynamic and evolving, they are seen as having personal, social, cultural and aesthetic appeal and potential for enriching students' scope of experience. Literary texts include a broad range of forms, such as novels, poetry, short stories, plays, fiction, non-fiction and multimodal texts.

**long vowel**

A vowel that is pronounced the same as the name of the letters a, e, i, o and u. For example, the vowel sounds made in these words are long vowel sounds: cake, meet, hike, boat and tube.

**meaning**

(see Interpretation)

**media texts**

Spoken, print, graphic or electronic communications that involve the dissemination of information and ideas to an audience and may include print, broadcast and internet media.

**metalanguage**

Vocabulary including technical terms, concepts and ideas used to describe or discuss a language. The language of grammar and the language of literary analysis are examples.

### **metaphor**

A type of figurative language used to describe a person or object through an implicit comparison to something with similar characteristics (e.g. 'The dress is a dream').

### **metonymy**

A use of the name of one thing or attribute of something to represent something larger or related (e.g. using the phrase 'the Crown' to represent a monarch of a country).

### **modal verb**

A verb that expresses a degree of probability attached by a speaker or writer to a statement (e.g. 'I might come home') or a degree of obligation (e.g. 'You must give it to me').

### **Mode (language mode)**

The interrelated processes of speaking and listening, reading and viewing, and writing and creating are known as the modes of the English curriculum, or the language modes.

The learning of one mode often supports and extends learning of the others. To acknowledge these interrelationships, content descriptions in each strand of the English curriculum incorporate listening, speaking, reading, viewing and writing in an integrated and interdependent way.

### **moral perspective**

A personal perspective or position regarding what is right or wrong.

### **morpheme**

The smallest meaningful or grammatical unit in a language. Morphemes are not necessarily the same as words (e.g. the word 'cats' has two morphemes: 'cat' for the animal and 's' to show more than one).

### **morphological word families**

Groups of words which share a common morpheme and usually have a related meaning (e.g. pay, paid, repay, payment; or spectator, spectacle, inspect, perspective).

### **multimodal**

Using more than one language mode. Multimodal texts combine language with other means of communication such as visual images, soundtrack or spoken words, as in film or digital media. Texts include all forms of augmentative and alternative communication; for example, gesture, signing, real objects, photographs, pictographs, pictograms and Braille.

### **multimodal features**

Language features within a multimodal text.

### **multimorphemic**

A word that contains two or more morphemes (e.g. cat/s, un/happi/ness, re/spons/ive).

### **multisyllabic**

Words consisting of more than one syllable.



**narrative**

The selection and sequencing of events or experiences, real or imagined, to tell a story to entertain, engage, inform and extend imagination.

**narrative point of view**

Narrative point of view refers to the ways a narrator may be related to a story. A narrator, for example, might take a role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens.

**neologism**

A new or recently created word or expression. This can occur in a number of ways; for example, an existing word used in a new way (e.g. ‘influencer’), through abbreviations (e.g. ‘FOMO’) or through words or parts of words put together to create new words (e.g. ‘crowdfunding’ or ‘labradoodle’).

**nominalisation**

A process for forming nouns from verbs (e.g. ‘action’ from ‘act’ and ‘his destruction of the city’ from ‘he destroyed the city’) to include abstract ideas and to make texts compact.

**noun**

A word class that includes all words denoting person, place, object or thing, idea or emotion. Nouns may be common, proper, collective, abstract and compound.

**noun group/phrase**

A group of words relating to or building on a main noun or pronoun. It usually consists of a noun as a major element accompanied by one or more modifiers (e.g. determiners, adjectives); for example, ‘those three noisy cats who fought all night’.

**objective language**

Language used to convey evidence-based ideas and conclusion, minimising the emotions, personal opinions and judgements of the speaker or writer.

**onomatopoeia**

A word that imitates a sound. Onomatopoeic words are used as a literary device to enhance description (e.g. ‘moan’, ‘thump’, ‘meow’).

**onset and rime**

An onset is the initial consonant, consonant blend or consonant in a word.

The rime is the part of the word including the vowel and following letters that come after the onset.

For example: in the word dog, <d> is the onset and <og> is the rime; in the word shrink, <shr> is the onset and <ink> is the rime.

**opinion**

A personal and subjective viewpoint or judgement.

**pace**

The rate of speech used or varied for purpose and audience.

**personification**

An example of figurative language where qualities of a person or living thing are attributed or transferred to something abstract, non-living or inanimate (e.g. ‘the last chance he had just walked out the door’; ‘the sun smiled down on us’).

**perspective**

The viewpoint from which the author/creator has chosen to perceive the world, or the viewpoint from which the reader or viewer perceives the world and understands a text. People and characters may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values.

**phase**

The variable patterns which unfold in each stage of a text, such as description, dialogue and/or action in the orientation stage of a narrative; the placement of evidence or examples in the argument stage of a persuasive text or appearance; and behaviour and/or habitat in the descriptive stage of an information report.

**phoneme**

The smallest unit of sound in a word (e.g. the word ‘in’ has two phonemes: /i/ and /n/; the word ‘ship’ has three phonemes: /sh/, /i/, /p/).

**phoneme deletion**

Formation of a different word by removing a phoneme (e.g. take the /t/ away from the word ‘train’ to make a new word ‘rain’).

**phoneme substitution**

Substituting phonemes for others (e.g. changing the /r/ in ‘rat’ to /b/ to make ‘bat’). It can occur with middle and final phonemes (e.g. changing /a/ in ‘cat’ to /o/ to make ‘cot’).

**phonemic awareness**

The ability to hear, separate, identify and manipulate individual phonemes in words.

**phonic knowledge**

Understanding of the relationships between letters and sounds in a language; that is, the correspondence between the sounds (phonemes) and the letter patterns which represent these sounds (graphemes).

### **phonological awareness**

A broad concept that relates to the ability to recognise and manipulate the sounds of spoken language. It includes the ability to segment sentences into words, and to identify alliteration, rhyming words, syllables and sounds in spoken language.

### **phrase**

A group of words often beginning with a preposition but without a subject and verb combination (e.g. 'on the river' 'with brown eyes').

### **pitch**

The frequency (the highness or lowness of tone) of sound, used or varied for purpose and audience.

### **plural**

More than one, e.g. 'dog' is singular (one dog), 'dogs' is plural (more than one dog) and 'loaves' is the plural of 'loaf'.

### **possessive**

A possessive shows ownership, generally marked by an apostrophe followed by the suffix 's' (for example, 'the woman's cup', 'Anne's report'). The main exception is that in plural nouns ending in <-(e)s> the possessive is marked by the apostrophe alone. With proper nouns ending in <-s>, there is variation between the regular possessive form and one marked by the apostrophe alone: compare 'James's' and 'James'. The regular form is always acceptable but a variant form without the second <s> is sometimes found (for example, 'James's house' or 'James' house'). The irregular form is often found with names of religious, classical or literary persons (for example, 'Moses' life', 'Sophocles' ideas', 'Dickens' novel').

### **prefix**

A meaningful element (morpheme) added to the beginning of a word to change its meaning (e.g. 'un' to 'happy' to make 'unhappy').

### **preposition**

A word class that usually describes the relationship between words in a sentence. Prepositions can indicate space (e.g. 'on'), time (e.g. 'after') and other relationships (e.g. 'of', 'except').

### **prepositional phrase**

A group of words that typically consists of a preposition followed by a noun group/phrase (e.g. 'on the train' in 'we met on the train'; 'on golf' in 'keen on golf').

### **presentation**

An address or report on a particular topic that can be adapted for different audiences and purposes and may be supported by multimodal features.

## **pronoun**

A word that takes the place of a noun (e.g. I, me, he, she, herself, you, it, that, they, few, many, who, whoever, someone, everybody, and many others).

## **pronoun referencing**

Using a pronoun to refer to a specific noun or noun group, e.g. 'Guang [noun referred to] lost his [pronoun] phone'. Coherent texts use referencing that is consistent and unambiguous.

## **proper noun**

A noun which serves as the name of a particular place, person or thing such as a day or month or festival (e.g. 'Australia', 'October'). It usually occurs without a determiner, such as 'the'.

## **prosody**

In relation to oral reading, this refers to how the reading sounds in terms of fluency, rhythm, pitch, expression and timing, which can convey meaning.

## **publish**

To produce a text for an audience or purpose in ways that might be formal or informal.

## **purpose**

An intended or assumed reason for a type of text.

## **r-controlled vowels**

When a vowel is followed by the letter <r> it influences the sound of the vowel, e.g. ar, er, ir, or, ur, air, ear, ere, oar and ure.

In Standard Australian English words containing <aw> (saw), <au> (cause), <oug> (bought) and <aug> (caught) are often classed as r-controlled vowels because of their pronunciation.

The pronunciation of r-controlled vowels is influenced by accent.

## **read**

To decode and process words, symbols or actions to derive or construct meaning. It includes interpreting, critically analysing and reflecting on the meaning of written and visual, print and non-print texts.

## **repetition**

A word, phrase, full sentence or poetic line repeated to emphasise its significance. Repetition is a language feature and a cohesive device.

## **representation**

Representation refers to the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; texts are constructions of reality in the sense that they re-present aspects of the world. These constructions are partially shaped through the writer's use of conventions and techniques.

**response**

The way a reader or viewer feels or thinks about a text or elements of a text.

**rhetorical device**

Use of language that is intended to have an effect on an audience, such as evoking an emotion or persuading an audience.

## S

### **salience**

A strategy of emphasis, highlighting what is important in a text. In images, it is achieved through strategies such as the placement of an item in the foreground, size and contrast in tone or colour.

### **satire**

Exposing and criticising the shortcomings or behaviour of an individual or a society in a text, using techniques such as exaggeration, humour, ridicule and irony.

### **scan**

To read quickly, seeking specific words and phrases.

### **segment**

To recognise and separate phonemes in a word. Speakers may say each sound as they tap it out. Stretch (e.g. mmmmaannn) and pausing between each phoneme (e.g. /m/-/a/-/n/) are examples.

### **semantic knowledge**

The generalised knowledge of words and their meanings and word associations.

### **semicolon**

Punctuation (;) used to join closely related clauses that could stand alone as sentences and can be used to separate long items in a list.

### **sentence**

The largest grammatical construction; a complete expression of a statement, question, command or exclamation. A simple sentence has a form of a single clause (e.g. 'Ariel walked to the shops.').

### **silent letter**

A letter that is in the written form of a word but is not pronounced in the spoken form (e.g. 't' in the word 'listen', 'k' in the word 'knew').

### **simile**

A device comparing two things that are not alike. Similes use 'like', 'as' or 'than' to make the comparison (e.g. 'The cake was as light as air').

### **simple sentence**

A sentence formed with one independent clause; for example, 'He walked to the shops'.

### **skim**

Reading quickly to get an overview of the text and find where information can be found. For example, in skimming the reader previews chapter headings, titles, subheadings, digital tabs or links, diagrams and images to decide where information is likely to be found.

### **social perspective**

A perspective regarding what is appropriate and desirable, informed by the customs, traditions and habits of a group.

### **sound devices**

Resources used by poets to convey and reinforce the meaning or experience of poetry through the skilful use of sound (e.g. alliteration, onomatopoeia, rhythm, rhyme).

### **speak**

Orally convey meaning and communicate with purpose. Some students participate in speaking activities using communication systems, digital tools and augmentative and alternative communication devices.

### **spelling generalisations**

Principles that can be applied when trying to spell an unfamiliar word (e.g. words ending in '-f' or '-fe' form a plural using 'ves': calf – calves, knife – knives. There are exceptions, e.g. chief – chiefs).

### **stage**

The stable pattern of the organisation of a genre such as the orientation, complication and resolution of a story; the introduction, body and conclusion of an argument; or the goal and steps in a procedure. Stages are broken into phases which are more variable.

### **Standard Australian English**

Recognised as the 'common language' of Australians, it is the dynamic and evolving spoken and written English used for official or public purposes, and recorded in dictionaries, style guides and grammar publications.

### **stereotype**

When a person or thing is judged to be the same as all others of its type. Stereotypes are usually formulaic and oversimplified.

### **story**

The telling and relating of characters and events, real or imagined.

### **style**

The combination of distinctive language features, text structures and/or generic conventions in a text which might shape meaning, be enjoyed for aesthetic qualities or distinguish the work of an author, period etc. The style of a text could be described, for example, as realistic, elegant, serious, humorous or satirical.

## **stylistic features**

The elements and ways in which aspects of texts (such as words, sentences or images) are arranged to create a particular style. Stylistic features can define or distinguish the work of individual authors (for example, Jennings's stories, Lawson's poems), as well as the work of a particular period (for example, Elizabethan drama, nineteenth-century novels). Examples of stylistic features are narrative point of view, structure of stanzas and juxtaposition.

## **subject**

A word or group of words (usually a noun group/phrase) in a sentence or clause representing the person, thing or idea doing the action that follows (e.g. 'The dog [subject] was barking').

## **subject matter**

The topic or theme under consideration.

## **subjective language**

Use of language which reflects the opinions, interpretations, emotions and judgement of the writer or speaker.

## **subordinating conjunction**

Words that introduce dependent clauses that add or extend information, indicate time, cause, reason, concession and so on. They include conjunctions such as 'after', 'because', 'if', 'as a result of' and 'although'.

## **suffix**

An element added to the end of a word to change its meaning (e.g. <-ed> to form past tense; <-less> to show a smaller amount or degree; <-ly> to form an adverb).

## **syllable**

A word, or part of a word, pronounced as a unit usually consisting of a vowel alone or a vowel with one or more consonants (e.g. 'bat' has one syllable; 'bat-ting' has two syllables).

## **symbolism**

The use of one object, person or situation to signify or represent another, by giving them meanings that are different from their literal sense (e.g. a dove is a symbol of peace).

## **synonym**

A word having the same or nearly the same meaning as others (e.g. synonyms for 'old' include 'aged', 'venerable', 'antiquated').

## **syntax**

The arrangement of words, groups/phrases and clauses to form sentences. In some education settings, the terms 'syntax' and 'grammar' are used interchangeably.



**tense**

The form a verb takes to signal the location of a clause in time (e.g. the present tense of 'has' in 'Jo has a cat' locates the situation in the present; the past tense of 'had' in 'Jo had a cat' locates it in the past).

**text**

Expressions of meaning in written, spoken, visual and multimodal forms that incorporate language, including sound, print, film, electronic and multimodal representations.

**text structure**

The internal organisation of ideas within and/or the overarching framework of a text, made cohesive and coherent by connecting parts of a text or parts and the whole text. Choices vary according to genre, purpose and mode. Examples include chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, and cause and effect.

**text processing strategies**

Strategies used to read and comprehend a text. These involve drawing on contextual, semantic, grammatical and phonic knowledge in systematic ways to work out what a text says. They include recognising and working out unknown words, monitoring the reading, identifying and correcting errors, reading on and re-reading.

**theme**

The main idea, concept or message of a text.

**tone**

The mood and feeling created by the text; for example, through the use of language features.

**types of text**

Classifications which reflect the particular purposes the texts are designed to achieve. These purposes influence the characteristic features the texts typically employ.

- **Analytical texts**  
Texts whose primary purpose is to identify, examine and draw conclusions about the elements or components that make up other texts. Analytical texts develop an argument or consider or advance an interpretation. Examples of these texts include commentaries, essays in criticism, discursive responses and reviews.
- **Imaginative texts**  
Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, including picture books, and multimodal texts such as film.

- **Persuasive texts**  
Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics, essays and articles.
- **Informative texts**  
Texts whose primary purpose is to provide information. They include texts that are culturally important in society and are valued for their informative content, as a store of knowledge and for their value as part of everyday life. These texts include explanations and descriptions of natural phenomena, accounts of events, instructions and directions, rules and laws and news bulletins.
- **Reflective texts**  
Texts whose primary purpose is to reflect on and put forward a personal response to texts, issues and ideas. They are generally less formal than analytical texts. These texts could include journal entries, self critiques, peer feedback, monologues, reflective essays and memoirs.
- **Critical texts**  
Texts whose primary purpose is to critically and closely analyse the opinions, perspectives and unstated assumptions embedded in texts and to discuss the aesthetic or social value of texts. Critical texts express personal responses and preferences, state and justify viewpoints, and respond to the views of others. Examples of these texts include commentaries, essays, discursive responses and reviews.

**values**

Ideas that individuals and groups regard as being worthwhile and important. Our beliefs influence our values.

**verb**

A word class that expresses processes that include doing, feeling, thinking, saying and relating.

**verb group**

Consists of a main verb, alone or preceded by one or more auxiliary or modal verbs as modifiers.

**view**

Observe multimodal and visual texts with purpose, understanding and critical awareness. Some students view by listening to a description of the visual features of text, diagrams, pictures and multimedia.

**visual features**

Visual components of a text which may include placement, salience, framing representation of action or reaction, shot size and camera angle.

**voice**

Voice is the distinct personality of the speaker or speakers in a text, such as the voice of a narrator, the voices of various characters, a voice over in a documentary, the persona in a poem and the voice of an author. Texts often contain 'multiple voices'. Voice is created through the way the speaker/s use and mix language features, text structures and literary devices.

**vowel**

A letter of the alphabet (a, e, i, o, u and sometimes y) that represents a speech sound created by the relatively free passage of breath through the larynx and oral cavity.

**vowel patterns**

Letters or groups of letters that represent short vowel sounds, long vowel sounds, r-controlled vowels and diphthongs. These vowel patterns can include single letters (o in go), digraphs (ai as in rain), trigraphs (ear as in hear or early) and quadgraphs (augh as in taught).

**word origins**

The historical development of words from their earliest known use. Word origin (etymology) tracks the transfer of words from one language to another.

**write**

Producing text using pencils, pens, digital tools and/or technologies, and/or using a scribe. Writers plan, compose, edit and publish in print or digital forms.