

Appendix 2 – Glossary

This glossary is provided to enable a common understanding of the key terms in this syllabus.

| Key Terms | Definition |
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| Aesthetic | A sense of beauty or an appreciation of artistic expression. |
| Analyse | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences. |
| Appreciation | The act of discerning quality and value of literary texts. |
| Attitudes | An outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear. |
| Audience | The group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. Audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience. |
| Author | The composer or originator of a work (for example, a novel, film, website, speech, essay, autobiography). |
| 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 and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning. |
| Convention | An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts such as in report writing with sections for introduction, background, discussion and recommendations. Conventions can be techniques, features or elements that belong to a genre. In order to belong to a particular genre, a text should adhere to, abide by or follow the conventions of that genre. |
| Digital technologies | The use of digital resources to effectively find, analyse, create, communicate, and use information in a digital context and incorporates the hardware of mobile phones, cameras, tablets, laptops and computers and the software to power these devices. |
| Digital texts | Audio, visual or multimodal texts produced through digital or electronic technology, which may be interactive and include animations and hyperlinks. Examples of digital texts include DVDs, websites and e-literature. |
| Evaluate | Evaluation of an issue or information that includes considering important factors and available evidence in making judgement that can be justified. |
| 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 (for example, simile – ‘white as a sheet’; metaphor – ‘all the world’s a stage’; personification – ‘the wind grabbed at my clothes’). |
| Form; forms of texts | The shape and structure of texts. Literary texts, for example, include a broad range of forms such as novels, poetry, short stories, plays, fiction, multimodal texts, and non-fiction. (See Texts under Organisation of content.) |
| Genre | The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories). |

| Key Terms | Definition |
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| Hybrid texts | Composite texts resulting from a mixing of elements from different sources or genres (for example, infotainment). Email is an example of a hybrid text, combining the immediacy of talk and the expectation of a reply with the permanence of print. |
| Ideas | In this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs. |
| Idiom | A group of (more or less) fixed words having a meaning not deducible from the individual words. Idioms are typically informal expressions used by particular social groups and need to be explained as one unit (for example, 'I am over the moon', 'on thin ice', 'a fish out of water', 'fed up to the back teeth'). |
| Interpretation | See Reading and Readings. |
| Issues | Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts and it is for the reader/audience to identify these. |
| Language features | The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles). 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. |
| Language patterns | The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, the repeated use of verbs at the beginning of each step in a recipe, or the repetition of a chorus after each verse in a song). The patterns may alternate (for example, the call and response pattern of some games, or the to and fro of a dialogue). Other patterns may contrast (for example, opposing viewpoints in a discussion, or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning. |
| Literary texts | Literary texts refers to past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or 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. |
| Media texts | Spoken, print, graphic or electronic communications with a public audience. They often involve numerous people in their construction and are usually shaped by the technology used in their production. The media texts studied in English courses can be found in newspapers and magazines and on television, film, radio, computer software and the internet. |
| Medium | The means or channel of communication such as the spoken word, print, graphics, electronic/digital forms (for example, the medium of television, the medium of newspapers and the medium of radio). |
| Metalanguage | Language used to discuss language (for example, language used to discuss film or literary study, such as <i>mise-en-scène</i> , symbolism, characterisation, or language used to talk about grammatical terms, such as 'sentence', 'clause', 'conjunction'). |

| Key Terms | Definition |
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| Mode | The various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, such as sound, print, image and gesture. |
| Mood | The atmosphere or feeling in a particular text. For example, a text might create a sombre, reflective, exhilarating or menacing mood or atmosphere depending on the imagery or other language used. |
| Multimodal text | Combination of two or more communication modes (for example, print, image and spoken text, as in film or computer presentations). |
| Narrative | A story of events or experiences, real or imagined. In literary theory, narrative includes the story (what is narrated) and the discourse (how it is narrated). |
| Narrative point of view | The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens. Texts can have multiple narrative points of view. |
| Personification | The description of an inanimate object as though it were a person or living thing. |
| Perspective(s) | A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts. Texts through an embedded ideology can also present a particular perspective or be read from an ideological perspective. |
| Prose | Ordinary language used in speaking or writing, distinguished from poetry by its lack of a marked metrical structure. Short stories, novels, letters and essays are typically written in prose. |
| Reading | The process of making meaning of text. This process draws on a repertoire of social, cultural and cognitive resources. Reading occurs in different ways, for different purposes, in a variety of public and domestic settings. Reading is therefore a cultural, economic, ideological, political and psychological act. The term applies to the act of reading print texts or the act of viewing a film or static image. |
| Readings | Readings are particular interpretations of a text. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader. Alternative readings: readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text. Dominant reading: is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision. Resistant reading: a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading. |
| 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; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques. |

| Key Terms | Definition |
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| Rhetoric | The language of argument, using persuasive and forceful language. |
| Rhetorical devices | Language techniques used in argument to persuade audiences (for example, rhetorical questions, repetition, propositions, figurative language). |
| Standard Australian English (SAE) | The variety of spoken and written English language in Australia used in more formal settings such as for official or public purposes, and recorded in dictionaries, style guides and grammars. While it is always dynamic and evolving, it is recognised as the 'common language' of Australians. |
| Stylistic choices | The selection of stylistic features to achieve a particular effect. |
| Stylistic features | The ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton's stories, Wright's poems and Luhrmann's films as well as the works of a particular period. |
| Synthesise | Combine elements (information/ideas/components) into a coherent whole. |
| Text structure | The ways 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. Examples of text structures in literary texts include sonnets, monologues and hypertext. |
| Theme | An idea, concern or argument developed in a text; a recurring element (for example, the subject of a text may be love, and its theme could be how love involves sacrifice). A work may have more than one theme. |
| Tone | Tone describes the way the 'voice' is delivered. For example, the tone of a voice or the tone in a passage of writing could be friendly or angry or persuasive. |