The Australian
Curriculum

Subjects	English
Year levels	Year 10

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The Australian Curriculum

English

English - How the Subject works

The study of English is central to the learning and development of all young Australians. It helps create confident communicators, imaginative thinkers and informed citizens. It is through the study of English that individuals learn to analyse, understand, communicate and build relationships with others and with the world around them. The study of English plays a key role in the development of reading and literacy skills which help young people develop the knowledge and skills needed for education, training and the workplace. It helps them become ethical, thoughtful, informed and active members of society. In this light, it is clear that the Australian Curriculum: English plays an important part in developing the understanding, attitudes and capabilities of those who will take responsibility for Australia's future.

Australia is a linguistically and culturally diverse country, with participation in many aspects of Australian life dependent on effective communication in Standard Australian English. In addition, proficiency in English is invaluable globally. The Australian Curriculum: English contributes to nation-building and to internationalisation.

The Australian Curriculum: English also helps students to engage imaginatively and critically with literature to expand the scope of their experience. Aboriginal and Torres Strait Islander Peoples have contributed to Australian society and to its contemporary literature and its literary heritage through their distinctive ways of representing and communicating knowledge, traditions and experience. The Australian Curriculum: English values, respects and explores this contribution. It also emphasises Australia's links to Asia.

The Australian Curriculum: English aims to ensure that students:

- learn to listen to, read, view, speak, write, create and reflect on increasingly complex and sophisticated spoken, written and multimodal texts across a growing range of contexts with accuracy, fluency and purpose
- appreciate, enjoy and use the English language in all its variations and develop a sense of its richness and power to evoke feelings, convey information, form ideas, facilitate interaction with others, entertain, persuade and argue
- understand how Standard Australian English works in its spoken and written forms and in combination with non-linguistic forms of communication to create meaning
- develop interest and skills in inquiring into the aesthetic aspects of texts, and develop an informed appreciation of literature.

Texts

Texts provide the means for communication. They can be written, spoken, visual, multimodal, and in print or digital/online forms. Multimodal texts combine language with other means of communication such as visual

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images, soundtrack or spoken words, as in film or computer presentation media. Texts include all forms of augmentative and alternative communication; for example, gesture, signing, real objects, photographs, pictographs, pictograms and braille. Texts provide important opportunities for learning about aspects of human experience and about aesthetic value. Many of the tasks that students undertake in and out of school involve understanding and producing imaginative, informative and persuasive texts, in media, everyday and workplace contexts.

The usefulness of distinctions among types of texts relates largely to how clearly at each year level these distinctions can guide the selection of materials for students to listen to, read, view, write and create, and the kinds of purposeful activities that can be organised around these materials.Although many types of texts will be easy to recognise on the basis of their subject matter, forms and structures, the distinctions between types of texts need not be sharply defined or formulaic. The act of creating texts, by its nature, involves experimentation and adaptation of language and textual elements from many different writing styles and categories of texts. As a result, it is not unusual for an imaginative text to have strong persuasive elements, or for a persuasive text to contain features more typically seen in informative texts, such as subheadings or bullet points.

Communication processes

- **Listening, reading and viewing**

These are the language modes or communication processes through which individuals process, decode, comprehend, interpret and analyse spoken, written, visual and multimodal texts. These processes share a receptive approach to imaginative, informative and persuasive texts, as they involve retrieving literal information, making and supporting inferences and evaluating information and points of view. When students listen and respond to spoken, written, visual and multimodal texts, they apply topic knowledge, vocabulary, word and visual knowledge to interpret the given information, with or without the aid of augmentative and alternative forms of communication. They also use text processing skills and comprehension strategies to receive, make and monitor meaning as it is being developed.

- **Speaking, writing and creating**

These are the language modes or communication processes through which individuals express and create spoken, written, visual and multimodal texts, including those made with the aid of augmentative and alternative forms of communication. These processes share a productive approach to the creation of imaginative, informative and persuasive texts, in spoken, print or digital forms, for an extensive range of everyday, workplace and literary purposes. When students plan, draft and publish texts, they use applied topic knowledge, vocabulary, word and visual knowledge to make considered and deliberate choices about text structure and organisation to coherently express and develop ideas and communicate information in formal and informal social contexts.

The English language

The Australian Curriculum: English provides students with a broad conceptual understanding of what a language is, and its importance in and out of school. Language as a body of knowledge draws largely from historical and linguistic accounts of the English language which draw attention to the ways in which languages change, and to the distinction between language in use and language as system. These accounts acknowledge that students' cability to use grammar will exceed their ability to explicitly reflect on grammar. Young children, for example, will use complex sentences before they can explain how these are structured. These accounts, in describing language, also pay attention to the structure (syntax) and meaning (semantics)

at the level of the word, the sentence and the text.

The Australian Curriculum: English uses standard grammatical terminology but applies it within a contextual framework, in which language choices are seen to vary according to the topics at hand, the nature and proximity of the relationships between the language users, and the modes or processes of communication available.

Literacy is language in use

There are many approaches to concepts of literacy, ranging from the traditional focus on print literacy to the inclusive, multimodal and social basis for language use. The Australian Curriculum: English holds that literacy serves the big and small practical, everyday communication purposes associated with living and participating in societies such as contemporary Australia. Literacy is the capacity to interpret and use language features, forms, conventions and text structures in imaginative, informative and persuasive texts. It also refers to the ability to read, view, listen to, speak, write and create texts for learning and communicating in and out of school. Literacy learning is based on the development of language and communication skills, social and psychological growth, and critical and cultural knowledge. The Australian Curriculum: English draws broadly from a range of approaches and emphasises:

- fluency in letter-sound correspondences of English
- an expanding vocabulary and grasp of grammatical and textual patterns sufficient to understand and learn from texts encountered in and out of school
- fluency and innovation in listening to, reading, viewing and creating texts for different purposes and contexts
- the skill and disposition needed to analyse and understand the philosophical, moral, political and aesthetic bases on which many texts are built
- an interest in expanding the range of materials listened to, viewed and read, and in experimenting with ways of expressing increasingly subtle and complex ideas to create effective and innovative texts.

Language features, visual features and text structures

When creating and interpreting written, spoken and multimodal texts in the Australian Curriculum: English, authors make choices about language features, visual features and text structures. These are the interrelated elements which shape and support meaning-making in texts. The choices and the effects they create vary from text to text to suit different purposes and contexts. The features of language include language choices such as vocabulary and punctuation, sound devices such as alliteration, and language devices in literary texts such as imagery. In visual and multimodal texts, visual language choices include visual features such as salience, social distance and camera angle. Various text structures enable different ways of organising information and expressing ideas in texts, and include such structural elements as overviews, subheadings, topic sentences, concluding paragraphs and cause-and-effect statements. The choices that authors make in language features, visual features and text structures work together to define the type of text and create certain meanings and effects which shape the way that texts are interpreted, analysed and evaluated by their audiences.

The appreciation of literature

There are many different ways to engage with literature, ranging from personal preferences for literature to the way in which texts reflect the context of culture and situation in which they are created. The appreciation

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of literature in one or more of these ways provides students with access to mediated experiences and truths that support and challenge the development of individual identity. Through engagement with literature, students learn about themselves, each other and the world.

English educators use many ways of categorising texts. The descriptions of texts used in the Australian Curriculum: English are based on practical as well as conceptual considerations. The specific designation of a strand labelled 'literature' is aimed at encouraging teachers working at all year levels not only to use texts conventionally understood as 'literary', but also to engage students in examining, evaluating and discussing texts in increasingly sophisticated and informed 'literary' ways.

The term 'literature' includes literary texts from across a range of historical and 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 value and potential for enriching students' scope of experience. Literature includes a broad range of forms such as novels, poetry, short stories and plays; fiction for young adults and children, multimodal texts such as film, and a variety of non-fiction. Literary texts also include excerpts from longer texts. This enables a range of literary texts to be included within any one year level for close study or comparative purposes.

The range of literary texts for study from Foundation to Year 10 comprises classic and contemporary world literature. It emphasises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, as well as the contemporary literature of these two cultural groups. It also includes texts from and about Asia.

The Australian Curriculum: English acknowledges a variety of approaches to the study of literature. Each makes different assumptions about the purposes of literature study, the nature of literary texts and methods of analysis. The Australian Curriculum: English draws on a number of approaches and emphasises:

- enjoyable encounters with a wide variety of literary texts
- the different ways in which literature is significant in everyday life
- close analysis of literary works and the key ideas and values on which they are based; for example, the detailed stylistic study of differing styles of literary work
- comparisons of works of literature from different language, ethnic and cultural backgrounds
- historical study of the origins, authorship, readership and reception of literary texts
- exploration of the relationships between historical, cultural and literary traditions.

Teachers and schools are best placed to make decisions about the selection of texts in their teaching and learning programs to address the content in the Australian Curriculum: English while also meeting the needs of the students in their classes.

Links to lists of illustrative texts appropriate for students at different levels are provided below. These lists also include texts relevant to the cross-curriculum priorities of Aboriginal and Torres Strait Islander Histories and Cultures, Asia and Australia's Engagement with Asia and Sustainability.

Premiers' reading challenges

- Australian Capital Territory
- New South Wales
- Queensland
- South Australia
- Victoria
- (The Western Australian Premier's reading challenge is no longer active).

Other websites that may be of interest include

- Children's Book Council
- AustLit: The Australian Literature Resource
- Speech Pathology Australia

Strands, sub-strands and threads

The Australian Curriculum: English Foundation to Year 10 is organised into three interrelated strands that support students' growing understanding and use of Standard Australian English (English). Each strand interacts with and enriches the other strands in creative and flexible ways, the fabric of the curriculum being strengthened by the threads within each sub-strand.

Together, the three strands form an integrating framework of disciplinary knowledge and focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking and writing from Foundation to Year 10. The three strands are:

- **Language**: knowing about the English language
- **Literature**: understanding, appreciating, responding to, analysing and creating literary texts
- **Literacy**: expanding the repertoire of English usage.

Content descriptions in each of the three strands are grouped into sub-strands that, across the year levels, present a sequence of development of knowledge, understanding and skills. The sub-strands are shown in the table below.

Table1: Overview of sub strands and threads in the Australian Curriculum: English (F-10)

	Strands		
	Language	**Literature**	**Literacy**
Sub-strands and threads	Language variation and change • Language variation and change	Literature and context • How texts reflect the context of culture and situation in which they are created	Texts in context • Texts and the contexts in which they are used
	Language for interaction • Language for social interactions • Evaluative language	Responding to literature • Personal responses to the ideas, characters and viewpoints in texts • Expressing preferences and evaluating texts	Interacting with others • Listening and speaking interactions (purposes and contexts) • Listening and speaking interactions (skills) • Oral presentations
	Text structure and organisation • Purpose audience and structures of different types of texts • Text cohesion • Punctuation • Concepts of print and screen	Examining literature • Features of literary texts • Language devices in literary texts	Interpreting, analysing and evaluating • Purpose and audience • Reading processes • Comprehension strategies • Analysing and evaluating texts
	Expressing and developing ideas • Sentences and clause level grammar • Word level grammar • Visual language • Vocabulary	Creating literature • Creating literary texts • Experimentation and adaptation	Creating texts • Creating texts • Editing • Handwriting • Use of software

	Spelling		
	Phonics and word knowledge • Phonological and phonemic awareness • Alphabet and phonic knowledge • Spelling	N/A	N/A

Relationship between the strands

Each strand contributes to the study of English its own distinctive goals, body of knowledge, history of ideas and interests, and each relates to material worth studying in its own right. Teaching, learning and assessment programs should balance and integrate the three strands to support the development of knowledge, understanding and skills. The key focal point for a unit of work or a learning activity may arise from any one of the strands, but the intention is that units and activities draw on all three strands in ways that are integrated and clear to learners.

Language strand

In the language strand, students develop their knowledge of the English language and how it works. They learn that changes in English are related to historical developments and the geographical differences of its users over the centuries, and that there are many differences in dialect and accent. They learn how language enables people to interact effectively, to build and maintain relationships and to express and exchange knowledge, skills, attitudes, feelings and opinions. They discover the patterns and purposes of English usage, including spelling, grammar and punctuation at the levels of the word, sentence and extended text, and they study the connections between these levels. By developing a body of knowledge about these patterns and their connections, students learn to communicate effectively through coherent, well-structured sentences and texts. They gain a consistent way of understanding and talking about language, language in use and language as system, so they can reflect on their own speaking and writing and discuss these productively with others. This strand informs the planning and conduct of teaching and learning activities in English and provides resources that connect to key concepts and skills in the other strands.

- **Language variation and change:** Students learn that languages and dialects are constantly evolving due to historical, social and cultural changes, demographic movements and technological innovations. They come to understand that these factors, along with new virtual communities and environments, continue to affect the nature and spread of English.
- **Language for interaction:** Students learn that the language used by individuals varies according to their social setting and the relationships between the participants. They learn that accents and styles of speech and idiom are part of the creation and expression of personal and social identities.
- **Text structure and organisation:** Students learn how texts are structured to achieve particular purposes; how language is used to create texts that are cohesive and coherent; how texts about more specialised topics contain more complex language patterns and features; and how the author guides the reader/viewer through the text through effective use of resources at the level of the

whole text, the paragraph and the sentence.

- **Expressing and developing ideas**: Students learn how, in a text, effective authors control and use an increasingly differentiated range of clause structures, words and word groups, as well as combinations of sound, image, movement, verbal elements and layout. They learn that the conventions, patterns and generalisations that relate to English spelling involve the origins of words, word endings, Greek and Latin roots, base words and affixes.
- **Phonics and word knowledge:** Students develop knowledge about the sounds of English (phonemes) and learn to identify the sounds in spoken words. They learn the letters of the alphabet (graphemes) and how to represent spoken words by using combinations of these letters. They attend to the speech stream and learn that sentences are made up of words, and are introduced to understandings about the complexities and subtleties of learning English. Students learn that patterns and generalisations relate to the spelling of words in English and involve word origins, prefixes and suffixes, visual and meaning strategies. Reading skills are inherently complex, have infinite possibilities for use, and therefore require practice and application when students engage in the receptive modes of communication (listening, reading and viewing) and the productive modes of communication (speaking, writing and creating) not just in English, but across the curriculum. The application of phonemic awareness and phonic knowledge to the development of reading, especially from Foundation to Year 2, is of critical importance.

Literature strand

The literature strand aims to engage students in the study of literary texts of personal, cultural, social and aesthetic value. These texts include some that are recognised as having enduring social and artistic value and some that attract contemporary attention. Texts are chosen because they are judged to have potential for enriching the lives of students, expanding the scope of their experience, and because they represent effective and interesting features of form and style. Learning to appreciate literary texts and to create their own literary texts enriches students' understanding of human experiences and the capacity for language to deepen those experiences. It builds students' knowledge about how language can be used for aesthetic ends, to create particular emotional, intellectual or philosophical effects. Students interpret, appreciate, evaluate and create literary texts such as short stories, novels, poetry, prose, plays, film and multimodal texts, in spoken, print and digital/online forms. Texts recognised as having enduring artistic and cultural value are drawn from world and Australian literature. These include the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, texts from Asia, texts from Australia's immigrant cultures and texts of the students' choice.

Each year level description in the Australian Curriculum: English Foundation to Year 10 gives information about the nature of texts to be studied including appropriate types of texts and typical linguistic and structural features. Across the years of schooling, students will engage with literary texts in spoken, written and multimodal form, including digital texts, such as narratives, poetry, prose, plays and films.

- **Literature and context:** Students learn how ideas and viewpoints about events, issues and characters that are expressed by authors in texts are drawn from and shaped by different historical, social and cultural contexts.
- **Responding to literature:** Students learn to identify personal ideas, experiences and opinions about literary texts and discuss them with others. They learn how to recognise areas of agreement and difference, and how to develop and refine their interpretations through discussion and argument.
- **Examining literature:** Students learn how to explain and analyse the ways in which stories, characters, settings and experiences are reflected in particular literary genres, and how to discuss the appeal of these genres. They learn how to compare and appraise the ways authors use language and literary techniques and devices to influence readers. They also learn to understand, interpret, discuss and evaluate how certain stylistic choices can create multiple layers of

interpretation and effect.
- **Creating literature:** Students learn how to use personal knowledge and literary texts as starting points to create imaginative writing in different forms and genres and for particular audiences. Using print, digital and online media, students develop skills that allow them to convey meaning, address significant issues and heighten engagement and impact.

Literacy strand

The literacy strand aims to develop students' ability to interpret and create texts with appropriateness, accuracy, confidence, fluency and efficacy for learning in and out of school, and for participating in Australian life more generally. Texts chosen include media texts, everyday texts and workplace texts from increasingly complex and unfamiliar settings, ranging from the everyday language of personal experience to more abstract, specialised and technical language, including the language of schooling and academic study. Students learn to adapt language to meet the demands of more general or more specialised purposes, audiences and contexts. They learn about the different ways in which knowledge and opinion are represented and developed in texts, and about how more or less abstraction and complexity can be shown through language and through multimodal representations. This means that print and digital contexts are included, and that listening, speaking, reading, viewing, writing and creating are all developed systematically and concurrently.

- **Texts in context:** Students learn that texts from different cultures or historical periods may reveal different patterns in how they go about narrating, informing and persuading.
- **Interacting with others:** Students learn how individuals and groups use language patterns to express ideas and key concepts to develop and defend arguments. They learn how to promote a point of view by designing, rehearsing and delivering spoken and written presentations and by appropriately selecting and sequencing linguistic and multimodal elements.
- **Interpreting, analysing, evaluating:** Students learn to comprehend what they read and view by applying growing contextual, semantic, grammatical and phonic knowledge. They develop more sophisticated processes for interpreting, analysing, evaluating and critiquing ideas, information and issues from a variety of sources. They explore the ways conventions and structures are used in written, digital, multimedia and cinematic texts to entertain, inform and persuade audiences, and they use their growing knowledge of textual features to explain how texts make an impact on different audiences.
- **Creating texts:** Students apply knowledge they have developed in other strands and sub-strands to create with clarity, authority and novelty a range of spoken, written and multimodal texts that entertain, inform and persuade audiences. They do so by strategically selecting key aspects of a topic as well as language, visual and audio features. They learn how to edit for enhanced meaning and effect by refining ideas, reordering sentences, adding or substituting words for clarity, and removing repetition. They develop and consolidate a handwriting style that is legible, fluent and automatic, and that supports sustained writing. They learn to use a range of software programs including word processing software, selecting purposefully from a range of functions to communicate and create clear, effective, informative and innovative texts.

Language modes

The processes of listening, speaking, reading, viewing and writing – also known as language modes – are interrelated, and the learning of one often supports and extends learning of the others. To acknowledge these interrelationships, content descriptions in each strand of the Australian Curriculum: English incorporate the processes of listening, speaking, reading, viewing and writing in an integrated and interdependent way.

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Classroom contexts that address particular content descriptions will necessarily draw from more than one of these processes to support students' effective learning. For example, students will learn new vocabulary through listening and reading and apply their knowledge and understanding in their speaking and writing as well as in their comprehension of spoken and written texts.

Mode icons

Each content description is identified with all relevant language modes through the allocation of the following icons:

R Reading

W Writing

S Speaking

L Listening

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The Australian Curriculum
English
Curriculum F-10

Year 10 Level Description

The English curriculum is built around the three interrelated strands of language, literature and literacy. Teaching and learning programs should balance and integrate all three strands. Together, the strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking, writing and creating. Learning in English builds on concepts, skills and processes developed in earlier years, and teachers will revisit and strengthen these as needed.

In Years 9 and 10, students interact with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments. They experience learning in familiar and unfamiliar contexts, including local community, vocational and global contexts.

Students engage with a variety of texts for enjoyment. They interpret, create, evaluate, discuss and perform a wide range of literary texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and intertextual references. Students develop critical understanding of the contemporary media and the differences between media texts.

The range of literary texts for Foundation to Year 10 comprises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, as well as the contemporary literature of these two cultural groups, and classic and contemporary world literature, including texts from and about Asia.

Literary texts that support and extend students in Years 9 and 10 as independent readers are drawn from a range of genres and involve complex, challenging and unpredictable plot sequences and hybrid structures that may serve multiple purposes. These texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives. Informative texts represent a synthesis of technical and abstract information (from credible/verifiable sources) about a wide range of specialised topics. Text structures are more complex and include chapters, headings and subheadings, tables of contents, indexes and glossaries. Language features include successive complex sentences with embedded clauses, a high proportion of unfamiliar and technical vocabulary, figurative and rhetorical language, and dense information supported by various types of graphics and images.

Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, discussions, literary analyses, transformations of texts and reviews.

Year 10 Content Descriptions

Language

Language variation and change

Understand that Standard Australian English in its spoken and written forms has a history of evolution and change and continues to evolve (ACELA1563 - Scootle ↗)

📄 W L S R

Elaborations

investigating differences between spoken and written English by comparing the language of conversation and interviews with the written language of print texts

📄

experimenting with and incorporating new words and creative inventions in students' own written and spoken texts

📄

understanding how and why spelling became standardised and how conventions have changed over time and continue to change through common usage, the invention of new words and creative combinations of existing words

📄

Language for interaction

Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564 - Scootle ↗)
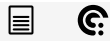
📄 👥 W L S R

Elaborations

identifying language that seeks to align the listener or reader (for example 'of course', 'obviously', 'as you can imagine')

📄

identifying the use of first person 'I', 'we' and second person pronouns 'you' to distance or involve the audience, for example in a speech made to a local cultural community

📄

identifying references to shared assumptions

identifying appeals to shared cultural knowledge, values and beliefs

reflecting on experiences of when language includes, distances or marginalises others

creating texts that represent personal belief systems (such as credos, statements of ethical judgements, guidelines, letters to the editor and blog entries)
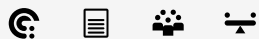
Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565 - Scootle ↗)
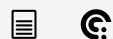
Elaborations

considering whether ethical judgements of good, bad, right or wrong are absolute or relative through consideration of texts with varying points of view and through discussion with others
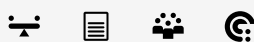
interpreting texts by drawing on knowledge of the historical context in which texts were created

Text structure and organisation

Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566 - Scootle ↗)

Elaborations

reproducing and adapting existing print texts for an online environment and explaining the reasons for the adaptations (for example accounting for the navigation and use of hyperlinks as structuring principles in hypertext narratives)

investigating the structure and language of similar text types like information reports and narratives and how these are influenced by different technological affordances (for example hyperlinks as structuring principles in hypertext narratives versus linear text sequencing principles in print narratives)

Understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects (ACELA1567 - Scootle ↗)

Elaborations

analysing and experimenting with combinations of graphics, text and sound in the production of multimodal texts such as documentaries, media reports, online magazines and digital books
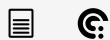
Understand conventions for citing others, and how to reference these in different ways (ACELA1568 - Scootle ↗)

Elaborations

understanding who to cite in essays, reviews and academic assignments and when it is appropriate to use direct quotations or to report sources more generally

Expressing and developing ideas

Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts (ACELA1569 - Scootle ↗)

Elaborations

recognising how emphasis in sentences can be changed by reordering clauses (for example, 'She made her way home because she was feeling ill' as compared with 'Because she was feeling ill, she made her way home') or parts of clauses (for example, 'The horses raced up from the valley' as compared with 'Up from the valley raced the horses')

recognising how the focus of a sentence can be changed through the use of the passive voice (for example compare active, 'The police had caught the thief.' with passive 'The thief had been caught.')

observing how authors sometimes use verbless clauses for effect (for example, 'And what about the other woman? With her long black eyelashes and red lipstick')

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understanding that a sentence can begin with a coordinating conjunction for stylistic effect (for example, 'And she went on planning to herself how she would manage it')

▤

Analyse how higher order concepts are developed in complex texts through language features including nominalisation, clause combinations, technicality and abstraction (ACELA1570 - Scootle ↗)

🎯 ▤ **W** **L** **S** **R**

Elaborations

considering how nominalisation affects the way in which events are constructed and explained, making some information more explicit and other information less so

▤ 🎯
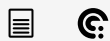
analysing how logical relations between ideas are built up by combining main with subordinate clauses indicating cause, result, manner, concession, condition, and so on (for example, 'Although his poems were not generally well received by critics during his life (concession), Keats' reputation grew substantially after his death')

🎯 ▤
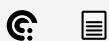
noting how technicality allows for efficient reference to shared knowledge, indicating growing expertise in the field (for example, 'The Romantic poetry of Keats is characterised by sensual imagery, most notably in the series of odes.')

▤

observing how abstraction allows for greater generalisation at a higher level (for example, 'the political, religious, social and economic features of the society' – which is an abstract noun group/phrase)

▤

Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572 - Scootle ↗)

▤ 🎯 ⸪⸪ **W** **L** **S** **R**

Elaborations

experimenting with aspects of visual texts to establish different nuances, for example evaluating the impact of the movement of camera or light in moving images
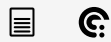
🎯 ⸪⸪ ▤

Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences (ACELA1571 - Scootle ↗)

▤ 🎯 **W** **L** **S**

Elaborations

creating texts that demand complex processes of responding, for example the inclusion of symbolism in advertising, foreshadowing in documentary and irony in humorous texts

📄   🌐

Understand how to use knowledge of the spelling system to spell unusual and technical words accurately, for example those based on uncommon Greek and Latin roots (ACELA1573 - Scootle ↗)

📄   **W**   **L**   **S**   **R**

Literature

Literature and context

Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639 - Scootle ↗)

📄   🌐   🔗   👥   **W**   **L**   **S**   **R**

Elaborations

investigating and analysing the ways cultural stories may be retold and adapted across a range of contexts such as the 'Cinderella' story and the 'anti-hero'

🔗   🌐   📄

imaginatively adapting texts from an earlier time or different social context for a new audience

🌐   📄   🔗

exploring and reflecting on personal understanding of the world and human experience gained from interpreting literature drawn from cultures and times different from the students' own

🌐   👥   🔗   📄
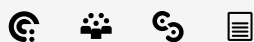
Responding to literature

Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640 - Scootle ↗)

🌐   📄   👥   **W**   **L**   **S**   **R**

Elaborations

determining, through debate, whether a text possesses universal qualities and remains relevant

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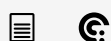
presenting arguments based on close textual analysis to support an interpretation of a text, for example writing an essay or creating a set of director's notes

creating personal reading lists in a variety of genres and explain why the texts qualify for inclusion on a particular list

reflecting upon and asking questions about interpretations of texts relevant to a student's cultural background

Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641 - Scootle ⎘)

Elaborations

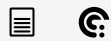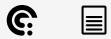looking at a range of texts to consider how the use of a structural device, for example a female narrator, may influence female readers/viewers/listeners to respond sympathetically to an event or issue
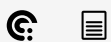
Evaluate the social, moral and ethical positions represented in texts (ACELT1812 - Scootle ⎘)

Elaborations

identifying and analysing ethical positions on a current issue debated in blogs or online discussion forums, including values and/or principles involved and the strengths and weaknesses of the position in the context of the issue

Examining literature

Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642 - Scootle ⎘)

Elaborations

looking at a range of short poems, a short story, or extracts from a novel or film to find and discuss examples of how language devices layer meaning and influence the responses of listeners, viewers or readers

Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643 - Scootle ↗)

Elaborations

creating extended written responses to literary texts, making reference to varying points of view about the issues raised

Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774 - Scootle ↗)

Elaborations

using terms associated with literary text analysis (for example narrative, characters, poetry, figurative language, symbolism, soundtrack) when evaluating aspects that are valued and that contain aesthetic qualities

writing or speaking about how effectively the author constructed the text and engaged and sustained the reader's/viewer's/listener's personal interest
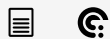
Creating literature

Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814 - Scootle ↗)

Elaborations

creating texts which draw on students' experience of other texts and which have a personal aesthetic appeal

reflect on the authors who have influenced students' own aesthetic style and evaluate their impact

Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary

devices, language, auditory and visual structures and features for a specific purpose and intended audience (ACELT1815 - Scootle ↗)

▤   Ⓖ   W   L   S   R

Elaborations

creating a range of students' own spoken, written or multimodal texts, experimenting with and manipulating language devices for particular audiences, purposes and contexts

Ⓖ   ▤   :⋋   ♣
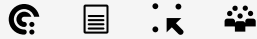
using humour and drama as devices to entertain, inform and persuade listeners, viewers and readers

Ⓖ   ▤

Create imaginative texts that make relevant thematic and intertextual connections with other texts (ACELT1644 - Scootle ↗)

▤   Ⓖ   S

Elaborations

creating texts that refer to themes or make particular connections to texts, for example writing crime fiction or romance short stories

▤   Ⓖ
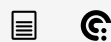
Literacy

Texts in context

Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749 - Scootle ↗)

Ⓖ   ▤   ⌘   :⋋   W   R

Elaborations

considering ethical positions across more than one culture as represented in text and consider the similarities and differences

▤   Ⓖ   ⊷   ⌘

questioning the representation of stereotypes of people, cultures, places, events and concepts, and expressing views on the appropriateness of these representations

▤   Ⓖ   ⌘   ♣

identifying and explaining satirical events, including events in other cultures, for example depictions in political cartoons

identifying and evaluating poetic, lyrical language in the depiction of people, culture, places, events, things and concepts in texts

analysing the ways socio-cultural values, attitudes and beliefs are presented in texts by comparing the ways news is reported in commercial media and Aboriginal and Torres Strait Islander media

Interacting with others

Identify and explore the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage (ACELY1750 - Scootle ↗)

Elaborations

identifying stereotypes of people, cultures, places, events, and concepts and explaining why they are stereotypes
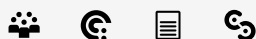
identifying and explaining satirical events, including events in other cultures, for example depictions in political cartoons

applying knowledge of spoken, visual, auditory, technical and multimodal resources (for example sound and silence, camera shot types, lighting and colour) in conjunction with verbal resources for varying purposes and contexts

selecting subject matter and language to position readers to accept representations of people, events, ideas and information
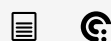
Use organisation patterns, voice and language conventions to present a point of view on a subject, speaking clearly, coherently and with effect, using logic, imagery and rhetorical devices to engage audiences (ACELY1813 - Scootle ↗)

Elaborations

participating in pair, group, class, school and community speaking and listening situations, including informal conversations, discussions, debates and presentations
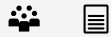
using effective strategies for dialogue and discussion in a range of formal and informal contexts, including speaking clearly and coherently and at appropriate length, activating prior knowledge to assess the credibility of a speaker's assertions, and summarising alternative views on an issue

choosing vocabulary and spoken text and sentence structures for particular purposes and audiences, such as debating a topic with a team from another school, creating a voiceover for a media presentation, and adapting language devices such as evaluative language, cause and effect, anecdotes and humour for particular effects

adapting voice effects, such as tone, volume, pitch, pauses and change of pace, for their specific effects such as putting forward a point of view or attempting to persuade an audience to a course of action

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action
(ACELY1751 - Scootle ↗)

Elaborations

using assumptions about listeners, viewers and readers to try to position them to accept a particular point of view

Interpreting, analysing, evaluating

Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752 - Scootle ↗)

Elaborations

skim reading sections of a persuasive text to identify the main contention, key arguments in linked paragraphs and supporting evidence in order to locate points for building rebuttal or counter argument

Choose a reading technique and reading path appropriate for the type of text, to retrieve and connect ideas

within and between texts (ACELY1753 - Scootle ↗)

Elaborations

assessing the impact of hyperlinked text in a website's navigation

using appropriate metalanguage associated with digital technologies to analyse reading pathways on websites

Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754 - Scootle ↗)

Elaborations

identifying the meaning of an increasing range of subtle vocabulary, for example inferring the different connotations of words in advertising texts from other cultures

Creating texts

Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756 - Scootle ↗)

Elaborations

presenting a structured argument by providing a statement of the major perspectives or concerns relating to an issue; previewing the structure of arguments; structuring the text to provide a major point for each paragraph with succinct elaboration, and concluding with a summary of the main issues or recommendations in an argument

creating spoken, written and multimodal texts that compel readers to empathise with the ideas and emotions expressed or implied
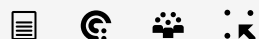
exploring models of sustained texts created for persuasive purposes about a challenging or complex issue from other cultures, including Asia
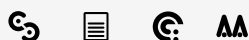
Review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1757 - Scootle ↗)

📄 🌀 W R

Elaborations

reflecting on, critiquing and refining students' own texts prior to publishing for an authentic audience, such as uploading a movie to a website, contributing to an anthology, writing texts appropriate for the workplace, or delivering a presentation

🌀 📄 👥 ⸭
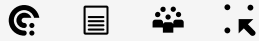
Use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user (ACELY1776 - Scootle ↗)

⸭ 📄 🌀 R

Elaborations

designing a webpage that combines navigation, text, sound and moving and still images for a specific audience

🌀 📄 ⸭

Year 10 Achievement Standards

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Glossary

accent

A distinctive way of pronouncing a language, usually associated with a particular country, region, or social class (for example, the American *accent* is unmistakable).

adjective

A word class that describes, identifies or quantifies a noun or a pronoun.
Different types of *adjectives* include:

- number or quantity adjectives (for example, 'twelve', 'several')

- possessive adjectives (for example, 'my', 'his')

- descriptive adjectives (for example, 'beautiful', 'ancient')

- comparative adjectives (for example, 'shorter,' 'more difficult')

- classifying adjectives (for example, 'wooden' (box), 'passenger' (vehicle).

adverb

A word class that may modify a verb (for example, 'beautifully' in 'she sings beautifully'), an adjective (for example, 'really' in 'he is really interesting') or another *adverb* (for example, 'very' in 'she walks very slowly'). In English many adverbs have an -ly ending.

adverbial

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').

Adverbials usually have the form of:

- adverb group: a group/phrase includes an adverb as the head word and answers questions such as 'how?' or 'where?' or 'when?' (for example, 'it ran extremely quickly', 'it ran quicker than a cheetah)

- a prepositional phrase (for example, 'in the evening' in 'she'll be arriving in the evening')

- a noun group/phrase (for example, 'this morning' in 'I finished it this morning')

- a subordinate clause (for example, 'because he had an assignment to finish' in 'He didn't go out because he had an assignment to finish'). In some schools of linguistics, such subordinate clauses are treated as dependent on, rather than embedded in, the main clause.

aesthetic

Relates to a sense of beauty or an appreciation of artistic expression. The selection of texts that are recognised as having aesthetic or artistic value is an important focus of the literature strand.

alliteration

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

allusion

A brief hint or reference to a person, event, idea or work of art through a passing comment, where a composer expects a reader to have the knowledge to recognise the allusion and grasp its importance in the text (for example, '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 (for example, 'empty' is an *antonym* for 'full'; 'cold' is an antonym for 'hot').

apostrophe

A punctuation mark used to indicate either possession or omission of letters and numbers.
The two main uses of apostrophes are:

- apostrophe of possession indicates that a noun owns something (for example, 'the student's work', 'David's phone'). Plural nouns that end with -s have an apostrophe added after the -s (for example, 'the teachers' staff room').

- apostrophe of contraction replaces omitted letters in a word (for example, 'isn't', 'don't', 'he's').

apposition

When one noun group/phrase immediately follows another with the same reference, they are said to be in apposition (for example, 'our neighbour, Mr Grasso ...', 'Canberra, the capital of Australia, ...').

appreciation

An act of discerning quality and value of literary texts.

appropriation

Taking a text or a part of a text, like an image, character or technique, from one context and placing it in another. This may be a technique used to give new insights into the original text (for example, a film that appropriates the plot or characters of an earlier novel, or a version of a traditional text given an unconventional perspective as in fairy tales retold in a modern context).

audience

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

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author

A composer or originator of a work (for example, a novel, film, website, speech, essay, autobiography).

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').

bias

Bias occurs in text where a composer presents one perspective, favouring one side in an argument or discussion, often accompanied by a refusal to consider possible merits of alternative points of view.

blending

A process of saying the individual sounds in a word then running them together to make the word. The sounds must be said quickly so the word is clear (for example, sounding out /b/-/i/-/g/ to make 'big').

body language

Movements or positions of a body, which express a person's thoughts or feelings.

camera angle

An angle at which a camera is pointed at a subject. Vertical angle can be low, level or high. Horizontal angle can be oblique (side on) or frontal.

clause

A grammatical unit that refers to a happening or state (for example, 'the netball team won' [happening], 'the cartoon is an animation' [state]).

A clause usually contains a subject and a verb group/phrase (for example, 'the team [subject] has played [verb group/phrase] a fantastic game'), which may be accompanied by an object or other complements (elements that are closely related to the verb – for example, 'the match' in 'the team lost the match') and/or adverbials (for example, 'on a rainy night' in 'the team won on a rainy night').

A clause can be either a 'main' clause (also known as an 'independent' clause) or 'subordinate clause' (also known as a 'dependent' clause), depending on its function.

A main clause does not depend on or function within the structure of another clause.

A subordinate clause depends on or functions within the structure of another clause. It may function directly within the structure of a larger clause, or indirectly by being contained within a noun group/phrase.

In these examples square brackets have been used to indicate a subordinate clause:

- I took my umbrella [because it was raining].

- [When I am studying Shakespeare], my time is limited.

- The man [who came to dinner] is my brother.

cohesion

Grammatical or lexical relationships that bind different parts of a text together and give it unity. *Cohesion* is achieved through:

- various devices such as connectives, ellipses and word associations (sometimes called 'lexical cohesion'). These associations include synonyms, antonyms (for example, 'study / laze about', 'ugly/beautiful'), repetition (for example, 'work, work, work – that's all we do!') and collocation (for example, 'friend' and 'pal' in, 'My friend did me a big favour last week. She's been a real pal.').

collocation

Words that commonly occur in close association with one another (for example, 'blonde' goes with 'hair', 'butter' is 'rancid' not 'rotten', 'salt and pepper' not 'pepper and salt'. Collocation can also refer to word sets that create cohesion by building associations between words (for example, beach, sun, waves, sand).

colon (:)

A punctuation mark used to separate a general statement from one or more statements that provide additional information, explanation or illustration. Statements that follow a *colon* do not have to be complete sentences.

complex sentence

A sentence with one or more subordinate clauses. In the following examples, the subordinate clauses are indicated by square brackets:

- I took my umbrella [because it was raining].

- [Because I am studying for an exam], my time is limited.

- The man [who came to dinner] is my brother.

compound sentence

A sentence with two or more main clauses of equal grammatical status, usually marked by a coordinating conjunction such as 'and', 'but' or 'or'. In the following examples below, the main clauses are indicated by square brackets:

- [Jill came home this morning] [but she didn't stay long].

- [Kim is an actor], [Pat is a teacher], [and Sam is an architect].

comprehension strategy

A set of 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 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.

concepts about print

Concepts about how English print works. They include information about where to start reading and how a print travels from left to right across a page. *Concepts about print* are essential for beginning reading.

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)

connective

Words that link paragraphs and sentences in logical relationships of time, cause and effect, comparison or addition. *Connectives* relate ideas to one another and help to show the logic of the information. Connectives are important resources for creating cohesion in texts. The logical relationships can be grouped as follows:

- temporal – to indicate time or sequence ideas (for example, 'first', 'second', 'next')

- causal – to show cause and effect (for example, 'because', 'for' , 'so')

- additive – to add information (for example, 'also', 'besides', 'furthermore')

- comparative – to compare (for example, 'rather', 'alternatively')

- conditional/concessive – to make conditions or concession (for example, 'yet', 'although')

- clarifying – for example, 'in fact', 'for example'.

consonant

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

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consonant blend

A group of two or three consonants that are all pronounced individually (for example, /b/ and /l/ in the word 'black'; /g/and /r/ in the word 'green').

consonant cluster

Groups of two or more consonants that can occur at the beginning, middle, or end of a word (for example, /sp/ in the word 'spot'; /nt/ in the word 'bent').

context

An environment in which a text is responded to or created. *Context* can include general social, historical and cultural conditions in which a text is responded to and created (context of culture) or specific features of its immediate environment (context of situation). The term is also used to refer to wording surrounding an unfamiliar word, which a reader or listener uses to understand its meaning.

convention

An accepted language practice that has developed over time and is generally used and understood (for example, use of punctuation).

coordinating conjunctions

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)

create

Develop and/or produce spoken, written or multimodal texts in print or digital forms.

decodable

Decodable texts are texts that can be read using decoding skills a student has acquired. Decodable text is usually associated with beginning readers.

decode

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

design

A way that particular elements are selected and used in a process of text construction for particular purposes. These elements might be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page, screen or 3D), and multimodal (a combination of more than one).

dialect

A form of a language distinguished by features of vocabulary, grammar and pronunciation particular to a region or social group.

digital text

An audio, visual or multimodal text produced through digital or electronic technology, which may be interactive and include animations and/or hyperlinks. Examples of digital texts include DVDs, websites, e-literature.

digraph

Two letters that represent a single sound:
- vowel digraphs have two vowels (for example, 'oo', 'ea')

- consonant digraphs have two consonants (for example, 'sh', 'th')

- vowel/consonant digraphs have one vowel and one consonant (for example, 'er', 'ow').

e-literature

An electronic publication of literature using multimedia capabilities of digital technologies to create interactive and possibly non-linear texts, through combining written text, movement, visual, audio and spatial elements. E-literature may include hypertext fiction, computer art installations, kinetic poetry and collaborative writing projects, allowing readers to contribute to a work. It also includes texts where print meanings are enhanced through digital images and/or sound, as well as literature that is reconstituted from print texts (for example, online versions of The Little Prince or Alice in Wonderland).

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ellipsis

Types of ellipses include:

- an 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]).

- a use of three dots. 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 or to indicate that there is more to come in an on-screen menu.

etymological knowledge

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

evaluative language

Positive or negative language that judges the worth of something. It includes language to express feelings and opinions, to make judgments about aspects of people such as their behaviour, and to assess quality of objects such as literary works. Evaluations can be made explicit (for example, through the use of adjectives as in: 'she's a lovely girl', 'he's an awful man', or 'how wonderful!'), however, they can be left implicit (for example, 'he dropped the ball when he was tackled', or 'Mary put her arm round the child while she wept').

figurative language

Word groups/phrases used in a way that differ 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').

framing

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

function and class

How one grammatical unit relates to another is its function. For example, in the clause 'the meeting started late', 'the meeting' is the subject. This describes its relation to ta verb (and a clause). However, in the clause 'they started the meeting late', the same words ('the meeting') stand in a different relation to the verb: they are functioning as its object.

A *class* is a set of grammatical units that are alike in a language system, such as noun, verb, adjective and corresponding groups/phrases: noun group/phrase, verb group/phrase, adjective group/phrase.' For example, to say that 'the meeting' is a noun group/phrase is to say that it is the same kind of unit as 'a book', 'that car', 'my uncle'.

genre

How texts are grouped 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.

grapheme

A letter or group of letters that spell a phoneme in a word (for example, /f/ in the word 'fog'; /ph/ in the word 'photo').

graphophonic knowledge

A knowledge of how letters in printed English relate to the sounds of the language.

group/phrase

The terms group and phrase are used by different schools of linguistics to refer to units intermediate between a clause and a word. In the English curriculum, *group/phrase* is used to recognise these different usages. For example, the units enclosed in brackets in the following sentence are examples of a group/phrase: '(the carnival) (had made) (the two little girls with the red shirts) (very tired)'.

In the example, 'the carnival' and 'the two little girls with the red shirts' are called noun groups/phrases because they have a noun ('carnival' and 'girls') as their major element; similarly, 'had made' is a verb group/phrase and 'very tired' an adjective group/phrase.

handwriting

A production of legible, correctly formed letters by hand or with the assistance of writing tools, for example, pencil grip or assistive technology.

high-frequency words

The most common words used in written English text. They are sometimes called 'irregular words' or 'sight words'. Many common or high-frequency words in English cannot be decoded using sound–letter correspondence because they do not use regular or common letter patterns. These words need to be learnt by sight (for example, 'come', 'was', 'were', 'one', 'they', 'watch', 'many').

homophone

A word identical in pronunciation with another but different in meaning (for example, 'bear' and 'bare', 'air' and 'heir').

hybrid text

A composite text 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.

idiomatic expression

A group of (more or less) fixed words having a meaning not deducible from 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').

imagery

A use of figurative language to represent objects, actions and ideas in such a way that they appeal to the senses of the reader or viewer.

intertextuality

Associations or connections between one text and other texts. Intertextual references can be more or less explicit and self-conscious. They can take the form of direct quotation, parody, allusion or structural borrowing.

juxtaposition

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).

language features

Features of language that support meaning (for example, sentence structure, noun group/phrase, 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.

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language patterns

An arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, a repeated use of verbs at the beginning of each step in a recipe, or a repetition of a chorus after each verse in a song). The patterns may alternate (for example, a call and response pattern of some games, or a 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). *Language patterns* of a text contribute to the distinctive nature of its overall organisation and shape its meaning.

layout

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

lexical cohesion

A 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 such as by class and subclass.

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.

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 a technology used in their production. *Media texts* studied in English can be found in newspapers, magazines and on television, film, radio, computer software and the internet.

medium

A resource used in the production of texts, including tools and materials used (for example, digital text and a computer, writing and a pen or a typewriter).

metalanguage

Vocabulary used to discuss language conventions and use (for example, language used to talk about grammatical terms such as 'sentence', 'clause', 'conjunction').

metonymy

A use of the name of one thing or attribute of something to represent something larger or related (for example, using a word 'Crown' to represent a monarch of a country; referring to a place for an event, as in 'Chernobyl' when referring to changed attitudes to nuclear power, or a time for an event, as in '9/11' when referring to changed global relations).

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modality

An area of meaning having to do with possibility, probability, obligation and permission. In the following examples, the modal meanings are expressed by the auxiliary verbs 'must' and 'may':

- Sue may have written the note. (possibility)

- Sue must have written the note. (probability)

- You must postpone the meeting. (obligation)

- You may postpone the meeting. (permission)

Modality can also 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').

monologue

A long speech or discourse given by a single character in a story, movie, play or by a performer.

modal verb

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

mode

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.

morpheme

The smallest meaningful or grammatical unit in a language. Morphemes are not necessarily the same as words. The word 'cat' has one morpheme, while the word 'cats' has two morphemes: 'cat' for the animal and 's' to indicate that there is more than one. Similarly, 'like' has one morpheme, while 'dislike' has two: 'like' to describe appreciation and 'dis' to indicate the opposite. Morphemes are very useful in helping students work out how to read and spell words.

morphemic knowledge

A knowledge of morphemes, morphemic processes and different forms and combinations of morphemes (for example, the word 'unfriendly' is formed from the stem 'friend', the adjective-forming suffix '-ly' and the negative prefix 'un-').

multimodal text

A 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 a story (what is narrated) and a discourse (how it is narrated).

narrative point of view

The ways in which a narrator may be related to a story. For example, a narrator might take a role of first or third person, having full knowledge or restricted in knowledge of events, reliable or unreliable in interpretation of what happens.

neologism

A newly created word or expression. This can occur in a number of ways, for example, an existing word used in a new way (deadly') and through abbreviations (for example, 'HIV').

nominalisation

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'). *Nominalisation* is also a process for forming noun groups/phrases from clauses (for example, 'their destruction of the city' from 'they destroyed the city'). Nominalisation is a way of making a text more compact and is often a feature of texts that contain abstract ideas and concepts.

non-verbal cues

Behaviours, other than words, that transmit meaning (for example, body language, inflexion, eye contact, posture).

noun

A word class that includes all words denoting physical objects such as 'man', 'woman', 'boy', 'girl', 'diamond', 'car', 'window' etc. These are called 'concrete *nouns*'. 'Abstract nouns' express intangibles such as 'democracy', 'courage', 'success', 'fact', 'idea'. The most important grammatical property of nouns concerns their function. A noun group/phrase, which contains a noun as its major element, can function as:

- subject (for example, '(the sun) was shining')

- object (for example, 'I'd like (an apple)')

- a part of a prepositional phrase (for example, 'they arrived (on time)').

Most nouns can be marked for plural (for example, 'dog'–'dogs', 'woman'–'women'), and for possessive (for example, 'dog'–'dog's', 'woman'–'woman's'.
There are three major grammatical types of nouns: common nouns, proper nouns and pronouns.

- common nouns include words such as 'hat', 'phone', 'pollution' that do not name a particular person, place, thing, quality and so on. They can be concrete or abstract nouns.

- proper nouns include words such as 'Australia', 'Mary Smith', 'October', which serve as the names of particular persons, places, days/months and festivals. They usually occur without a determiner, such as 'the'.

noun group

Consists of a noun as a major element, alone or accompanied by one or more modifiers. A noun functioning as a major element may be a common noun, proper noun or pronoun. Expressions belonging to a range of classes may function as modifiers:
Those that precede the main noun include:

- determiners (for example, 'the car', 'a disaster', 'some people', 'many mistakes')

- possessive noun groups/phrases and pronouns (for example, 'the old man's house', 'Kim's behaviour', 'my father')

- numerals (for example, 'two days', 'thirty casualties', 'a hundred students')

- adjectives (for example, 'grave danger', 'a nice day', 'some new ideas', 'poor Tom')

- nouns (for example, 'the unemployment rate', 'a tax problem', 'a Qantas pilot')

Those that follow the main noun usually belong to one or other of the following classes:

- prepositional phrases (for example, 'a pot of tea', 'the way to Adelaide', 'work in progress')

- subordinate clauses (for example, 'the woman who wrote it', 'people living near the coast').

objective language

A language that is fact-based, measurable and observable, verifiable and unbiased. It does not include a speaker or writer's point of view, interpretation or judgement.

onset

Separate phonemes in a syllable can normally be broken into two parts. An *onset* is the initial consonant (for example, in 'cat' the onset is /c/); or consonant blend (for example, in 'shop' the onset is /sh/). Word families can be constructed using common onsets such as /t/ in 'top', 'town'.

personification

A description of an inanimate object as though it were a person or living thing (for example, 'the last chance he had, just walked out the door').

phonemic awareness

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

phoneme

The smallest unit of sound in a word (for example, the word 'is' has two phonemes: /i/ and /s/; the word 'ship' has three phonemes: /sh/, /i/, /p/).

phoneme deletion

Involves forming a different word by removing a phoneme (for example, take the /t/ away from the word 'train' to make a new word 'rain').

phoneme substitution

Involves students manipulating spoken words by substituting certain phonemes for others (for example, changing the /r/ in the word 'rat' to /b/ to make new word 'bat'.) Phoneme substitution can occur with middle and final phonemes (for example, changing the /a/ in 'cat' to /o/ to make new word 'cot'.

phonological knowledge

Information about the sounds of language and letter–sound relationships when comprehending a text (for example, single sounds, blends).

phonological awareness

A broad concept that relates to the sounds of spoken language. It includes understandings about words, rhyme, syllables and onset and rime. NOTE: the term 'sound' relates to a sound we make when we say a letter or word, not to a letter in print. A letter may have more than one sound, such as the letter 'a' in 'was', 'can' or 'father', and a sound can be represented by more than one letter such as the sound /k/ in 'cat' and 'walk'. The word 'ship' had three sounds /sh/, /i/, /p/, but has four letters 's', 'h', 'i', 'p'. Teachers should use the terms 'sound' and 'letter' accurately to help students clearly distinguish between the two items.

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phonic

The term used to refer to the ability to identify the relationships between letters and sounds when reading and spelling.

phrase

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

poetic devices

Particular patterns and techniques of language used in poems to create particular effects.

point of view

Refers to the viewpoint of an author, audience or characters in a text. 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.

possessive

A possessive shows ownership, generally marked by an apostrophe followed by the suffix 's' (for example, `woman's`, `Anne's'). 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).

predictable text

A text that is easily navigated and read by beginning readers because they contain highly regular features such as familiar subject matter, a high degree of repetition, consistent placement of text and illustrations, simple sentences, familiar vocabulary and a small number of sight words.

prediction

An informed presumption about something that might happen. Predicting at the text level can include working out what a text might contain by looking at the cover, or working out what might happen next in a narrative. Predicting at the sentence level is identifying what word is likely to come next in a sentence.

prefix

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

preposition

A word class that usually describes the relationship between words in a sentence. *Prepositions* can indicate:

- space (for example, 'below', 'in', 'on', 'to', 'under'. 'She sat on the table.')

- time (for example, 'after', 'before', 'since'. 'Í will go to the beach after lunch.')

- those that do not relate to space and time (for example, 'of', 'besides', 'except', 'despite', 'He ate all the beans except the purple ones').

Prepositions usually combine with a noun group/phrase to form a prepositional phrase (for example, 'in the office', 'besides these two articles').

prepositional phrase

Typically consists of a preposition followed by a noun group/phrase. *Prepositional phrases* occur with a range of functions, including:

- adverbial in clause structure (for example, 'on the train' in 'we met on the train')

- modifier in noun group/phrase structure (for example, 'with two children' in 'a couple with two children')

- modifier in adjective group/phrase structure (for example, 'on golf' in 'keen on golf').

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pronoun

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

There are different types of *pronouns*:

- personal pronouns represent specific people or things (for example, *I, he, she, it, they, we, you,* me him, her, them). Example of personal pronoun use: David and Max (proper nouns) went to school. They went to school. Personal pronouns can also be objective (for example, David kicked the ball to Max. David kicked the ball to him.)

- demonstrative pronouns represent a thing or things (for example, this, these, that, those). Example of demonstrative pronoun use: 'Who owns these?'

- possessive pronouns to refer to the belonging of one thing or person to another person or thing (for example, mine, hers, his, ours, yours, theirs). Examples of possessive pronoun use: 'Max looked for the book. He could not find his own book but he did find yours.'

- reflexive pronouns refer back to the subject of a sentence or clause. Reflexive pronouns end in '-self' (singular) or '-selves' (plural) (for example, **myself,yourself,himself, herself, itself,** ourselves, yourselves themselves). Example of possessive pronoun use: 'David looked at himself in the mirror.'

- reciprocal pronouns refer to two subjects acting in the same way toward each other. There must be two or more subjects involved and they must be doing the same thing (for example, each other, one another). Example of reciprocal pronoun use: David and Max like each other.

- relative pronouns introduce a relative clause. They are called relative because they relate to the words that they modify. There are five relative pronouns: **who, whom, whose, which,that.** Example of relative pronoun use: 'The car, which was in the garage, was damaged.'

- interrogative pronouns represent things that we do not know and are asking the questions about (for example, who, whom, whose, which, what). Some interrogative pronouns can also function as relative pronouns. Examples of interrogative pronoun use: 'Who told David?' 'Which of these would David like?'

- indefinite pronouns do not refer to any specific person, thing or amount (for example, all, another, anybody, anyone, anything, each, everybody, everyone, everything, many, nobody, none, one, several, some, somebody, someone). Example of relative pronoun use: 'Have you taken anything from the cupboard?'

pronoun reference

A clear reference from a pronoun to a noun (for example, 'Mary lost her phone').

pun

Humorous use of a word to bring out more than one meaning; a play on words.

read

To process words, symbols or actions to derive and/or construct meaning. Reading includes interpreting, critically analysing and reflecting upon the meaning of a wide range of written and visual, print and non-print texts.

repetition

A word, a phrase or a full sentence or a poetical line repeated to emphasise its significance. Repetition is a rhetorical device.

return sweep

The way English print travels from left to right and then returns to the left of a page for the next and each subsequent line.

rhetorical device

Use of language that is intended to have an effect on an audience such as evoking an emotion or persuading an audience (for example, metaphors, repetition, rhetorical questions).

rhetorical question

A question that is asked to provoke thought rather than require an answer.

rime

Separate phonemes in a syllable can normally be broken into two parts. The rime is a vowel and any subsequent consonants (for example, in the word 'cat' the rime is /at/). Word families can be constructed using common rimes such as /at/ in 'cat', 'pat'.

salience

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

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.

scanning

When reading, moving eyes quickly down a page, seeking specific words and phrases. Scanning is also used when a reader first finds a resource to determine whether it will answer their questions.

segmenting

Recognising and separating out phonemes in a word. Students may say each sound as they tap it out. Stretching (for example, mmmaaannn) is an example of segmenting. When segmenting words, there is a pause between each phoneme (for example, /m/-/a/-/n/ is an example of segmenting).

semantic knowledge/information

information related to meanings used when reading. Semantic information includes a reader's own prior knowledge and the meanings embedded in a text. Readers use semantic information to assist in decoding and to derive meanings from a text.

semicolon (;)

a punctuation convention used to join clauses that could stand alone as sentences. In this way, clauses that have a close relationship with one another may be linked together in a single sentence.

sentence

In writing, a sentence is marked by punctuation, but in speech the boundaries between sentences are not always so clear.
There are different types of sentences:

- simple sentence – has a form of a single clause (for example, 'David walked to the shops.' or 'Take a seat.')

- compound sentence – has two or more main clauses of equal grammatical status, usually marked by a coordinating conjunction such as 'and', 'but' or 'or'. In the following examples below, the main clauses are indicated by square brackets
    - [Jill came home this morning] [but she didn't stay long].

    - [Kim is an actor], [Pat is a teacher], [and Sam is an architect].

- complex sentence – has one or more subordinate clauses. In the following examples, subordinate clauses are indicated by square brackets:
    - I took my umbrella [because it was raining].

    - [Because I am reading Shakespeare], my time is limited.

    - The man [who came to dinner] is my brother.

silent letter

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

simple sentence

Has a form of a single clause (for example, 'David walked to the shops.' or 'Take a seat.').

sound devices

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

sound effect

Any sound, other than speech or music, used to create an effect in a text.

sound–letter correspondence

The relationship of spoken sounds of English to letters of the alphabet or to letter clusters.

speak

Convey meaning and communicate with purpose. Some students participate in speaking activities using communication systems and assistive technologies to communicate wants and needs, and to comment about the world.

spoonerism

A slip of the tongue where the initial sounds of a pair of words are transposed (for example, well-boiled icicle for well-oiled bicycle).

Standard Australian English

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.

stereotype

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

stylistic features

The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Style can 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 viewpoint, structure of stanzas, juxtaposition.

subject

A function in the structure of a clause usually filled by a noun group/phrase (for example, 'The dog [subject] was barking'). The normal position of the subject is before the verb group/phrase, but in most kinds of interrogatives (questions) it follows the first auxiliary verb (for example, 'Was the dog barking?', 'Why was the dog barking?').

In main clauses the subject is an obligatory element, except in imperative (command) clauses (for example, 'Be very tactful') and in casual style (for example, 'Want some?').

Most personal pronouns have a different form when they are the subject of a main clause (for example, I caught the ball. She has the answer etc.), than when they are the object (for example, Max threw the ball to me; Max told me the answer) Similarly 'Give it to Mary and me' is correct, not 'Give it to Mary and I.').

In the present tense, and the past tense with the verb 'be', the verb agrees with the subject in person and number (for example, 'Her son lives with her' 'Her sons live with her').

Subject matter refers to the topic or theme under consideration.

subjective language

Use of language which reflects the perspective, opinions, interpretations, points of view, emotions and judgment of the writer or speaker.

subordinating conjunction

Subordinating conjunctions introduce certain kinds of subordinate clauses. They include conjunctions such as 'after', 'when', 'because', 'if' and 'that'.

Examples of different types of subordinating conjunctions:

- '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)

suffix

A meaningful element added to the end of a word to change its meaning (for example, to show its tense : '-ed' in 'passed'). Common suffixes are '-ing'; '-ed'; '-ness'; '-less'; '-able').

syllabification

The process of dividing words into syllables.

syllable

A unit of sound within a word (for example, 'bat' has one syllable; 'bat-ting has two syllables).

synonym

A word having nearly the same meaning as another (for example, synonyms for 'old' would be 'aged', 'venerable', 'antiquated').

syntax

The ways in which sentences are formed from words, group/phrases and clauses. In some education settings, the terms 'syntax' and 'grammar' are used interchangeably.

tense

A grammatical category marked by a verb in which the situation described in the clause is located in time (for example, present tense 'has' in 'Sarah has a headache' locates the situation in present time, while past tense 'had' in 'Sarah had a headache' locates it in past time.)
However, the relation between grammatical tense and (semantic) time is not always as simple as this. For example, present tense is typically used to talk about:

- present states, as in 'He lives in Darwin'

- actions that happen regularly in the present, as in 'He watches television every night'

- 'timeless' happenings, as in informative texts such as 'Bears hibernate in winter'

- references to future events, as in 'The match starts tomorrow' where the tense is present but the time future. Likewise in 'I thought the match started tomorrow' where the subordinate clause 'the match started tomorrow' has past tense but refers to future time.

text

A means for communication. Their forms and conventions have developed to help us communicate effectively with a variety of audiences for a range of purposes. *Texts* can be written, spoken or multimodal and in print or digital/online forms. Multimodal texts combine language with other systems for communication, such as print text, visual images, soundtrack and spoken word as in film or computer presentation media.

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text navigation

A way readers move through text. Readers generally read novels in a linear fashion from the beginning to the end; readers of nonfiction books often use the contents page and index and move between chapters according to the information sought. Readers often read digital texts more flexibly, according to interest and purpose, using hyperlinks to move between pages and digital objects, such as videos or animations, making quick judgments about relevance of material.

text processing strategies

Strategies readers use to decode a text. These involve drawing on contextual, semantic, grammatical and phonic knowledge in systematic ways to work out what a text says. They include predicting, recognising words and working out unknown words, monitoring the reading, identifying and correcting errors, reading on and rereading.

text structure

A 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.

theme

Refers to the main idea or message of a text.

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. A topic sentence serves as a theme for the points raised in a paragraph. A pattern of themes contributes to the method of development for the text as a whole.

types of texts

Classifications according to the particular purposes they are designed to achieve. These purposes influence the characteristic features the texts employ. In general, in the Australian Curriculum: English, texts can be classified as belonging to one of three types: imaginative, informative or persuasive, although it is acknowledged that these distinctions are neither static nor watertight and particular texts can belong to more than one category.

Imaginative texts – their primary purpose is to entertain 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.

Informative texts – their 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, recounts of events, instructions and directions, rules and laws and news bulletins.

Persuasive texts – their primary purpose is to put forward a point of view 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 and influential essays and articles.

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verb

A word class that describes a kind of situation such as a happening (for example, 'climbed' in 'she climbed the ladder') or a state (for example, 'is' in 'a koala is an Australian mammal').

- verbs are essential to clause structure: all clauses contain a verb, except in certain types of ellipsis (for example, 'Sue lives in Sydney, her parents, in Melbourne', where there is ellipsis of 'live' in the second clause).

- virtually all verbs have contrasting past and present tense forms. Some are signalled by inflections such as '-s' and '-ed'. For example:
  - walk/walks (present tense)
  - walked (past tense).

- other verbs have irregular forms that signal a change in tense. For example:
  - present – 'am/is/are' and past – 'was/'were'

- present participle 'being' and past participle 'been'.

Auxiliary verbs and modal verbs are two types of verbs:

- auxiliary verbs are also referred to as 'helping' verbs. They precede the main verb – for example, 'draw' (main verb) 'has drawn' (auxiliary verb assisting)

- modal verbs express a degree of probability (for example, 'I might come home') or a degree of obligation (for example 'You must give it to me', 'You are not permitted to smoke in here').

verb groups

Consists of a main verb, alone or preceded by one or more auxiliary or modal verbs as modifiers.
Verb groups/phrases:

- create tense, as in 'He [was running]', '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]'

view

Observe with purpose, understanding and critical awareness. Some students participate in viewing activities by listening to an adult or peer describing the visual features of text, diagrams, pictures and multimedia.

visual features

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

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visual language choices

Choices that contribute to the meaning of an image or the visual components of a multimodal text and are selected from a range of visual features like placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle.

vocal effects

A speaker selects and uses particular vocal qualities including volume, tone, pitch, pace and fluency to engage and impact upon their audience.

voice

Voice, in a grammatical sense, applies to verbs. Voice expresses the relationship of the subject to the action. Voice can be active or passive. Active voice places the subject before the verb so the subject does the action (for example, Max drew the picture). Passive voice places the receiver of the action before the verb (for example, The picture was drawn by Max).
Voice, in a literary sense, is the distinct personality of a piece of writing. The writer's voice is the individual writing style of the composer, created through the way they use and combine various writing features including syntax, punctuation, vocabulary choices, character development and dialogue (for example, a scientific explanation may be written in 'expert voice').

vowel

Letters 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. Letters that are not vowels are consonants.

vowel digraphs

Two successive vowels that represent a single phoneme (for example, /ai/ in the word 'rain'; /ea/in the word 'beach'; /ee/ in the word 'free').

word

A single distinct element of speech or writing that communicates meaning.

word association

A spontaneous connection and production of words in response to a given word.

word play

A literary technique based on the meanings and ambiguities of words where the words are used primarily for the purpose of intended effect or amusement. Word play is often based on homophones, puns and idioms (for example, 'A will is a dead giveaway.' 'Time flies like an arrow. Fruit flies like a banana.').

write

Plan, compose, edit and publish texts in print or digital forms. Writing usually involves activities using pencils, pens, word processors; and/or using drawings, models, photos to represent text; and/or using a scribe to record responses or produce recorded responses.

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