 English stage 6 glossary

| Term | Definition  |
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| Appropriation | Taking an object or text from one context and using it in another context. The process can allow new insights into the original text or object and emphasise contextual differences. Appropriation also gives extra insight into the newly created or used text or object. Texts can be appropriated for a range of purposes, including satirical criticism, consideration of existing ideas in a new context and exploration of cultural assumptions. The mass media frequently appropriate words, images and icons from other cultural contexts. Films and novels are often appropriations of earlier texts. |
| Cohesion | That quality in a text determined by its parts being related and contributing to its overall unity. Cohesion is achieved through shaping the form, creating a structure that the responder can recognise and use to navigate the text, and using features of language that link the various parts of the text into a complete whole. These features can include connectives such as 'furthermore' and 'therefore', cross-references to different parts of the text, and reiteration of the title or terms of the topic or question being addressed in the text. |
| Cohesive links | Those language features that help to develop unity within a text. Cohesion can involve referring words such as pronouns, for example, 'Tony wanted to escape but he couldn't run', or content words that are related in various ways, for example 'Tony wanted to escape but was too tired to run'. |
| Composer | A collective noun to include an author, poet, playwright, director, designer and so on. |
| Composing | The activity that occurs when students produce written, spoken or visual texts. Composing typically involves:* the shaping and arrangement of textual elements to explore and express ideas, emotions and values
* the processes of imagining, organising, analysing, drafting, appraising, synthesising, reflecting and refining
* knowledge, understanding and use of the language forms, features and structures of texts
* awareness of audience and purpose.
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| Composition | The combination and integration of the various elements of an image into a whole text. |
| Context | The range of personal, social, historical, cultural and workplace conditions in which a text is responded to and composed. |
| Convention | An accepted language practice that has developed over time and is generally used and understood, for example use of punctuation. |
| Create/ compose | Develop and/or produce spoken, written or multimodal texts in print, visual, oral or digital forms. |
| Creating/ composing | ‘Creating’ refers to the development and/or production of spoken, written, visual or multimodal texts in print, graphic or digital forms. |
| Creativity | The dynamic process of using language to conceptualise, interpret and synthesise ideas in order to develop a 'product'. |
| Critical | Exploration of the quality of argument, content, analysis, information or persuasion in oral, visual or written text, to assess the way in which themes, issues or ideas are presented for the audience and purposes intended. |
| Cultural assumption | Beliefs or attitudes about such things as gender, religion, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture. Cultural assumptions underlie cultural expressions in texts and may also be embedded in texts in various ways. |
| Cultural expression | The articulation or representation of beliefs, practices or attitudes pertaining to a particular culture. |
| Culture | The social practices and ways of thinking of a particular people or group, including shared beliefs, values, knowledge, customs, lifestyle and artefacts. |
| Evaluative Language | Positive or negative language that judges the worth of something. It includes language to express feelings and opinions, to make judgements about aspects of people such as their behaviour, and to assess the quality of objects such as literary works. It includes evaluative words. The language used by a speaker or writer to give a text a particular perspective (for example judgemental, emotional, critical) in order to influence how the audience will respond to the content of the text. |
| Framing | The way in which elements in a still or moving image are arranged to create a specific interpretation of the whole. Strong framing creates a sense of enclosure around elements while weak framing creates a sense of openness. |
| Genre | The categories into which texts are grouped. The term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, for example, their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories). |
| Grammar | The structure of the language we use and the description of language as a system. In describing language, attention is paid to both structure (form) and meaning (function) at the level of the construction of words (graphemes), the word, the sentence and the text. |
| Interpretive | Responding to a text in order to draw meaning from it. |
| Intertextuality | The 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 (see appropriation). |
| Language | A system of meaning, in spoken, written, visual and physical modes, for communicating ideas, thoughts and feelings. |
| Language concepts | An overarching term including language forms and features, modes, and pattern. |
| Language features | The features of language that support meaning, for example sentence structure, vocabulary, illustrations, diagrams, graphics, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning (see structures of texts). These choices vary according to the purpose of a text, its subject matter, audience and mode or media of production. |
| Language forms and features | The symbolic patterns and conventions that shape meaning in texts. These vary according to the particular mode or media of production and can include written, spoken, non-verbal or visual communication of meaning (see textual form). |
| Language modes | Listening, speaking, reading, writing, viewing and representing. These modes are often integrated and interdependent activities used in responding to and composing texts in order to shape meaning. It is important to realise that:* any combination of the modes may be involved in responding to or composing print, sound, visual or multimedia texts
* the refinement of the skills in any one of the modes develops skills in the others. Students need to build on their skills in all language modes.
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| Language patterns | The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example the repeated use of verbs at the beginning of each step in a recipe or the repetition of a chorus after each verse in a song). The patterns may alternate (for example the call and response pattern of some games or the to and fro of a dialogue). Other patterns may contrast (for example opposing viewpoints in a discussion or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning. |
| Media | Means of communication, for example print, digital. Plural of medium. |
| Mode | The various processes of communication: listening, speaking, reading, writing, viewing and representing. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, for example sound, print, image and gesture (see language modes). |
| Perspective | A way of regarding situations, facts and texts.  |
| Purpose | The purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on. |
| Reimagine | Reinterpret an event, work of an art or a text imaginatively |
| Representation | The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation applies to all language modes: spoken, written, visual and multimodal. |
| Representing | The language mode that involves composing images in visual or multimodal texts. These images and their meaning are composed using codes and conventions. The term can include such activities as graphically presenting the structure of a novel, making a film, composing a web page or enacting a dramatic text. |
| Responder | A collective noun to include a reader, listener, viewer, an audience and so on. |
| Responding | The activity that occurs when students read, listen to or view texts. It encompasses the personal and intellectual connections a student makes with texts. It also recognises that students and the texts to which they respond reflect social contexts. Responding typically involves:* reading, listening and viewing that depend on, but go beyond, the decoding of texts
* identifying, comprehending, selecting, articulating, imagining, critically analysing and evaluating.
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| Structures of texts | The relationships of different parts of a text to each other and to the text as a complex whole. The structure of a text can refer to the internal organisation of ideas, as in an argument or story, the development of parallel plots in a novel or play, or the overarching framework of the text (see language forms and features and textual form). |
| Stylistic features | The ways aspects of texts, for example words, sentences and images, are arranged, and how they affect meaning. Style can distinguish the work of individual authors (for example Jennings' 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, use of figurative language and tone. |
| Syntax | The way in which sentences and clauses are structured. Syntax is often described in terms of such elements as subject, verb and object, for example 'Christine (subject) munched (verb) the apple (object)'. |
| Text structure | The ways 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 (see language features). |
| Texts | Communications of meaning produced in any media that incorporates language, including sound, print, film, electronic and multimedia representations. Texts include written, spoken, non-verbal, visual or multimodal communications of meaning. They may be extended unified works, a series of related pieces or a single, simple piece of communication. |
| Textual form | The conventions specific to a particular type of text, often signalling content, purpose and audience, for example letter form, drama script, blog. |
| Values | These are the ideas and beliefs in a text. They may be reflected in characters, through what they do and say; through the setting of the text, reflecting particular social views; and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain a number of conflicting values. |
| Writing | 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. |