



GLOSSARY

abstract doing or happening

see 'doing process'.

active (voice)

in clauses in the active voice, the actor (the 'do-er') comes before the verb/process as the subject.

The children washed the windows (active voice) as opposed to *The windows were washed by the children* (passive voice).

The dog bit me (active voice) as opposed to *I was bitten by the dog* (passive voice).

adverb

a word class that may modify a verb (*beautifully* in *She sings beautifully*), an adjective (*really* in *He is really interesting*) or another adverb (*very* in *She walks very slowly*). In English, many adverbs have an *-ly* ending. See also 'circumstance'.

article

there are three articles in the English language: *a*, *an* and *the*. Articles are placed before nouns and form part of the noun group as pointers. *The*, known as 'the definite article' is used when referring to a specific person or thing, while *a* or *an*, known as 'indefinite articles' are used to refer to a non-specific person or thing.

binding conjunction

see 'subordinating conjunction'.

circumstance

part of a clause which gives the details of when, where, how, why, with what, with whom, for whom and according to whom/what. They can be categorised according to the type of detail they provide:

- place: He knocked the clock *off the shelf*.
- time: I finished it *this morning*.
- accompaniment: He left *with his friend*.
- manner – quality: She opened it *carefully*.
- manner – means: She opened it *with a can-opener*.
- manner – comparison: She opened it *like an expert*.
- matter: He was concerned *about the clock*.
- cause – reason: The man died *of heart failure*.

- cause – purpose: He ate it *for breakfast*.
- cause – behalf: She opened it *for his mother*.
- role: She worked *as a doctor*.
- angle: *According to his doctors*, his heart was very weak.
- contingency – condition: *With a modified diet and exercise program*, he could have lived for years.
- contingency – concession: *Despite the warnings*, he continued to work long hours.

Circumstances are sometimes called 'adverbials' and $\text{m}(\text{, he continued to work longen-GB)/\text{MCIDn-GBve}$

The cartoon is an animation (state). In this example, the meaning centres around the process 'is' and *The cartoon* and *an animation* are the participants. No details of circumstances have been given.

See also 'simple sentences', 'compound sentences', 'complex sentences', 'subordinate clause', 'embedded clause' and 'interrupting clause'.

cohesive devices

relationships that bind or tie together different parts of a text and give a text unity or help it 'hang together' making it cohesive. Cohesion is achieved through various cohesive devices such as:

- pronouns that link to other parts of the text: The house was incredible. *You* should've seen *it* (The house). See also 'reference – grammatical reference' and 'pronouns'.
- text connectives that link sentences: *therefore*, *however*. See also 'text connective'.

complex sentence

a term used in the Australian Curriculum and many other curriculum and assessment documents, including this one, to refer to sentences that are grammatically complex, having at least two clauses with one or more being a subordinate (dependent) clause. See also 'subordinate clause'.

In the following examples, the subordinate clauses are indicated in italics:

I took my umbrella *because it was raining*.

Because I am reading Shakespeare, my time is limited.

If an animal is in a good zoo, then it will have a good life *because there are no hunters*.

My brother, *who recently passed away*, loved that piece of music.

My idea of a perfect zoo is one similar to the Dubbo Zoo, *where*

conjunction

a word whose primary function is to join two parts of language together and indicate a relationship between them in terms of addition, comparison, time and cause. They can function between:

- clauses within a sentence — coordinating (linking) conjunctions join clauses to set up a relationship of equal status, and subordinating (binding) conjunctions join clauses to set up a relationship of unequal status (where one is subordinate to or dependent on the other).
- sentences and between paragraphs — text connectives.
- paragraphs to organise the text — text connectives.

See also 'compound sentence', 'complex sentence', 'coordinating conjunction', 'subordinating conjunction' and 'text connective'.

connective

see 'text connective'.

coordinating conjunction

also referred to as linking conjunctions, these are a small set of conjunctions (eg *and*, *or*, *so*, *but*) that join two clauses forming an equal (coordinated) grammatical status or a relationship of independence:

We bought the car on Saturday *but* we couldn't collect it until Tuesday.

demonstratives

a term used to refer to the words: *this*, *these*, *that* and *those*. These words can be used as:

- pronouns to refer to an object or idea: *That* was the best idea I'd had.
- pointers in a noun group to help identify which 'thing/s' is/are being referred to:
These problems need fixing.

Because they refer to something, they are part of the reference system. *This* (singular) and *these* (plural) are used to refer to things in close proximity, while *that* (singular) and *those*

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 the quality of objects, such as literary works.

intensity

refers to the forcefulness or focus with which a speaker or writer expresses an opinion, feeling, judgement or evaluation. Choices in evaluative language can grade or graduate the message.

The force of the message can be increased or decreased:

- by adding:
 - intensifiers (adverbs of degree): They are *really* healthy; People began to feel *quite* bored.
 - describers (adjectives): There was a *slight* increase.
- by choosing a word that has 'inbuilt' force:
 - nouns: They wreaked *havoc*; She's an *angel*!
 - processes (verbs): The entire area was *ruined*; I *dislike* him; I *loathe* him.
- through repetition: I'm *really, really* hungry; We *laughed and laughed*.
- by quantifying: The *entire* area was damaged; *Millions and millions* of people world-wide were affected.
- in terms of extent: Millions of people *world-wide* are affected; It's expensive *in the short-term*.

The focus of the message can also be sharpened or softened with intensifiers and/or describers:

- sharpened: an *actual* battle; the *real* Australian touch; *100%* truth; *proper* burial; *true* friendship.
- softened: a *sort of* success; *almost* an adult; *kind of* handsome; *about* an hour later.

interrupting clause

a clause which 'interrupts' another clause or the connection between two clauses.

The Prime Minister, *who usually resides in Canberra*, is moving to Sydney.

The meeting ended in turmoil, which, *if you are a cynic*, is what was deserved.

The PM traditionally lives in Canberra but, *if he wants to*, he can remain in his private residence.

Interrupting clauses are read/said with an intonation pattern that indicates they are an aside. Hence, they are separated by commas from the clauses they interrupt, to correspond to the

metaphor

an expression which replaces a literal (congruent) meaning with a more figurative one.

The news *hit* me *right between the eye's* instead of the more congruent I *was shocked* by the news.

modal

this term is used to refer to the part of a multi-word verb group (a modal auxiliary) which expresses a degree of certainty (I *did* come home), of ability (The duck *can* swim) or of obligation (You *must* give it to me). See also 'multi-word groups'.

modality

this refers to the elements of the language that express the speaker's judgement or assessment of probability, usuality or obligation. These include:

- modal auxiliaries: *may, might, should, could, must, have to* (That *might* be the one; You

participant

the element of the clause that identifies who or what is participating in the process of the clause and can be expressed with:

- a noun group: The man knocked the clock off the shelf.
- an attribute (adjective): He was clumsy.
- an embedded clause: *[[What the man knocked off the shelf]]* was the clock.

passive (voice)

refers to the organisation of a clause so the 'done to' rather than the 'do-er' of the action comes first. For example, *the car was washed by the children* is passive, as opposed to *the children washed the car*, which is active.

The passive voice is used when the speaker/writer chooses to focus on the goal or receiver of the action ('done to'), as in the examples below:

The dried ingredients are added to the mixture (passive voice) as opposed to *We added dried ingredients* to the mixture (active voice).

The car will be serviced at the garage (passive voice) as opposed to *The mechanics will service the car* at the garage (active voice).

Taxes were raised after the election (passive voice) as opposed to *The government raised taxes* after the election (active voice).

Using passive voice allows for the actor ('do-er' of the action) to be omitted for reasons such as the 'do-er' being unimportant (who adds to the mixture), or unknown (who services the car), or wishing to remain unknown (who raised the taxes).

To form the passive voice, not only is the 'done to' brought to the front of the clause, but the verb form changes. The *-ed* (en) participle form of the verb is used and an auxiliary 'to be' verb is added to denote the tense. In addition, if the 'do-er' is included, then 'by' is added to precede the 'do-er'.

phrasal verb

a term to refer to a process made up of a verb and another word, typically, a preposition, that work together as one entity. The meaning they make is usually difficult to predict from looking at the verb and preposition separately:

Can you *look it up* in the dictionary? (*find*).

Why don't you *look them up* when you're there? (*contact*).

They were *set up* by the police (*framed*).

She *put her off*

subordinate clause

also referred to as a dependent clause, it is a clause which is subordinate to, or in a relationship of dependency with, either a main (independent) clause or another subordinate clause.

There are several language resources that can be used to create subordinate clauses as shown below, with the subordinate clause in bold italics.

- subordinating conjunctions: ***Because we ran out of petrol***, we had to walk in to town; We had to walk in to town ***because we ran out of petrol after the fuel line got a leak***.
- relative pronouns to include clauses as:
 - interrupting clauses (providing additional, non-essential information about the subject/the noun before the verb): *The Prime Minister, ***who usually resides in Canberra***, is moving to Sydney; Pandas, ***which are an endangered species***, should be kept in zoos.*
 - included clauses (providing additional, non-essential information about the object/the noun after the verb or about the clause as a whole): *Animals can live safely in the zoo, ***where there are no hunters***; Animals in cages can't hunt, ***which can lead to boredom and lack of exercise***.*
 - *embedded clauses (providing essential information as a qualifier in a noun group): *The day ***that the rains came*** was the best day ever; The girl ***who saved my life*** was given a medal; She was proud of the medal ***that she was awarded for her bravery***.*
- non-finite clauses as:
 - adverbial clauses: ***Sitting by the window***, the woman waited nervously; ***Having run out of petrol***, we had to walk into town; *The Prime Minister was today met by an angry crowd of protesters, ***having announced work reforms last week***.*
 - interrupting clauses: *The Prime Minister, ***having announced work reforms last week***, was today met by an angry crowd of protesters; Pandas, ***being an endangered species***, should be kept in zoos.*
 - *embedded clauses: *The girl ***receiving the medal*** saved my life; She was proud of the medal ***awarded for her bravery***.*

- indirect speech and thought to report:
 - statements, typically with the structural

text structure

the distinctive way that a text of a particular genre is structured, having identifiable stages which enable it to achieve its purpose. For example, a recount has an orientation (sets the time, place and people involved), a series of events (ordered by time and perhaps evaluated) and an evaluation or re-orientation to conclude and evaluate.

It was a great day. Finally, at four o'clock, we all went home.

It can also refer to the ways in which information is organised within texts: chapter headings, subheadings, tables of contents, indexes and glossaries; and/or in terms of the logic: sequencing, taxonomies, cause and effect. Choices in text structure and language features together define

