# Literary & Linguistic

**Terminology Glossary**

## Overview (CAPT. M. TACT)

| | | |
|---|---|---|
| Content | ¬ | What the text is about. |
| Audience | ¬ | Who the text is specifically aimed at. *Middle-aged working class women, male adolescents interested in gaming.* |
| Purpose | ¬ | The aim of the text. *Persuade, inform, entertain, argue, advise.* |
| Themes | ¬ | A subject or concept the text explores. *Violence, homelessness, mental illness.* |
| Mood | ¬ | Refers to the atmosphere created by the writer's linguistic choices and the emotions they intend to arouse in a reader. *Mood might be fanciful, melancholic, suspenseful, romantic.* |
| Text type (genre & modality) | ¬ | The format of the text. *Novel, magazine article, news report.* The modality refers to its method of reception, *either online or in print form.* |
| Attitudes | ¬ | The attitudes the text exposes, these may belong to the author or a persona. |
| Context | ¬ | The historical, cultural or social situation that may have influenced the text. |
| Tone | ¬ | Reflects the **attitude** of the writer on the subject, which can change. *Journalistic writing might have an objective and distant* **tone** *while other writing might have an admiring, meditative, angry or inflammatory* **tone**. |

## Literary Devices

***Descriptive devices***

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|---|---|---|
| Imagery | ⌐⌐ | Words and descriptions that conjure an image in the reader's mind. |
| Visual imagery | ⌐⌐ ⌐⌐ | **Imagery** that describes sight. |
| Auditory imagery | ⌐⌐ ⌐⌐ | **Imagery** that describes sounds. |
| Olfactory imagery | ⌐⌐ ⌐⌐ | **Imagery** that describes scents. |
| Tactile imagery | ⌐⌐ ⌐⌐ | **Imagery** that describes textures. |
| Gustatory imagery | ⌐⌐ ⌐⌐ | **Imagery** that describes flavours. |
| Somatic imagery | ⌐⌐ ⌐⌐ | **Imagery** associated with the body. |
| Synaesthesia | ⌐⌐ ⌐⌐ | A cross-sensory description, where a word is modified by another word that is usually associated with a different sense. *Loud shirt, bitter wind, prickly laugh.* |
| Metaphor | ⌐⌐ | Compares two things without using the words 'like' or 'as'. A metaphor can be divided into two parts: the **vehicle** and the **tenor**. *In 'All the world's a stage' the world is compared to a stage, meaning that life is like a play, we all play roles.* |
| Extended metaphor | ⌐⌐ ⌐⌐ | A **metaphor** that is sustained or developed over a literary work. |
| Dead metaphor | ⌐⌐ ⌐⌐ | A metaphor that has lost its **imagery** because of overuse. *He ran the office, seeds of doubt.* |
| Vehicle | ⌐⌐ ⌐⌐ | The thing the subject is being compared to in a **metaphor**. *'The stage' in the 'All the world's a stage'.* |
| Tenor (1) | ⌐⌐ ⌐⌐ | The subject of the **metaphor** that is borrowing associations from the vehicle, giving it a **figurative** meaning. *'The world' in 'All the world's a stage'.* |
| Simile | ⌐⌐ | Compares two things using the words 'like' or 'as'. *'The city doth, like a garment, wear / The beauty of the mourning'* |
| Figurative language | ⌐⌐ ⌐⌐ | Language that has a **metaphorical** meaning. |
| Literal language | ⌐⌐ ⌐⌐ | Language that has no **metaphorical** meaning and means exactly what it says. *'It was literally a big as a house' means it was actually the size of a house.* |

**Rhetorical devices**

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| Rhetorical questions | ⌐⌐ | A question that aims to produce an effect rather than elicit an answer. *'Hath not a Jew eyes?... If you prick use do we not bleed?'* |
| Hyperbole | ⌐⌐ | A figure of speech that is an exaggeration. *A mile high tower of pancakes.* |
| Litotes | ⌐⌐ ⌐⌐ | A figure of speech that is an understatement. *He's no oil painting = he is ugly.* |
| Personification | ⌐⌐ | Imbuing objects with human characteristics. *'And mid these dancing rocks once and ever,'* |
| Zoomorphism | ⌐⌐ ⌐⌐ | Imbuing objects with animal characteristics. *'The engine purred'* |
| Pathetic fallacy | ⌐⌐ | Where the environment reflects and shares the **mood** of the text. Pathetic fallacy can used to **foreshadow** future events. *When King Lear is going mad, there is a violent storm that not only reflects his mental collapse, but also seems to be symptomatic of it since king and country are connected.* |
| Repetition | ⌐⌐ | A word is repeated for rhetorical effect. *As in Tony Blair's famous speech 'Education, education, education.'* |
| Diacope | ⌐⌐ ⌐⌐ | The repetition of a word with a few words in between. *The horror! Oh, the horror!* |

| Term | | Definition |
|---|---|---|
| Binary opposition | ⌐⌐ | Where two opposites are used for effect. *Martin Luthur King Jr. contrasted 'injustice' with 'justice', 'exploitation' with 'brotherhood'.* |
| Hendiadys | ⌐⌐ | Greek for "one through two", it is the expression of a single idea by two words. *Nice and warm, sound and fury*. |
| Antithesis | ⌐⌐ | Where to opposite ideas are place directly together for rhetorical effect. *It was the best of times, it was the worst of times.* |
| Tripling | ⌐⌐ | An expression using three similar words for emphasis. *Martin Luthur King Jr. spoke out about 'insult, injustice and exploitation'.* |
| Onomatopoeia | ⌐⌐ | A word that reflects the sounds it refers to. *Bang, crash, screech.* |
| Synecdoche | ⌐⌐ ⌐⌐ | Where a part of something is used to refer to the whole. *"The White House"* is used to refer to the American Government, *"wheels"* is used to refer to a car. |
| Symbolism | ⌐⌐ | Where a word or object stands in to represent something else. *Doves = peace, snow = renewal.* |
| Motif | ⌐⌐ | A recurring object, idea or concept in literature. *Ashworth uses a **motif** of food to explore family power dynamics in Once in A House On Fire.* |
| Foreshadowing | ⌐⌐ | Where the writer gives a hint to what might happen later in the text, often creating suspense. |
| Idiom | ⌐⌐ | A phrase that has a **metaphorical** meaning that is clear due to its repeated use. *You're pulling my leg = you're tricking me, keep an eye out = watch out for something.* |
| Euphemism | ⌐⌐ | A word or expression used to avoid explicitly stating something taboo. *Memorials use the word 'fell' to replace 'died' while some people informally use phrases like 'kicked the bucket'.* |
| Dysphemism | ⌐⌐ | A word or expression used to make a subject more vulgar or unpleasant, as a result these are often insulting, **pejorative** or **taboo**. *'Yankee' for American, 'Beaner' for Mexican.* |
| Irony | ⌐⌐ | The use of words to express something other than their original meaning. *'Beautiful day outside.' He said in a voice dripping with irony.* |
| Semantic field | ⌐⌐ | Words the share similarities in meaning. *Pitch, ball, goal, referee all belong to a semantic field of football.* |
| Allusion | ⌐⌐ | An often indirect reference to another literary work. *In McEwan's Enduring Love there is an allusion to The Fall when a man falls from a balloon.* |
| Allegory | ⌐⌐ | A narrative that has an indirect or hidden meaning; often moral, spiritual or political. C.S Lewis' *The Lion, The Witch and The Wardrobe* is a religious allegory. |

## Contrast devices

| Term | | Definition |
|---|---|---|
| Juxtaposition | ⌐⌐ | Where two things are placed closely to one another when they do not normally go together. *'The hooligans stood outside the church.'* |
| Paradox | ⌐⌐ | A statement that involves an inconsistency in logic that seems to contradict itself. *Oscar Wilde famously said 'I can resist everything but temptation.'* |

| Antithesis | | Where two opposites are used in a sentence to create a contrasting effect. *'Many are called but few are chosen.'* |
|---|---|---|
| Oxymoron | | Where two words that are opposites are used together. *Dark light, living dead.* |
| Ambiguity | | Where words or phrases are open to more than one interpretation. *'I saw the girl with the telescope' could mean that you used a telescope to see the girl or that you saw a girl who was carrying a telescope.* |
| Zeugma | | The use of a word when two senses (distinct meanings) are drawn on at the same time. *The farmers grew potatoes, peanuts and bored.* |
| Ambivalence | | Where the attitudes or emotions of the author, narrator, character or reader are conflicting. *In Wilkie Collins' The Woman In White, Hartright describes his meeting Professor Pesca in ambivalent terms of being endeared and annoyed. He greets his 'worthy' friend, yet opens the door 'violently', jumps out 'joyously' and welcomes him with 'a shrill parody on an English cheer.'* |

### *Effects on an audience*

| Pathos | | Where the writer uses techniques that appeals to the reader's audience's emotions, often arousing pity for a character. |
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| Bathos | | The sense of anti-climax created when a literary work drops from an elevated or serious level to the more absurd or ridiculous. |
| Catharsis | | The purification or purging of emotions, especially pity or fear, through art. Some literary forms act as a release for the author or audience of these emotions. |
| Verisimilitude | | Where a text has a sense of truthfulness and realism. *Proper nouns* can help achieve this. *AK47s and RPGs were firing none stop.* |

# Poetry

### *Poetic forms*

| Lyric poetry | | A poem that expresses the thoughts and emotions of a speaker. Most poems are lyric poems. |
|---|---|---|
| Sonnet | | A 14 line poem in **iambic pentameter**. |
| Shakespearean/ Elizabethan sonnet | | A 14 line poem in **iambic pentameter** consisting of 3 **quatrains** followed by a **couplet** following an ABAB CDCD EFEF GG rhyme scheme. |
| Petrarchan/Italian sonnet | | A 14 line poem in **iambic pentameter** consisting of an **octave** followed by a **sestet** following either a rhyme scheme ABBAABBA for the **octave** and usually either CDECDE or CDCDCD for the **sestet**, although there are variations. |
| Elegy | | A poem that mourns a death. *Tennyson's In Memoriam is written in memory of A.C. Hallam, a friend of the poet.* |

| | | | |
|---|---|---|---|
| | Ode | ⅂ | An elaborate lyric poem that is written to address a person, object or idea. The poem usually praises or meditates on the thing addressed. *Keats' Ode to Autumn is written in praise of autumn, a season normally overshadowed by spring or summer.* |
| | Villanelle | ⅂ | A 19 line poem of 5 **tercets** followed by a **quatrain** following an ABA ABA ABA ABA ABA ABAA rhyme scheme. The first and third lines from the first **stanza** are used as **refrain** lines, alternating as the last line of **stanza** 2-5 before being repeated a final time as a **rhyming couplet** in **stanza** 6. |
| | Dramatic monologue | ⅂ | A poem where the speaker is explicitly someone other than the poet, speaking at a critical situation or moment. *In Robert Browning's My Last Duchess the Duke shows his new wife a portrait of his deceased wife, revealing his excessive pride and jealous temperament.* |
| | Shape poetry | ⅂ | A poem with its lines organised in the form of a shape. *In Herbert's poem Easter Wings the length of the lines expand and contract to fit the shape of two pairs of wings.* |
| | Occasional poetry | ⅂ | Poetry written for a specific occasion. |
| | Epithalamion | ⅂ | A poem written for a wedding. |
| Narrative poetry | | ⅂ | Poetry that tells a story, historically tales were told through poetry before prose became standard. |
| | Epic | ⅂ | Poems on a large scale, both in terms of **theme** and length. *Edmund Spencer's Fairie Queene is one of the longest works of English literature ever written.* |
| | Mock-epic | ⅂ ⅂ | Uses the conventions of **epic** poetry with its elevated style, but applies them to inconsequential and unimportant matters. *Alexander Pope's The Rape of Lock is about a girl whose lover takes a lock of her hair.* |
| | Ballad | ⅂ | Traditionally a song that tells a story in simple everyday language with emphasis on action and dialogue, description is kept to a minimum. They traditionally use **ballad metre** and **refrains**. |
| Didactic poetry | | ⅂ ⅂ | Poetry with the primary aim of teaching a lesson. |
| Descriptive poetry | | ⅂ ⅂ | Poetry that only aims to describe its subject in detail with no philosophical or metaphorical meaning. |
| Free verse | | ⅂ | An open form that doesn't rely on any metrical or rhyme patterns. |

## *Poetic structure*

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| Couplet | | ⅂ | A **stanza** of two lines. |
| | Heroic couplet | ⅂ ⅂ | A traditional form used in **narrative poetry**, particularly **epics**, where the poem is constructed of rhyming pairs of lines. |
| Tercet | | ⅂ ⅂ | A **stanza** of three lines. |
| Quatrain | | ⅂ | A **stanza** of four lines. |
| Sestet | | ⅂ | A group of six lines, particularly used to describe the second part of a **Petrarchan sonnet**, six lines of **iambic pentameter**. |
| Octave | | ⅂ | A group of eight lines, particularly used to describe the first part of a **Petrarchan sonnet**, eight lines of **iambic pentameter**. |

| Volta | | A subtle shift or complete change in direction of the poem, usually occurring at the **sestet** in a **Petrarchan sonnet** and at the **rhyming couplet** of a **Shakespearean sonnet**. |
|---|---|---|
| Conceit | | An **extended metaphor** with complex or unusual logic, commonly found in metaphysical poetry. *John Donne uses the image two compass points parting but always being linked to reflect his spiritual connection with his wife while he is absent travelling Europe in A Valediction Forbidding Mourning.* |
| Refrain | | A repeated line or word, associated meaning with the refrain is built each time it is repeated as in a **villanelle** or **ballad**. |
| Caesura | | A short pause in a line of poetry indicated by punctuation. |
| Initial caesura | | A short pause near the beginning of a line. *'Behold, a seely tender babe'.* |
| Medial caesura | | A pause in the middle of a line. *'The inns are full, no man will yield'.* |
| Terminal caesura | | A pause towards the end of a line. *'The heavens reward thee manifold, I pray.'* |
| Enjambment | | Where there is no punctuation at the end of a line, instead it flows into the next. |
| Catalexis | | An incomplete metrical foot at the end of a line of poetry. '*Tyger Tyger, burning bright,*' {/X /X /X /} |

## *Rhyme*

| Masculine rhyme | | The rhyme occurs on a single **stressed syllable**. *Spent/went, produced/reduced.* |
|---|---|---|
| Feminine rhyme | | Where rhyme occurs over two syllables, very rare in English poetry. *Pain-ted/aq-uain-ted, plea-sure/trea-sure.* |
| Internal rhyme | | Rhyme occurring inside a line. *'I heard the click. Not yet. A trick.'* |
| Half rhyme | | Words that come close to rhyming but don't. *Bodies/ladies, glorious/nefarious.* |
| Eye rhyme | | Words that look they should rhyme, but don't when you say them aloud, due to similar spelling. They are often used for poetic licence where a complete rhyme isn't available. *Love/move/prove.* |

## *Scansion*

| Foot | | A metrical **foot** is a unit of beats that made up of a sequence of either stressed or unstressed beats. |
|---|---|---|
| Iamb (X/) | | An **iamb** (adj. **Iambic**) is made up of an unstressed followed by a stressed beat. *Shall I compare thee to a summer's day? {X/ X/ X/ X/ X/}* |
| Trochee (/X) | | A **trochee** (adj. **trochaic**) is made up of a stressed followed by an unstressed beat. *'Tyger Tyger, burning bright' {/X /X /X /}* |
| Anapest (XX/) | | An **anapest** (adj. **anapestic**) is made up of 2 unstressed followed by a stressed beat. *'Twas the night before Christmas and all through the house {XX/ XX/ XX/ XX/}* |
| Dactyll (/XX) | | A **dactyll** (adj. **dactylic**) is made up of a stressed followed by 2 unstressed beats. *'Picture yourself in a boat on a river with' {/XX /XX /XX /XX}* |

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| | Spondee (//) | ⌐⌐<br>⌐⌐ ⌐⌐ | A **spondee** (adj. **spondaic**) is where two stressed beats occur together, this creates a burst of energy.<br>*'White founts falling in the courts of the sun'*<br>*{// XX/ XX/ XX/}* |
| Meter | | ⌐⌐<br>⌐⌐ ⌐⌐ | Refers to the number of feet in a line of poetry. |
| | Monometer | ⌐⌐<br>⌐⌐ ⌐⌐ | One foot per line. |
| | Dimeter | ⌐⌐<br>⌐⌐ ⌐⌐ | Two feet per line. |
| | Trimeter | ⌐⌐<br>⌐⌐ ⌐⌐ | Three feet per line. |
| | Tetrameter | ⌐⌐<br>⌐⌐ ⌐⌐ | Four feet per line. |
| | Pentameter | ⌐⌐ ⌐⌐<br>⌐⌐ | Five feet per line. |
| | Hexameter | ⌐⌐<br>⌐⌐ ⌐⌐ | Six feet per line. |
| | Heptameter | ⌐⌐<br>⌐⌐ ⌐⌐ | Seven feet per line. |
| | Octameter | ⌐⌐<br>⌐⌐ ⌐⌐ | Eight feet per line. |
| | Ballad meter | ⌐⌐<br>⌐⌐ ⌐⌐ | Rhyming **quatrains** of alternating **tetrameter** and **trimeter**. |

# Drama

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|---|---|---|
| Plot | ⌐⌐ | The events that make up the main story. |
| Subplot | ⌐⌐ | A secondary branch of the **plot** that often mimics or reinforces elements of the **main plot**. |
| Stage directions | ⌐⌐ | Instructions given by the author on how a scene should be staged. |
| Props | ⌐⌐ | Objects interacted with on stage. |
| Mis-en-scéne | ⌐⌐ | Everything as it appears on stage in terms of stage design, costumes and lighting. |
| Foil | ⌐⌐ | A character who contrasts with another main character in the story. *Emily, as an experienced cynical woman, is the foil for the more innocent and inexperienced Desdemona in Othello.* |
| Malcontent | ⌐⌐ | A character type often found in Elizabethan and Jacobean drama who is dissatisfied with the social structure and other characters in the play. *In Shakespeare's King Lear, Edmund is angered by the social stigma attached to his illegitimate birth.* |
| Machiavel | ⌐⌐ | A type of villain found in Elizabethan and Jacobean drama, an intelligent schemer or plotter. *In Shakespeare's Othello Iago conspires to get revenge on Othello for not making him his lieutenant, Othello is tricked into believing his wife has been unfaithful and murders her.* |
| Exposition | ⌐⌐ | The opening part of the play where the audience is informed of the who, what, where, when and why of the current situation. |

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| Soliloquy | ⌐ | A character reveals their true attitudes and emotions in a short speech that is not heard by other characters, often creating **dramatic irony**. |
| Aside | ⌐ | A brief comment made to the audience but not heard by other characters, revealing their true thoughts or intentions, similarly creating **dramatic irony**. |
| Dramatic irony | ⌐ | Where the audience has knowledge that the characters do not, as revealed by a **soliloquy** or **aside**. The audience can then anticipate future events, creating tension. |
| Stichomythia | ⌐ ⌐ | Where single alternating lines are given to alternating characters. *As in Shakespeare's Richard III:* <br><br> *LADY ANNE: I would I knew thy heart.* <br> *GLOUCESTER: 'Tis figured in my tongue.* <br> *LADY ANNE: I fear me both are false.* <br> *GLOUCESTER: Then never man was true.* |

### *Tragedy*

| | | |
|---|---|---|
| Tragic hero | ⌐ | The **protagonist** in a tragedy, who falls from high status as a consequence of their **hamartia**. |
| Hamartia | ⌐ ⌐ | The lack of insight, error in judgement or tragic flaw that results in the tragic downfall of the **tragic hero**. |
| Hubris | ⌐ ⌐ | The pride or arrogance of a character who overestimates their abilities. *Icarus creates wings of feathers and wax, but falls because he flies too close to the sun.* |
| Megalopsychia | ⌐ ⌐ ⌐ ⌐ | A Greek term for 'great soul', it is used to describe tragic figures who are magnanimous and imbued with the best human characteristics. |
| Aristotle's theory of tragedy | ⌐ ⌐ | A five part tragic arc that classical tragedies are modelled on. *Examples below are taken from Sophocles' Oedipus Rex.* |
| Incentive moment | ⌐ ⌐ | Begins the cause-and-effect chain or events that lead to the **tragic hero's** doom. *A plague strikes Thebes and Oedipus makes a promise to relieve his people of it.* |
| Peripeteia | ⌐ ⌐ | (trans. gr. sudden change) A sudden reversal of circumstances, a turning point in the play. *The Messenger brings news that Polybus is not Oedipus' real father.* |
| Anagnorisis | ⌐ ⌐ | (trans. gr. recognition) The climax, the moment the **tragic hero** makes a critical discovery where tension peaks. *Oedipus discovers that he has killed his father and married his mother.* |
| Catastrophe | ⌐ ⌐ | The **dénouement** or downward action of the plot leading to the **exode**. *Jocasta hangs herself and Oedipus blinds himself.* |
| Exode | ⌐ ⌐ | The resolution of the play. *Oedipus is exiled and the plague ends.* |

# Spoken Language

| | | |
|---|---|---|
| Utterance | ⌐ | An extract of speech. Utterances can be either **spontaneous** or **rehearsed**. |
| Interlocutor | ⌐ | A participant in a spoken exchange. |

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| Tenor (2) | ⊓⊓ | The relationship between two participants in discourse. In writing or speech someone could create an intimate tenor. |
| Accent | ⊓⊓ | The manner of pronunciation that is specific to a geographical area. |
| R.P. (Received Pronunciation) | ⊓⊓ | The 'standard' English accent for speakers of Standard English which carries a high degree of prestige. |
| Stress | ⊓⊓ | A **stressed syllable** is a syllable that has more focal emphasis on it. Words have natural stress patterns although stress may be placed on particular syllables for emphasis. |
| Intonation | ⊓⊓ | **Rising intonation** and **falling intonation** describe the rising and falling of pitch in speech which can reflect the **tone** or **mood**. **Interrogatives** typically have a **rising intonation** to invite a response. |
| Accelerando | ⊓⊓ | Speech becomes faster in pace. |
| Rallentando | ⊓⊓ | Speech becomes slower in pace. |
| Piano | ⊓⊓ | Speech becomes lower in volume. |
| Forte | ⊓⊓ | Speech becomes higher in volume. |
| Micropause / dramatic pause | ⊓⊓ | A short period where nothing is said, **micropauses** last less than a second, while longer **pauses** can be used for dramatic effect. |
| Paralinguistic features | ⊓⊓ | Non-linguistic features of spoken language such as gesticulation, body language, facial expression, coughs and sneezes. **Paralingustic features** can convey subtle shades of meaning or even entirely change the meaning of what is said. |
| Adjacency pairs / Turn Taking | ⊓⊓ | The principle that you take turns to speak in a dialogue without interruption. |
| Overlapping | ⊓⊓ | Where one speaker talks over another. |
| Latching | ⊓⊓ | When there is no **pause** or **overlap** between **utterances**. |
| False start | ⊓⊓ | Words that are cut off mid-**utterance**. |
| Fillers | ⊓⊓ | Non words that are used to fill time while they think of what to say next. *Um, er, ah.* |
| Repair | ⊓⊓ | Where a speaker corrects themselves. |
| Agency pairs | ⊓⊓ | A two part exchange that follows a predictable pattern such as a question/answer exchange. |
| Grice's Maxims | ⊓⊓ ⊓⊓ | H. P. Grice (1975) recognised that participants in a discourse assume that they have mutual goals, he called this the **co-operative principle**. When these principles are not adhered to, they are said to be **flouted**. |
| Quantity | ⊓⊓ ⊓⊓ | In making a contribution to a conversation, you should say neither more nor less than is required. |
| Relevance | ⊓⊓ ⊓⊓ | What you say should be relevant to the ongoing context of the conversation. |
| Manner | ⊓⊓ ⊓⊓ | You should avoid **ambiguity** and obscurity and be orderly in your utterances. |
| Quality | ⊓⊓ ⊓⊓ | You should be truthful and not say anything you suspect if false. |

# Form & Structure

| Narrative stance | ꓶ | The perspective of the narration. The narrative can be described as **first person** (*I*), **second person** (*you*), **third person** (*he, she, they*). In **first person narration** the narrative is restricted by what one person sees, although it enables to reader to understand the character intimately, while an omniscient **third person narrator** allows for greater flexibility. |
|---|---|---|
| Direct speech | ꓶ | When speech is reported inside quotation marks. *He laid down his bundle and thought of his misfortune. "And just what pleasure have I found, since I came into this world?" he asked.* |
| Indirect speech | ꓶ | When speech is reported without using quotation marks. *He laid down his bundle and thought of his misfortune. He asked himself what pleasure he had found since he came into the world.* |
| Free indirect speech | ꓶ ꓶ | Where the voice of the character is somewhat merged with the narrative voice with no introductory expressions such as 'he asked'. *He laid down his bundle and thought of his misfortune. And just what pleasure had he found, since he came into this world?* |
| Chronological order | ꓶ | Arranged in order of time. |
| Ab ovo beginning | ꓶ ꓶ ꓶ | A narrative that beings at the beginning of the story where the narrator provides all the necessary background information before the story begins. |
| In medias res beginning | ꓶ ꓶ ꓶ | The narrative begins in the middle of the story without any introduction or exposition to explain what lead up to these events. |
| In ultimas res beginning | ꓶ ꓶ ꓶ | The narrative begins at the end of the story and proceeds to relate what led up to the outcomes in non-chronological order. |
| Analepsis | ꓶ ꓶ | A narrative shift that acts as a flashback. |
| Prolepsis | ꓶ ꓶ | A narrative shift that acts as a flashforward. |
| Epistolary | ꓶ ꓶ | In the form of a letter. *Choderlos de Laclos' Les Liasons Dangereuses is written entirely in epistolary form.* |
| Bildungsroman | ꓶ ꓶ | A coming-of-age story where the story focusses on the education and moral growth of the **protagonist**. |
| Apostrophe | ꓶ ꓶ | An address to a person or personified object that is not present. |
| Dénouement | ꓶ | The conclusion of the story. Everything is resolved in a **closed dénouement**, while an **open dénouement** creates a cliff-hanger ending. |

*Labovian narrative theory*

| Abstract | ꓶ ꓶ | Provides an overview of the story |
|---|---|---|
| Orientation | ꓶ ꓶ | Referential language that states the person, place, time and situation. |
| Complication | ꓶ ꓶ | The main story where the plot unfolds, a story may have multiple complications. |
| Resolution | ꓶ ꓶ | Provides a sense of completion to the narrative, resolves problems. |
| Evaluation | ꓶ ꓶ | Explains the meaning or relevance behind the story. |
| Coda | ꓶ ꓶ | An optional part of the narrative that returns the audience to where they are. |

| Character | | |
|---|---|---|
| Protagonist | ꓶꓶ | The main character. |
| Antagonist | ꓶꓶ | The main villain. |
| Characterisation | ꓶꓶ | The ways in which the reader is given information about a character. **Characterisation** can be **explicit**, directly providing information, or **implicit**, subtly suggesting information about the character through their thoughts, language and actions. |
| Autodiegetic | ꓶꓶ ꓶꓶ | Describes a narrator who is the **protagonist**. |
| Homodiegetic | ꓶꓶ ꓶꓶ | Describes a narrator who is a character in the **plot**. |
| Heterodiegetic | ꓶꓶ ꓶꓶ | Describes a narrator who does not participate in the **plot**. |
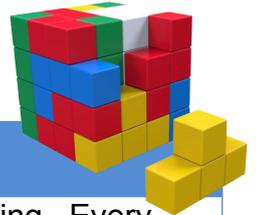
# Syntactic Analysis

| Clause | ꓶꓶ ꓶꓶ | The smallest grammatical unit that conveys meaning. Every clause is made up of at least a **subject**, **verb** and **object**. *The cat sat on the mat.* |
|---|---|---|
| Subject | ꓶꓶ ꓶꓶ | Who or what the clause is about. *The dog chased the cat.* |
| Object | ꓶꓶ ꓶꓶ | Usually followed the **verb** and can be described as the thing the **verb** is being done to. *The dog chased the cat.* |
| Compliment | ꓶꓶ ꓶꓶ | Gives more information about the subject or the object. |
| Adverbial | ꓶꓶ ꓶꓶ | Usually provides extra information on time (*he met her last night*), place (*he met her in the park*) or manner (*he met her secretly*). |
| Tense | ꓶꓶ | Locates the situation in terms of time. **Verbs** inflect for tense, broadly speaking **tense** and can be either past (*chased*), present/present continuous (*chase*/*chasing*) or future (*will chase*). |

## *Sentence structures*

| Elliptical sentence | ꓶꓶ | A grammatically incomplete sentence lacking either a subject, a verb or an object. *Nothing.* |
|---|---|---|
| Simple sentence | ꓶꓶ | A single **clause** sentence. *The dog chased the cat.* |
| Compound sentence | ꓶꓶ | Two clauses of equal value linked by a **coordinating conjunction**. *The dog chased the cat but it got away.* |
| Complex sentence | ꓶꓶ | Two or more clauses linked together, but a weaker **subordinate clause** relies on the stronger main clause to make sense. *The dog chased the cat, his favourite pastime, until he managed to get away.* |

## *Sentence moods*

| Declarative | ꓶꓶ | Sentences that make statements or give information. *Helen is 18. She starts university next month.* |
|---|---|---|
| Interrogative | ꓶꓶ | Sentences that ask questions, although rhetorical interrogatives have an implied answer. *Where have you been?* |
| Imperative | ꓶꓶ | Sentences that issue commands, advice, instructions, etc. They usually begin with a **verb** and omit the **subject**. *Close the door please.* |

| | | |
|---|---|---|
| Exclamatory | ⌐ | Sentences are emphatic, indicated by an exclamation mark.  *I don't believe it!* |

### *Syndeton*

| | | |
|---|---|---|
| Asyndetic list | ⌐ | A list with no **coordinating conjunctions**.  *We ran, jumped, shouted.* |
| Syndetic list | ⌐ | A list with a **coordinating conjunction** before the final item.  *We ran, jumped and shouted.* |
| Polysyndetic list | ⌐ | A list with a **coordinating conjunction** between every item in the list.  *We ran and jumped and shouted.* |

### *Word order*

| | | |
|---|---|---|
| Syntax inversion | ⌐ ⌐ | The rearrangement of syntax to draw attention to a particular word by having it at either the beginning or ending of a sentence. |
|   Foregrounding | ⌐ ⌐ | The rearrangement of syntax to emphasise a word by placing it at the start of a sentence. *Dead, she was.* |
|   End-focus | ⌐ ⌐ | The rearrangement of syntax to emphasise a word by placing it at the end of a sentence. *In his poem 'An Arundel Tomb' Larkin stresses the importance of love in 'What will survive of us is love.'* |
| Parallelism | ⌐ ⌐ | The repetition of a grammatical structure. *T.S. Elliot once said 'Immature poets imitate; mature poets steal.'* |
| Anaphora (1) | ⌐ ⌐ | The use of a word or phrase at the beginning of multiple clauses providing emphasis.  *We shall fight them on the beaches, we shall fight them on the landing grounds.* |
| Anadiplosis | ⌐ ⌐ ⌐ | The use of a word at the end of a clause or sentence, which is then picked up at the beginning of the next clause.  *Information is not <u>knowledge</u>, <u>knowledge</u> is not wisdom.* |
| Collocation | ⌐ ⌐ ⌐ | Words that fit together in fixed relationships by convention.  *You can have 'heavy rain' and a 'scenic view' but not 'thick rain' and a 'scenic picture'.* |
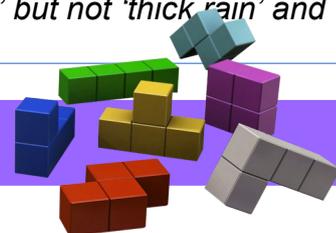
# Lexical Analysis

### *Word classes*

| | | |
|---|---|---|
| Noun | ⌐ | A noun is a label or name attached to a 'thing'. |
|   Proper noun | ⌐ | Names that refer to specific things and start with a capital letter. *Birmingham, Stacey, Italy.* |
|   Common noun | ⌐ | Names that do not refer to specific things.  *City, girl, country.* |
|     Concrete noun | ⌐ | Names that refer to things that physically exist.  *Table, chair, pen.* |
|     Abstract noun | ⌐ | Names that refer to feelings, ideas or qualities / things that do not physically exist.  *Freedom, friendship, strength.* |
|     Collective noun | ⌐ | Names give to groups of people or animals.  *Team, flock, herd.* |
| Verb | ⌐ | Often referred to as a 'doing word' that inflects for **tense** (*I <u>run</u>, I am <u>running</u>, I <u>ran</u>*) or person. (*I <u>run</u>, we <u>ran</u>*).<br>NB: Remember that forms of 'to be' like '*am*', '*are*' and '*were*' are also **verbs**. |

| | | | |
|---|---|---|---|
| | Main verb | ˥˥ | The main action in a **clause**. |
| | Dynamic verb | ˥˥ | A **verb** that relates to a physical action. *Run, jump, shout, cry.* |
| | Stative verb | ˥˥ | A **verb** that relates to a state or process. *Believe, know, dream, understand.* |
| | Phrasal verb | ˥˥ ˥˥˥˥ | A two-part verb that consists of a **main verb** and a **particle** which changes the meaning of the main verb. *Grow up, count on, take after, give away, knocked out.* |
| | Imperative verbs | ˥˥ | A verb that opens a clause and gives a command. *Give me that book.* |
| Primary verb | | ˥˥ ˥˥˥˥ | **Verbs** that can act both as **main verbs** and **auxiliary verbs**. There are only 3: *be, have, do.* |
| Auxiliary verb | | ˥˥ ˥˥˥˥ | 'Helping' **verbs** that are places in front of the **main verb**. They express ability, possibility, permission or obligation. *I must have been going in the wrong direction.* |
| Modal auxiliary verb | | ˥˥ ˥˥˥˥ | **Verbs** that can only ever be used alongside a **main verb.** There are 9: *can, could, will, would, shall, should, may, might, must.* |
| Adjective | | ˥˥ | Words that describe a **noun**. *An expensive car, a tall man.* |
| Comparative | | ˥˥ | **Adjectives** that make comparisons. *Colder, softer.* |
| Superlative | | ˥˥ | **Adjectives** that are the 'most' |
| Adverb | | ˥˥ | A word that gives more information about a verb. May adverbs can be made by adding –ly to an **adjective**. |
| Pronoun | | ˥˥ | A word that replaces a **noun**. |
| Personal pronouns | | ˥˥ | A word that replaces a person. **Pronouns** can either be **first person** (*I, me*), **second person** (*you*), or **third person** (*he, she, they*). |
| Anaphora (2) | | | Where a pronoun refers back. *Jamie is a great teacher, he taught us about anaphora.* |
| Cataphora | | | Where a pronoun refers ahead. *If you want some, here's some parmesan cheese.* |
| Conjunction | | ˥˥ | A word that links two or more **clauses**. |
| Coordinating conjunction | | ˥˥ | Words that links two **clauses** of equal value. To remember them all think FANBOYS: For, And, Nor, But, Or, Yet, So. |
| Subordinating conjunction | | ˥˥ | Words that link two **clauses**, where a weaker subordinate **clause** is reliant on a main **clause** to make sense. *Because, although, whereas.* |
| Preposition | | ˥˥ ˥˥ | Indicates how words relate to one another in terms of position (*on, under, above*), direction (*towards, past, to*) and time (*before, during, after*). |
| Determiner | | ˥˥ ˥˥ | Words that are placed in front of nouns and give some indication of quantity or quality (*that car, some sweets, three people*). Specifically 'the' is a **definite article** as it attributes the noun with a degree of uniqueness, while the **indefinite articles** 'a' or 'an' imply that the noun is common. |
| Interjection | | ˥˥ | An element of speech that expresses a particular sentiment or emotion. *Hi, hurray, oops!, ouch.* |

*Word functions*

| | | | |
|---|---|---|---|
| Pre-modifier | | ˥˥ | An **adjective** and **adverb** that comes before the word it modifies. *The red car was fast*. |

| Term | | Definition |
|---|---|---|
| Post-modifier | | An **adjective** and **adverb** that comes after the word it modifies. *The red car was <u>fast</u>.* |
| Intensifier / Qualifier | | Words that increase or diminish the effect of another word of phrase. *Really, very, scarcely, hardly.* |
| Connotation | | The associations that a word carries that can be either positive or negative. *Rose = love, passion, romance.* |
| Denotation | | The **literal** meaning of a word. *Rose = a flower.* |
| Acronym | | An abbreviation formed by the initial letters of its components. *FAQ = Frequently Asked Questions.* |
| Synonym | | A word with a similar meaning. *Start, begin, commence.* |
| Antonym | | A word with an opposite meaning. *Start/finish.* |
| Hypernym | | A general word that describes a category or group within which there are more specific words. *Jackets, trousers, skirts are <u>clothes</u>.* |
| Hyponym | | More specific words associated with a **hypernyms**. *<u>Jackets</u>, <u>trousers</u>, <u>skirts</u> are clothes.* |

*Morphology*

| Term | | Definition |
|---|---|---|
| Morpheme | | The smallest grammatical unit. **Free morphemes** can stand alone (book, table) while **bound morphemes cannot** (pre-, -er). |
| Prefix | | A **bound morpheme** that goes before the **root word**. *Postmodern, <u>ex</u>-girlfriend.* |
| Root | | The part of a word that carries the most significant **semantic** content. |
| Suffix | | A **bound morpheme** that goes after the **root word**. *Act<u>ed</u>, ed<u>ible</u>, viv<u>acious</u>.* |
| Portmanteau word | | Words created as a blend of two or more words. *<u>Smoke</u> and <u>fog</u> are combined to make <u>smog</u>.* |

*Lexical Choice*

| Term | | Definition |
|---|---|---|
| Vocative | | A noun that identifies a person, object or animal. *Mum, John.* |
| Register | | The variety of language used for a specific situation and context. *Doctors speak to patients in a formal medical **register**.* |
| Standard features | | Features of grammar, vocabulary or spelling that are typical of **Standard English**. |
| Non-standard features | | Features of grammar, vocabulary or spelling that are not typical of **Standard English**. *Stuart regards himself as one of the 'kai-yo-ic' (chaotic) homeless.* |
| Dialect | | A variety of English typically used by people in a geographical area. *In Liverpudlian 'kecks' mean 'trousers'.* |
| Dialect grammar | | Non-standard grammatical features typical of certain **dialects**. *'I <u>seen</u> him' rather than 'I <u>saw</u> him'.* |
| Eye dialect | | Spelling and grammar is adapted to reflect the manner in which the words are said. *Irvine Welsh's <u>Trainspotting</u> is written entirely in Glaswegian eye dialect.* |
| M.L.E. (Multicultural London English) | | A **dialect** popular in London amongst young people from working class background that contains elements of Caribbean languages. |
| Idiolect | | The unique and idiosyncratic use of language of an individual – a kind of linguistic fingerprint. |

| | | |
|---|---|---|
| Sociolect | ┐┐ | A social dialect – a variety of language associated with a social group.  *Gamers use lots of **acronyms** like HUD, FPS, MMORPG.* |
|    Occupational dialect | ┐┐ | A type of sociolect shared by an occupational group. *Teachers use **jargon** like OFSTED, E&D, differentiation.* |
| Basilect | ┐┐ ┐┐ | A variety of English with low prestige, utilising **non-standard features**. |
| Acrolect | ┐┐ ┐┐ | A variety of English with high prestige, utilising **standard features**. |
| Colloquialism | ┐┐ | Informal language involving **non-standard features** or slang. |
| Archaism | ┐┐ | Language that is not currently used.  *Thou, thee, thy.* |
| Neologism | ┐┐ ┐┐ | A new word that is starting to be brought into common use or a new use of an existing word. *I tweeted you a link.* |
| Malapropism | ┐┐ ┐┐ | Where a word is substituted with an incorrect word resulting a nonsensical or comedic effect.  *Mrs. Malaprop from Sheridan's The Rivals unwittingly says lots of malapropisms in a misguided attempt to appear educated, such as 'illiterate him from your memory' where she means 'obliterate'.* |
| Spoonerism | ┐┐ ┐┐ | A deliberate switching of **morphemes**, consonants or vowels for humorous effect.  *'But when he says he pepped in stew / We'll tell him he should wipe his shoe.'* |
| Jargon | ┐┐ | Technical terminology used by a particular group. |
| Monosyllabic | ┐┐ | Only consisting of one syllable, frequent use of |
| Polysyllabic | ┐┐ | Consisting of two or more syllables, |
| Numerical representation | ┐┐ | Words used to represent numbers. *Four thousand.* |
| Emotive language | ┐┐ | Language intended to produce an emotional response. ***Adjectives** like harrowing, heartwarming and uplifting help achieve this.* |
| Referential language | ┐┐ | Language that is very neutral, factual and objective. |
| Taboo language | ┐┐ | Language that is usually avoiding because it is considered offensive, embarrassing, obscene or unpleasant. |
|    Politically incorrect language | ┐┐ | Language that expresses or implies prejudice against another social group. |
| Intertextual reference | ┐┐ | A reference to another text inside a text or utterance. |

# Phonology

| | | |
|---|---|---|
| Phoneme | ┐┐ | A unit of sound.  *The word 'elephant' is made up of the following phonemes: eh-l-eh-f-a-n-t.* |
| Voice | ┐┐ | A **voiced phoneme** involves vibration of the vocal chords while **voiceless phonemes** do not.  Voice and voiceless phonemes have paired partners: p:b, t:d, k:g, f:v, thing:there, s:z, ship:leisure, church:judge. |
| *Manner of articulation* | | |
| Plosive | ┐┐ | A **phoneme** articulated by a sudden burst of airflow. p:b, t:d, k:g. |
| Fricative | ┐┐ | A **phoneme** articulated by a steady stream of airflow. f:v, thing: there, s:z, ship:leisure. |
| Affricate | ┐┐ ┐┐ | A **phoneme** that is part way between a **plosive** and a **fricative**. church:judge. |

| | | |
|---|---|---|
| Lateral | ᒣᒣ ᒣᒣ | The 'l' **phoneme**, known as 'the liquid noise'. *She lay languidly.* |
| Nasal | ᒣᒣ ᒣᒣ | A **phoneme** created through airflow through the nose. *m, n, ng.* |
| Approximant | ᒣᒣ ᒣᒣ | **Phonemes** known as 'semi vowels' that do not involve much contact between organs of speech. *we, ran, yet.* |
| Short vowel | ᒣᒣ ᒣᒣ | A **vowel** short in duration. *Pit, pet, pat, pot, put, hunt, patter.* |
| Long vowel | ᒣᒣ ᒣᒣ | A **vowel** longer in duration. *Bean, burn, barn, born, boon.* |
| Dipthong | ᒣᒣ ᒣᒣ | Referred to as the 'gliding vowel' where two **vowel** sounds are merged. *Bite, bait, boy, roe, house, cruel, ear, air.* |
| *Phonological techniques/effects* | | |
| Cacophony | ᒣ | An unpleasant sound created by the frequent repetition of harsh phonemes like **plosives**. |
| Euphony | ᒣ | A pleasant sound created by the frequent repetition of soft phonemes like **fricatives** and **laterals**. |
| Alliteration | ᒣ | Where two or more words begin with the same **phoneme**. *Around the rugged rock the ragged rascal ran.* |
| Sibilance | ᒣᒣ ᒣᒣ | The **repetition** of **sibilant phonemes** like 's', 'sh' and 'z' to create a soothing sound. *'She sells sea shells'.* |
| Assonance | ᒣᒣ ᒣᒣ | The **repetition** of a vowel phoneme. *'Uncertain rustling of each purple curtain'.* |
| Consonance | ᒣᒣ ᒣᒣ | The **repetition** of a consonant phoneme. *'All mammals named Sam are clammy.'* |
| Dissonance | ᒣᒣ ᒣᒣ | Where sounds are so different they clash with each other. *'The wind flung a magpie away and a black- / Back gull bent like an iron bar slowly.'* |

# Typography

| | | |
|---|---|---|
| Pictorial elements | ᒣ | Photographs, images, drawings, etc. |
| Font | ᒣ | Typeface. *Serif/sans serif, formal/informal, size, bold, underlined.* |
| Graphemes | ᒣᒣ ᒣᒣ | Any written symbol. *Letters, punctuation or symbols like* ㅆ ㅋ ᆏ. |
| Use of colour | ᒣ | Colours may be used because they carry specific **connotations**. |