












# English glossary Year 10 Unit 1





| Term                        | Meaning   |
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| <b>abstractions</b>         | the creation of general ideas or concepts from concrete examples, for example: the term ecosystem summarises in one word what is a longer more elaborate explanation; abstractions help to summarise preceding sections of the argument in an analytical response, for example: perspectives, assumption  |
| <b>affect</b>               | the evaluative language used to express emotion, feelings and opinions. It is organised around six emotional categories: happiness/unhappiness, security/insecurity, satisfaction/dissatisfaction   |
| <b>allegory</b>             | a story, poem or image that can be understood to mean something other than its literal meaning. It often has a moral, ethical or social message to convey, for example, ' <i>The Lorax</i> is an allegory about the sustainable development of our planet.'   |
| <b>allusion</b>             | an indirect reference to someone or something that conveys or enhances a particular meaning. Allusions usually refer to literary works, social and historical events or people, for example: 'The footballer's Herculean efforts were appreciated by the fans.'   |
| <b>analogy</b>              | a comparison or likening of one thing to another to enhance or clarify meaning, for example: a pump analogy is often used to explain the workings of the human heart  |
| <b>artistic style</b>       | the visual appearance of an image that relates to an artistic movement or type or art, for example: artistic movements such as Impressionism or Cubism or types of art such as cartoons, painting or sculpture  |
| <b>artistic technique</b>   | the manner and method that an artist creates work through technical skills, for example: in the style of cartoon, some techniques could be caricature, realistic, minimal lines or computer graphics  |
| <b>audience positioning</b> | the selection of language and arrangement of information in texts can position audiences to view people or things in certain ways. Language choices may emphasise certain features of people and things or represent them in ways that affect the audience's viewpoint. In these circumstances, the audience is 'positioned' to accept the perspective or viewpoint of the author |
| <b>beliefs</b>              | ideas that are taken to be 'true' by individuals and, therefore, are not subject to question  |
| <b>caption</b>              | words accompanying an image to describe, explain or add further meaning; usually positioned on or below the image   |
| <b>caricature</b>           | an artistic style that creates a deliberate exaggeration of a person's physical features  |




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| <b>clause</b>      | <p>grammatical unit that refers to a happening or a state </p> <p>There are three types of clauses:</p> <p>Main clauses are groups of words able to stand alone and make sense. They contain a verb and a subject.</p> <p>Subordinate clauses cannot stand alone; they work with a main clause. They are also known as subordinate clauses.</p> <p>An embedded clause occurs within the structure of another clause often as a qualifier to a noun group, for example, the girl who came late is my cousin. (The term 'who came late' is embedded.)</p>  |
| <b>cohesion</b>    | <p>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.')</p> <p></p>  |
| <b>connective</b>  | <p>words which 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:</p> <ul style="list-style-type: none"> <li>• temporal — to indicate time or sequence ideas (for example 'first', 'second', 'next')</li> <li>• causal — to show cause and effect (for example 'because', 'for', 'so')</li> <li>• additive — to add information (for example 'also', 'besides', 'furthermore')</li> <li>• comparative — for example 'rather', 'alternatively'</li> <li>• conditional/concessive — to make conditions or concession (for example 'yet', 'although')</li> <li>• clarifying — for example 'in fact', 'for example' </li> </ul> |
| <b>connotation</b> | <p>the non-literal meaning of a word or image where it creates a commonly understood association with something else. For example, a picture of a light bulb conveys the literal meaning of an electronic light source as well as the connotation of an idea; connotations can be either positive or negative</p>   |

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| <b>context</b>  | the environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning   |
| <b>editorial</b>  | an article in a newspaper or a statement on broadcast media that expresses an opinion about a current issue  |
| <b>embedded perspectives</b>                              | perspectives in a text that are not explicit; the reader needs to look for the different levels of meaning in the text   |
| <b>evaluative language</b>                                | <p>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. 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.')</p> <p>language that seeks to persuade readers' attitudes either positively or negatively about:</p> <ul style="list-style-type: none"> <li>• emotions, feelings or opinions (language of Affect)</li> <li>• aspects of people such as their behaviour (language of Judgment)</li> <li>• the quality of objects such as art or literary works (language of Appreciation)</li> </ul> |
| <b>evocative language</b>                                 | words or phrases that are designed to evoke an emotional response from the reader  |
| <b>explicit meaning</b>                                   | meaning that is clearly stated in the text   |
| <b>extended metaphor</b>                                  | a metaphor that goes beyond a single phrase or sentence. Sometimes the use of a metaphor is sustained throughout a text.   |
| <b>hyperbole</b>  | exaggerating or overstating something, usually deliberately for effect, for example: 'When the puppy looked at me, I just melted', or 'If you make me wear those shoes to school, I'll never speak to you again.'  |
| <b>illustration</b>                                       | a picture in a book or other text  |
| <b>implicit or implied meaning</b>                        | meaning that is hinted at or suggested in the text   |
| <b>inclusive and exclusive social effects of language</b> | language can include or exclude people based on a number of factors including gender, race, religion and age. A reader may feel that the text is including them or excluding them depending on their own values and beliefs.   |

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| <b>inferential</b>       | what a reader can conclude, reason or make judgment about based on what is, or is not, in the text; also referred to as reading 'between the lines'   |
| <b>intertextuality</b>   | 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    |
| <b>irony</b>             | a literary device in which the apparent meaning is the opposite of that intended, and is made clear by the context or tone. There are three types of irony: <ul style="list-style-type: none"> <li>• verbal irony — saying one thing and meaning another. There is a contradiction between what the words say and what the author actually means. It is often expressed as sarcasm.</li> <li>• situational irony — the outcome of a situation is very different from what is expected but the events seem to be oddly appropriate.</li> <li>• dramatic irony — the reader of a text is aware of something that a character in a text does not realise.</li> </ul> |
| <b>judgment</b>          | the evaluative language used to make judgments about what people do, say or believe; judgment can be positive or negative; it involves considering whether behaviours are moral and legal (social sanction) and also judges personal and psychological traits (social esteem)   |
| <b>juxtaposition</b>     | the 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)   |
| <b>layers of meaning</b> | meaning can be stated or implied. A single word, gesture, sound or image might have an obvious and explicit, 'stated' meaning. At the same time, this sentence or image might have an 'implied' meaning that is hinted at or suggested by words, gestures, sounds and images.<br><br>For example, the word 'home' has an explicit meaning of 'the building and address where an individual resides'. The implied meaning of this word could be that 'home' is 'a place of sanctuary, comfort, peace and safety'.  |
| <b>lexical cohesion</b>  | the 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  |
| <b>message</b>           | the explicit or implicit meaning communicated in a text   |

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| <b>metaphor</b>                | <p>when one thing is said to be something that it is not. It is not meant to be taken literally. A connection is made from one object, person, place or event to another, which can help the reader apply qualities of one to the other to provide insight or new knowledge.</p> <p>For example: ‘She had a heart of stone.’</p>  |
| <b>modality</b>                | <p>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’:</p> <ul style="list-style-type: none"> <li>• ‘Sue may have written the note’ (possibility)</li> <li>• ‘Sue must have written the note’ (probability)</li> <li>• ‘You must postpone the meeting’ (obligation)</li> <li>• ‘You may postpone the meeting’ (permission)</li> </ul> <p>Modality can also be expressed by several different kinds of words:</p> <ul style="list-style-type: none"> <li>• adverbs (for example, ‘possibly’, ‘necessarily’, ‘certainly’, ‘perhaps’)</li> <li>• adjectives (for example, ‘possible’, ‘probable’, ‘likely’, ‘necessary’)</li> <li>• nouns (for example, ‘possibility’, ‘necessity’, ‘obligation’)</li> <li>• modal verbs (for example, ‘permit’, ‘oblige’) </li> </ul> |
| <b>narrative point of view</b> | <p>the ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens </p>  |
| <b>nominalisation</b>          | <ul style="list-style-type: none"> <li>• a process for forming noun groups/phrases from clauses (for example, ‘their destruction of the city’ from ‘they destroyed the city’)</li> <li>• nominalisation is a way of making a text more compact and is often a feature of texts that contain abstract ideas and concepts </li> </ul>  |
| <b>parody</b>                  | <p>a humorous imitation of a story, poem or song, for example: fractured fairytales are funny versions of the original stories</p>  |
| <b>poetic devices</b>          | <p>particular patterns and techniques of language used in poems to create particular effects </p>  |
| <b>point of view</b>           | <ul style="list-style-type: none"> <li>• refers to the viewpoint of an author, audience or characters in a text</li> <li>• narrative point of view refers to the ways a narrator may be related to the story. The narrator, for example, might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens </li> </ul>   |

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| <b>political cartoon</b>   | a cartoon that provides satirical comment (usually humorous and often using the artistic style of caricature) about a political person, event or idea. Political cartoons reflect the cartoonist's values and opinions about the political issue   |
| <b>pun</b>                 | humorous use of a word to bring out more than one meaning; a play on words    |
| <b>representation</b>      | where words, images or symbols serve to express or stand for something else such as a person, thing or idea  |
| <b>rhetorical question</b> | a question that is asked to provoke thought rather than require an answer   |
| <b>sarcasm</b>             | a witty remark intended to make a critical and cutting comment, often against an individual; often uses irony  |
| <b>satire</b>              | the use of language, often humorous to criticise or ridicule an idea, issue, individual or group. Irony is often used in satire  |
| <b>sentence</b>            | <p>In writing, a sentence is marked by punctuation, but in speech the boundaries between sentences are not always so clear.</p> <p>There are different types of sentences:</p> <ul style="list-style-type: none"> <li>• simple sentence — has the form of a single clause (for example, 'David walked to the shops.' or 'Take a seat.')</li> <li>• 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].'</li> <li>• complex sentence — has 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 reading Shakespeare], my time is limited.'; 'The man [who came to dinner] is my brother.' </li> </ul> |
| <b>simile</b>              | when a comparison is made between two items that have something in common (or are similar to each other) and are compared using the words 'like' or 'as'. For example, He ran as fast as an lightning streak.  |
| <b>social issues</b>       | an issue that influences society and creates strong reactions in individuals and groups  |
| <b>stereotype</b>          | when a person or thing is judged to be the same as all others of its type. Stereotypes are usually formulaic and oversimplified   |

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| <b>stylistic features</b>        | 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   |
| <b>symbolism</b>                 | when something abstract is represented by something else like a material object  |
| <b>target</b>                    | the individual or group who is the subject of the criticism of a text; the target may or may not be the subject of the cartoon   |
| <b>technicality</b>              | language that is considered technical for the text, audience and purpose. When author and reader have shared knowledge, use of technical language can assist in succinct and cohesive writing. Indicates growing expertise in the field  |
| <b>text connectives</b>          | words that logically link paragraphs and sentences; see also cohesion and connective   |
| <b>theme (grammatical theme)</b> | <ul style="list-style-type: none"> <li>• refers to the main idea or message of a text, or</li> <li>• 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. The topic sentence serves as the theme for the points raised in a paragraph. A pattern of themes contributes to the method of development for the text as a whole </li> </ul> |
| <b>tone</b>                      | the way the writer or speaker expresses an attitude through the text. Tone is achieved by the degree of formality, point of view, choice of language, such as figurative, evaluative or descriptive language, sentence length and, in the case of speech, use of speaking skills such as volume, pitch, pace and pausing, for example: a positive tone could be described as calm or confident; a negative tone could be described as anxious or aggressive  |
| <b>understatement</b>            | a statement that is expressed in a restrained manner, lacks emphasis or exaggeration, and presents something as less important or less serious than it actually is   |
| <b>values</b>                    | ideas or attitudes that are seen as ‘ideal’ or ‘worthwhile’ in our society   |
| <b>visual features</b>           | visual components of a text such as placement, salience, framing, representation of action or reaction, shot size, social distance and camera angle   |