A Level English Language and Literature: Terminology Guide

As this is a combined qualification, we will be drawing on both literary and linguistic knowledge to help us analyse our texts in appropriate detail.

This means that we need to get to grips with the different **levels of language**, as well as extend our knowledge of literary approaches.

For the combined qualification, we talk about the following areas of knowledge:

We call these our **frameworks** for analysis.

In our guide, we've provided explanations for each framework and a list of terms related to that framework in both written and spoken texts. When relevant, we've explained how this can be used in planned writing/speech or spontaneous speech.

Discourse:	structural features of the text as a whole
Lexis and semantics:	words chosen by writer/speaker and their meanings
Figurative language:	non-literal language crafted to explore concepts or feelings in a different way
Pragmatics	meaning created within its social contexts
Rhetorical features & devices:	use of language to persuade, impress or inspire
Grammar (inc. syntax):	the system and structure of language (e.g. word order, word classes)
Phonology and prosodics:	sound
Graphology:	the visual aspects of a text's design and appearance

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Discourse

This refers to the overall structure and organisation of a text.

Discourse markers

Words that mark boundaries or changes in discourse.

In written language these can help to organise and present the argument, e.g. *conjunctions* such as "therefore / however / moreover" etc.

In spontaneous speech, these can mark boundaries e.g. "well" or "so" might initiate a topic; "anyway" might signal a topic shift or signal the end of a topic.

Cohesion

The way a text works as a whole, creating a sense of being linked together.

We can look at cohesion devices that link the parts of a written or spoken text, such as repetition and the use of pronouns and ellipsis.

Ellipsis

An omission of a word / words from a clause that normally would be expected in Standard English grammar.

In natural speech, typically a subject and/or verb can be omitted without hindering clarity – e.g. in **minor sentences** such as "[I'm] nearly finished".

In written text, this can take the form of a gap, often marked by …

Intertextual references

References to other texts contained within the piece of speech or writing.

Anaphoric reference

A feature of **cohesion** – where a pronoun, noun or noun phrase points backward to something mentioned earlier in the speech or writing.

 e.g: "**The film** was breathtaking and the audience watched **it** in silence."

"**it** was totally brilliant (.) the **film** I mean..."

Cataphoric reference

Another feature of **cohesion** where a pronoun, noun or noun phrase points forward to something mentioned later in the speech or writing

Mode and Register

Mode

Mode is the medium through which we communicate. We largely divide these into **written mode** (writing), **spoken mode** (speech) and **visual mode** (image).

Each mode may range from **spontaneous**, (a casual conversation or a scribbled written note) to **planned** (a prepared talk or a formal essay).

Multimodal

This refers to a text that uses features of more than one mode.

This is a common feature of **digital texts**

Register

How *language style* varies in particular social *contexts*. These varieties may be recognised by distinctive *grammar* and *lexis*.

Register is often the major distinction is between *formal* and *informal* language. Register can also note the distinction between *specialised* and *non-specialised* language; examples of specialised forms include law, medicine, education, engineering etc.

One might expect more *informal register* to be used in natural speech. But speech could also include *specialist* language reflecting (e.g.) a particular occupational context.

Prepared speeches and written texts may use more *formality* in their register, as appropriate to the audience and context the speech is intended for. They may also use a *specialist* register depending on the target audience.

Standard English

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The form of grammar and vocabulary considered to the 'standard' in English society – used as the medium of the establishment (law, government, education).

In natural speech, conforming to Standard English 'rules' (e.g. in grammar) may indicate formality (e.g. in a professional context) and/or the class background and/or educational background of speaker.

Spoken Discourse

Utterance

an uninterrupted chain of spoken language

Turn-taking

Process by which participants in conversations follow rules, cues etc. to ensure that they can be involved.

Adjacency pairs

This is a unit of conversation, usually consisting of a pair of utterances that are related to each other.

Adjacency pairs consist of a first part (or turn) that raises the expectation of a response – the second part.

e.g. **Greetings**

1. Hi, how are you?

2. Fine thanks

Offers

1. Would you like a coffee?

2. Oh yes please

Prompt and Response

   1. So you must be pleased with your results

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2. yes, I'm delighted

Insertion sequence

A sequence of conversation which intervenes between the two parts of the adjacency pair.

This may develop, comment or extend the implications of the initial move in the adjacency pair. For example:

Offer:

Would you like a coffee?

    Insertion Sequence:

    Is there any tea?

    No, sorry.

Acceptance: Coffee is fine, thanks.

Interruptions

When an utterance by a second speaker stops the first speaker from continuing

These are often found in conversation and can occur frequently. Interruptions are commonly seen as signalling the desire to take over or abruptly change the conversation.

Overlapping

When two speakers' utterances happen at the same time.

Overlapping speech is often a feature of conversation, particularly spontaneous speech. Overlapping is largely seen as a co-operative signal, showing interest or excitement in the other speaker.

Interjections

An utterance that expresses something in a sudden and abrupt way.

This may not always be related to the conversation at hand; this could be to express an emotion.

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Openings (or initiators)

Strategies that open discourse and allow them to start.

Common types in conversation are a question and answer sequence or, a greeting and greeting sequence.

In a planned speech or monologue, this will be how the speaker tries to grab the audience's attention.

Closings

Strategies that end conversations or discourse.

Common types in conversation are a sequence of farewells or goodbyes.

In planned speeches or monologues, this is likely the last utterance, often designed to reiterate or reinforce their core message of the speech.

Topic management

The processes by which speakers negotiate and organise the development of speech.

In planned speech, this is under the single speaker's control. In written texts this is largely expressed by paragraphing.

In conversation, who manages the topic of conversation and whether this shifts or remains static is a useful thing to look at. Topic management can reveal co-operation or struggles for control.

Topic shifts

Moments where the topic changes from one to another.

Discourse markers have an important role in signalling topic shifts

Topic loops

When a topic is reintroduced from earlier in a conversation.

Repairs

Utterances that aim to restore or reset a conversation.

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This can be because there's been a misunderstanding, because a topic has become difficult, or because one speaker is not forthcoming.

Minimal responses/backchanneling

Utterances that signal that the participant is listening.

These can often help to also indicate interest, encouragement, or agreement. Examples include "uhuh", "mmm", "yeah"

Monitoring features

Features that check the participant is listening

These are often expressed as questions "You know what I mean?" "if that makes sense?"

Linguistic concepts:

Co-operative Principle

The principle that communication works through co-operation on the part of each speaker.

To be truly co-operative, this is when speakers make their "conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange"

H. Paul Grice's maxims

Part of that co-operative principle is following these four maxims, or rules, for co-operative talk

1. **Quantity** – provide the right amount of information for the conversation
2. **Quality** – provide truthful information
3. **Relation** – be relevant
4. **Manner** – be clear, edon't be obscure or ambiguous

Be careful when referring to these; often what is most useful or interesting is when one of these maxims is being flouted (disregarded or broken).

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Face

the positive public image you seek to establish in social situations

Face-threatening acts occur when communication may damage someone's sense of face. Face-threatening acts can be **verbal** (using words or language), **paraverbal** (conveyed in the characteristics of speech such as tone or inflexion), or **non-verbal** (facial expressions or body language).

NON-FLUENCY features

Repetition

When a word or phrase is said again

This is not always a non-fluency feature but we would expect that in spontaneous speech, users may well repeat words as they try to articulate their ideas (e.g. Diana/Bashir interview)

Filler

Words or sounds used in order to give speaker time to think what to say

Fillers can sometimes be voiced pauses, hedges, as well as discourse markers depending on their usage.

Voiced pause

When a pause in a speaker's speech is marked with a sound like um or er

Unvoiced pauses

Pause in a speaker's speech (to breath or think or maybe in response to a contextual cue)

In prepared speech, a speaker may *plan* pauses for dramatic effect ('*dramatic pause*').

False start

A change of thought reflected in the start of a new sentence in mid utterance.

Backtracking

Returning to a topic which had earlier been dropped.

Slip of the tongue

The use of the wrong word - maybe one which sounds similar or which was "on the speaker's mind"

In literature these are sometimes linked to what are called "malapropisms", used as a device by writers to either demonstrate what is on a character's mind or to demonstrate a lack of verbal control

Paralinguistic features

Gestures

A physical movement accompanying speech which adds to or even conflicts with linguistic meaning

In a planned speech these can be manipulated to communicate / reinforce the speaker's message. Often these gestures are edited out of speech that is incorporated into written texts.

Facial expression

A facial movement accompanying speech which adds to or even conflicts with linguistic meaning

In a planned speech these can be manipulated to communicate / reinforce the speaker's message. Often these gestures are edited out of speech that is incorporated into written texts.

Written discourse

Paragraphing

This describes a unit of writing arranged as a single block of texts, usually a group of sentences dealing with a shared topic.

In planned speech, paragraphs are often used to organise the speech. In written texts, paragraphing is key to organising ideas, often changing with a new time, **place**, **topic** or **person**(TiPToP)

Each new paragraph can often begin with a topic sentence (that introduces the key idea) and subsequent sentences develop that idea.

See also 'Graphology'

Pragmatics

Deictics

Words that point things out in the immediate context.

In face to face conversation, participants don't need to spell things out explicitly:

e.g. Imagine 2 people assembling some furniture from IKEA:

"does that bit fit in there?" this conversation is context bound – without being there , we will never know what "that bit" is or where in there is"

Deictics often rely on visual and auditory knowledge and translate poorly to modes that rely on one medium. In most examples of prepared speech or edited speech things need to be spelled out explicitly – so there are fewer deictics used.

Hedges/mitigators

Words or phrases that can make utterances less blunt or less assertive

These are often used in similar ways to modality, specifically when aiming to soften or lessen the impact on the listener/reader. We use these to avoid breaking conversational maxims like quality or manner

e.g. "**as far as I know,** she's American" If you remove the hedge (in bold) this is more certain; we tend to use such phrases to avoid breaching the maxim of quality.

"**I'm not sure if this makes sense** but car was reversing at the time" – this hedge shows we are concerned about the maxim of manner

Implicatures

The meaning *suggested* by an utterance, even if not directly expressed.

For example, the comment "*it's a bit cold in here*" could be interpreted as a request to shut a door or close a window.

The linguist Paul Grice identified *three* types of what he calls 'conversational implicatures'

Phatic communication

Language used purely for social purposes with the intention of establishing, building or maintaining relationships.

In speech, informal comments on the weather (*Nice day, isn't it?*). Phatic communication may be edited out of speech before it is embedded in a written text, as it undermines clarity/concision. In planned speeches, phatic communication might appear as reference by speaker to immediate environment/ current events, particularly as an *opener* – in establishing the sense of a *social relationship* with audience, it could be seen as a form of **synthetic personalisation.**

Irony

Verbal irony is where a speaker/writer uses an expression whose literal meaning is very different, often contradictory, from the speaker/writer's intention.

Lexis and semantics:

Lexis

High-frequency lexis

Commonly occurring words

Low-frequency lexis

Rarer or more specialised words

Colloquial language

Everyday, informal language

Demotic language

Latinate lexis

Words etymologically derived (originate) from Latin

Germanic lexis

Words etymologically derived (originate) from Anglo-Saxon; these tend to be more informal and mono- or disyllabic.

Semantics

Semantic field

Words that are grouped together by shared category or idea

e.g. "classroom", "lesson", "timetable" semantic field of education

Denotation

The dictionary definition of a word.

Connotation

The *subjective associations* attached to a word (in addition to its dictionary definition).

These may vary according to the *social context* influencing the speakers. May be important in creating a **subtext** in a conversation. Exploiting the *connotations* of certain lexis choices indicates that a written text is not purely *factual* in its aims. Analysing those connotations will help you unpack the *purpose* of text

Subtext

The implications / message underlying the connotations of particular lexis choices, which are understood though not stated.

In natural speech a subtext intended by one speaker may rely on a shared social context to be understood by their partner in conversation.

Euphemism

A word that replaces a word deemed socially unpleasant and/or unacceptable

Dysphemism

A word with connotations that are offensive either about the object referred to, or to the audience

Figurative language:

Simile

Drawing a comparison by two related concepts, objects or people by saying one is 'like' the other.

Metaphor

Drawing a comparison by two related concepts, objects or people by saying one *is* the other.

Both similes and metaphors rely on two components: **tenor** (the concept, object or person being described) and the **vehicle** (the image to which it is compared).

For example, in this simile from *The Great Gatsby*: "In [Gatsby's] blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars."

tenor: Gatsby's guests (men and girls)

vehicle: moths

Personification

Giving human characteristics to an object, concept or animal

Metonymy

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A thing or concept is not called by its own name but by the name of something intimately associated with that thing or concept

e.g. referring to the monarchy as Buckingham Palace

Synecdoche

A type of metonymy in which a part is used to represent the whole or the whole used to represent a part.

e.g. "we have a new *face* in the group tonight" where 'face' represents a new person.

Synecdoche can also be inventive in finding new expressions for everyday things: e.g. "do you take *plastic*", "check out my new *threads*"

Rhetorical features & devices:

Hyperbole

Exaggeration for effect

Rhetorical questions

A question asked to provoke thought or reflection but which requires no answer.

In unplanned speech, some speaker's questions could be seen as rhetorical – in which case, consider *why* speaker is using this form of question – e.g. are they pressuring their listener to agree with them?

Synthetic personalisation

Ways of addressing mass audiences as though they were individuals through inclusive language use, such as **direct address** (using **second person pronouns** to address audience) or use of **colloquialisms**.

Normally not applicable in a natural conversation, as the speakers have a *real* relationship. But you might find elements of synthetic personalisation in a *service encounter* speech (e.g. "*have a nice day*" from an air steward to the passengers in a plane).

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Anaphora

Repetition of the *beginning* of a sentence or clause for effect.

For example, in a famous speech by Martin Luther King Jr, what is often remembered is the anaphora:

> **I have a dream that one day** this nation will rise up and live out the true meaning of its creed: …..

> **I have a dream that one day** on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

> **I have a dream that one day** even the state of Mississippi, a state sweltering with the heat of injustice

Epiphora

Repetition of the *end* of a sentence or clause for effect

e.g. "government of **the people**, by **the people**, for **the people**"

Diacope

Repetition of a word or phrase *with one or two intervening words*.

e.g. "All the great **speakers** were bad **speakers** at first"

Tricolon

A structure where a **list of three** is used; this can also be known as **triadic structure**

Antithesis

In rhetoric, antithesis pairs exact opposite or contrasting ideas in a parallel grammatical structure.

e.g. "It was the best of times, it was the worst of times."

Chiasmus

Where the second part of a sentence or phrase reverses the concept from the first part of the phrase or sentence.

e.g. "Who dotes, yet doubts; suspects, yet strongly loves."

In the first part Shakespeare presents the ideas of loving ('dotes') then doubting; in the second part Shakespeare focuses on doubting, then loving.

A similar device is **antimetabole** where this pattern results in an exact repetition in reverse of the first phrase e.g. "Fair is foul and foul is fair."

Collocation

Words, which habitually go together.

"Like chalk and cheese."

Litotes

Understatement for effect

This is often an element used in ironic speech. E.g. "Hitting that lamppost certainly didn't do your car much good."

Self-deprecation (diminutio)

Use of diminishing oneself (being self-deprecating, talking down about yourself) to win an audience over

Grammar (inc. syntax):

Word classes

Noun

A **noun** is used to name a person, place, thing, quality or idea: e.g. *Tom, Cambridge, hat, sweetness*, and *justice*.

The key types of nouns are **proper nouns**, **common nouns** and **abstract nouns:**

- A **proper noun** is used to name a specific person, place or thing. Such as *David Beckham, Halifax* and the *Barclay's Bank*. A proper noun is always written with a capital letter.

- A **common noun** is used to name one or all members of a class or group. Such as a *boat, woman, light* and *minutes*. A common noun does not have to be capitalized. Common nouns can be concrete or abstract.

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- A **concrete noun** is used to name things people can use their senses to "see" (*flower, table).*

An **abstract noun** is used to name intangible things such as qualities (*sweetness*) and ideas (*freedom*).

Pronoun

A pronoun is used in place of a noun or phrase.

There are many types of pronouns including: **personal**, **interrogative, reflexive,** and **possessive**

- **Personal pronouns** are used to refer to specific nouns: e.g. *I, me, you, yours, they, he, it,* and *us.*
- **Interrogative pronouns** introduce a question: e.g. *who, whose, whom, what* and *which.*
- **Reflexive pronouns** deal with the self: e.g. *myself, herself, yourselves* and *themselves.*
- **Possessive pronouns** shows who the thing being referred to belongs to or is associated with: *mine, yours, his/hers/its, ours, theirs*

Verb

A verb is used to show an action or a state of being. Such as: *jump, run, cook and drive.*

There various types of verb: **finite, non-finite, stative and dynamic, transitive** and **intransitive**.

- **Stative verbs** indicate a <u>state of being</u> such as *shows, appears, is*, etc.
- **Dynamic verbs** indicate an <u>action</u> such as *ran, bellowed, grasped, hammers* etc.
- **Finite verbs** agree with the subject: *He goes; She eats, It melted* etc.
- **Non-finite verbs** do not agree with a subject in this way: e.g. *to sing, to grow, to enlighten, promising*.
- **Transitive verbs** act directly on an object: e.g. "*She <u>kissed</u> <u>him</u>"*
- **Intransitive verbs**: do not act on an object: e.g. "*He <u>sighed</u>.*

Conjunction

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A conjunction is used to connect words and phrases to show order and ideas. Such as: *and, but, or, nor, for, s, yet* and *therefore*.

There are two key types of conjunction, **coordinating** ("*and", "but"*) and **subordinating** ("*because", "if", "when", "that", "which" etc.*). See sentences section for more detail on these.

Adjective

An adjective is used to describe or specify a noun or pronoun. Such as: *green, big, that, this* and *her* only.

Important types of adjective to look for in analysis include:

- **Comparative** adjectives (often ending in *-er* or preceded by "more": e.g. "*more clever*", "*better*".)

- **Superlative** adjectives (often ending in *-est* or preceded by "most": e.g. "*cleverest", "best", "most beautiful*".)

- **Descriptive** adjectives - just provide information: e.g. "*the blue curtains*".

- **Evaluative** adjectives describe nouns in a way that makes a value judgement about them (this can be negative or positive): "*the talented boy", "the good woman", "the delicious cake".*

- **Emotive** adjectives provoke an emotional reaction from the audience – something you should particularly be looking for in <u>prepared speech</u>: "*spineless sycophants*"

NB: You can often describe the same adjective as 'evaluative' and 'emotive', depending on how you personally react to the words. It doesn't matter which term you use – just justify it in your comments!)

Adverbs

An adverb is used to modify a verb, adjective and other adverbs.

They show when, where, why and how an action occurs: for example, *quietly, haphazardly, never, often, above, there, then, not, almost* and *perhaps*.

Determiners

They are used in front of nouns to indicate whether you are referring to something specific or something of a particular type. E.g. *the, a, an, some, many, these, those.*

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You use a specific determiner when people know exactly which thing(s) or person/people you are talking about. T**hese include:**

- the **articles**: the **indefinite article (***a / an), and the **definite article** (the).*
- **demonstratives** : *this / that / these / those*
- **possessives** (**aka possessive adjectives**): *my / your /his / her / its / our / your / their*

NB: **Determiners** are different to **pronouns** in that <u>a determiner is always followed by a noun</u>. Personal pronouns (*I*, *you*, *he,* etc.) and possessive pronouns (*mine, yours, his,* etc.) don't act as determiners.

Preposition

A preposition is a word that is used with a noun or pronoun to form a phrase that shows <u>where, when, how and why</u>. They are commonly used to elaborate on the subject of a sentence.

Such as: *about, above, because, but, by, except, in, into, on, off, to, with, without* and *up*.

Syntax

Phrases and clauses

Phrase

Two or more words (e.g. "egg and chips")

Clause

contains a *subject* and *predicate* (which must include a *verb*)

Main/independent clause

A clause that makes sense independently.

(e.g. *she likes egg and chips*)

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Subordinate/dependent clause

A clause that needs to be attached to a main clause to make sense.

(e.g. "because she is hungry")

Sentence
Contains *at least one* main clause.

In spontaneous speech, we do not always speak in sentences; we don't necessarily pause where we would use punctuation in writing. It safer to use the term **utterance.** Planned speech is pre-written, usually in sentences (though sometimes in **minor sentences**). In edited speech, utterances are tidied up and put into correctly punctuated sentences

Minor sentence

Not a full sentence as there is no main verb.

e.g. "Well, exactly!"

These are frequently occurring in spoken utterances

Simple sentence

A sentence with just one clause

Compound sentence

Two or more main clauses joined together by co-ordinating conjunction "and" or "but".

Compound sentences don't prioritise or organise the information in their clauses – they just string them together.

Complex sentence

At least one **main clause** + at least one **subordinate clause**.

This requires attention to the organising of information and will often, but not always, involve the use of sub-ordinating conjunctions.

Some sub-ordinating conjunctions include: "which", Who, whose, that, although, etc.

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Syntactical devices

Syntactic parallelism

Where a sentence or clause is repeated among adjacent sentences or clauses.

Lists

A string of objects, concepts or things. These are either **syndetic** or **asyndetic**

Syndetic: where the items are connected by conjunctions e.g. flour and eggs and cream and sugar

Asyndetic: where the items are not connected by conjunctions e.g. "Are all thy conquests, glories, triumphs, spoils,/Shrunk to this little measure?"

Mood

Declarative

Making a statement

Interrogative

Asking a question

Imperative

Giving an order or command

Exclamative

Making an exclamation

Tense and aspect

Tense
Tense refers to the location of an event or action in time. In English, we mark this by changing our verb to indicate time.

Past: David walked to school

Present: David walks to school

Future: David will walk to school.

The future tense in English does not actually change the verb itself but is modified by an auxiliary like 'will' as above.

Aspect

Aspect refers to how an event or action is viewed with respect to time. In English, we are largely communication whether an action is complete (the perfect aspect) or is in progress (progressive, or continuous, aspect).

Simple past tense: David fell over.

Past perfect: David has fallen over.

Past Progressive (or **continuous**): David was falling over.

For more on tense and aspect see: https://www.ucl.ac.uk/internet-grammar/verbs/tense.htm

Phonology and prosodics:

Rising intonation

Often in linguistics known as **high rising terminal**, this is where intonation rises at the end of a sentence

This is often seen as interrogative and interpreted as indicating hesitancy or insecurity, but this is not always the case.

Volume

The level of sound of an utterance.

Can sometimes be communicated in written mode through typographical choices like the use of bold or CAPITAL letters.

Pitch

The sound quality of the voice considered in terms of whether it is high or low.

Accent

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The distinctive way of pronouncing a language, often associated with region, country or class.

This is different to **dialect** which refers to the lexis and grammar associated with region, country or class.

Alliteration

Where consecutive words begin with the same letter

Assonance

Repetition of vowel sounds

Consonance

Repetition of consonant sounds

Elision

Cutting of a syllable from a word

Homophones

Words with the same sound but different meanings

Onomatopoeia

Where a word's sound reflects the sound the object the word refers to makes itself.

E.g. a snake's *hiss*

Graphology:

When writing about graphology, be careful to only do so if there is something that really helps to shed light on or develop a point. For example, is there a deliberate decision to not use capital letters? Do they use capitalisation to create humour? Don't write about it just to show us you've seen the text.

Layout: applicable only to written texts, this refers to how the text is physically presented on the page

Typography: use of fonts, size and colour

Multimodality: using different modes (visual, written, spoken etc) in one piece to help convey meaning

Orthography: spelling, capitalisation, punctuation

Discourse

Term	RAG
Discourse markers	
Cohesion	
Ellipsis	
Narrative structures	
Intertextual references	
Anaphoric reference	
Cataphoric reference	

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Mode and Register

written mode
Spoken mode
Multimodal
Register
Standard English

Written discourse

Paragraphing

Spoken Discourse

Utterance
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Linguistic concepts:
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Lexis and semantics:

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Lexis

High-frequency lexis
Low-frequency lexis
Colloquial language
Demotic language
Latinate lexis

Figurative language:

Simile

Metaphor

Personification

Synecdoche

Metonymy

Semantics

Semantic field
Denotation
Connotation
Subtext
Euphemism
Dysphemism

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Rhetorical features & devices:

Hyperbole
Rhetorical questions
Synthetic personalisation
Anaphora
Epiphora
Diacope
Tricolon or triadic structure or list of three
Antithesis

Chiasmus

Collocation

Litotes

Self-deprecation (diminutio)
Binary oppositions

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Grammar (inc. syntax):

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Word classes

Noun

Pronoun

Verb

Conjunction

Co-ordinating

Subordinating

Modifiers

Adjective

Adverbs

Determiners

Preposition

Tense and aspect

Tense

Past

Present

Future

Aspect

Perfect

Continuous

Syntax

Phrases and clauses

Phrase

Main/independent clause

Subordinate/dependent clause

Sentence

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Complex sentence

Syntactical devices

Syntactic parallelism

Lists

Syndetic

Asyndetic

Mood

Declarative

Interrogative

Imperative

Exclamative

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Phonology and prosodics:

Term	RAG
Rising intonation	
Volume	
Pitch	
Accent	
Alliteration	
Assonance	
Consonance	
Elision	
Homophones	
Onomatopoeia	

Graphology:

Layout
Typography
Multimodality
Orthography

Pragmatics

Term	RAG
Deictics	
Hedges/mitigators	
Implicatures	
Phatic communication	
Irony	

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