

English Language Technical Knowledge Organiser



Word Based

Paper 1 Q2 and Q4
Paper 2 Q3 and Q4

- **lexical choice:** individual word choice eg the lexical choice of "tiger" has connotations of power and danger. Doesn't include grammar words like *the, a, on, and etc.*
- **descriptive lexical choices:** words used to describe
- **dynamic lexical choices:** words which show action
- **connotations:** the ideas or feelings a word produces not its dictionary meaning
- **nouns:** names for people, things, place and ideas eg *John, tree, sea, love.*
- **adjectives:** describe or change nouns eg *green, horrible, gigantic*
- **verbs:** words for actions eg *run, live, think, struggled.*
- **adverbs:** words which add to verbs (often ending in -ly) eg *slowly, carefully, painfully.*
- **present participles:** words ending in **ing**; can be used as verbs or adjectives; eg *he was skating, he was wearing skating shoes*
- **past participles:** word usually ending in **ed**; can be used as verbs or adjectives; eg *the lesson bored him, he was a bored student*
- **juxtaposition:** when two ideas or words are put next to each other to emphasise their difference eg *the violent storm came to the gentle village*
- **semantic field:** a group of words within a text which are related to the same topic eg *The lion growled at the man, its eyes full of menace, hatred tightening its powerful muscles.* = Semantic field of threat and anger
- **abstract nouns:** nouns which refer to ideas (eg *peace, equality, justice*) or emotions/feelings (eg *love, hatred, pleasure*)
- **dynamic / stative verbs:** dynamic verbs are for actions (eg *run, punch, walk*) stative verbs are for mental activities (eg *think, remember, regret*)
- **noun phrase:** a group of words doing the same job as a noun eg "the ancient house near the river" not just "house"
- **oxymoron:** a phrase where the words next to each other seem to contradict; eg *the tiny giant, the burning cold, a painful pleasure*
- **emotive lexical choices:** designed to arouse an emotional response
- **hyperbole:** exaggeration for effect
- **subjective / objective adjectives:** subjective adjectives show opinions, objective adjective show factual information
- **superlatives:** adjectives which show something at the upper or lower limit; eg *the best, the largest, the worst, the most skilled*

Imagery Based

Paper 1 Q2 and Q4
Paper 2 Q3 and Q4

- **metaphor:** a figure of speech which is not literal eg *the moon was a polished disk of silver*
- **personification:** giving human characteristics to something not human eg *winter played its icy fingers on the trees*
- **simile:** when the writer says something is **like** or **as** something else eg *as vicious as a shark.*
- **symbol:** an object which represents an idea on a deeper level eg *a rose might symbolise love*
- **pathetic fallacy:** when writers use setting (especially weather) to match the emotions of the characters eg *she wept bitterly as the rain came down around her.*
- **extended metaphor:** a metaphor which continues in a pattern through a text, rather than just a one off example
- **synaesthesia:** a figure of speech where one sense is used to help describe another; eg *the cold silence, the screaming red, the delicious green, the silent sun*
- **motif:** a recurrent image, idea, or symbol that develops or explains a theme

Narrator Based

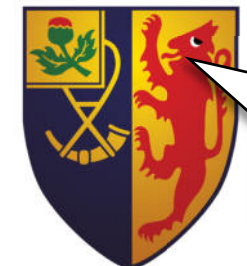
Paper 1 Q2 and Q4

- **first person:** the reasons for choosing *I, me, my, our...*
- **third person:** the reasons for choosing *he, she, Oliver, them...*
- **point of view:** first person (I/we), second person (you), third person (she/it)
- **narrative perspective:** who is telling the story and how does their bias affect how it is told? What kind of character are they?
- **omniscient:** a narrator who is all-knowing
- **limited point of view:** a narrator who does not know everything; often a character in the text
- **unreliable narrator:** when the narrative comes from a figure whom we do not fully trust
- **homodiegetic narrator:** a first person narrator who is also a character in the text
- **external heterodiegetic narrator:** a third person narrator outside of the events, usually an omniscient narrator
- **internal heterodiegetic narrator:** a third person narrator which is filtered through a particular character's point of view; eg *Ralph in Lord of the Flies*

Sound Based

Paper 1 Q2 and Q4
Possibly Paper 2 Q3

- **onomatopoeia:** sound effect words eg *pop, crack, sizzle*
- **harsh / soft sounds:** eg *t, ck b, p* are often harsh sounding; *l, m, s, f* are often soft
- **alliteration:** repeating the same consonant sound at the start of words eg *broken battered boats in the bay*
- **sibilance:** the hissing sound from "s" (and sometimes "c" and "z")
- **plosives:** the sound from "d", "b" and "g" and "t", "k" and "p"
- **assonance:** repeating a vowel sound eg *the bad man*
- **assonance:** repeating a vowel sound eg *the bad man*
- **phonology:** the academic term for sounds; eg *the poet uses phonology to emphasise the violence of the storm*
- **phonaesthetics:** the study of the pleasantness of the sounds of words, rather than their meaning eg *the poet uses phonaesthetics to emphasise the gentleness of the water with soft "l" sounds and sibilance (also called euphony)*
- **cacophony:** the use of words with sharp, harsh, hissing, and unmelodious sounds – primarily those of consonants



Sound is less likely to be in Language than in Literature – but could be part of the Q2 in Paper 1.

English Language Technical Knowledge Organiser



Sentence & Grammar Based

Paper 1 Q2 and Q4
Paper 2 Q3

- **past tense and present tense:** what are the reasons for a writer choosing one of these—or *changing* tense in the text?
- **sentence:** consider the length and the type of sentence
- **simple sentence:** one idea, one clause
- **complex sentence:** contains one or more subordinate clauses (parts which wouldn't make sense on their own)
- **phrase: a small group of words**
- **repetition:** why is it used? What is emphasised and why?
- **lists:** lists with “and/or” are **syndetic**; lists without “and/or” are **asyndetic**; lists with more than one “and/or” are **polysyndetic**
- **tripling:** lists of three
- **non sentence / minor sentence:** has a capital letter and end with a full stop (or !?) but does not make sense on its own; *eg I shouted into the darkness. Nothing. Silence.*
- **modality:** how certain a text is about something; often revolves around the use of **modal verbs:** *will, must, could, might, may, ought to, should, shall*
- **fronted adverbial:** adverb[s] at the start of the sentence; *eg Clearly, the man was angry. Slowly, gently, the mist descended.*
- **fronted adjective:** adjective[s] at the start; *eg Tired, he slumped onto the bed. Resentful and ashamed, she left the room.*
- **declarative sentences:** statements
- **interrogative sentences:** questions
- **imperative sentences:** orders, commands and advice
- **imperative verb:** the verb which gives the order, command or advice; *eg Close the door. Think about your actions. Peel the potato.*
- **exclamative sentences:** end in exclamation marks
- **active voice:** the subject performs the action; *eg The man opened the door.*
- **passive voice:** the subject is acted upon; *eg The door was opened by the man.*

Structure Based

Paper 1 Q3 (and possibly Q4)

- **beginning:** why start with these details?
- **middle:** how does the narrative/poem develop? Does the tone change?
- **end:** why and how does it end?
- **setting:** the place and time in which the text is set
- **characterisation:** the methods used to create characters; *eg physical description, dialogue, the narrator telling about their personality*
- **focus:** what a particular part of the text is “about”; describe how the focus **changes** or, offering further details on the same thing, **develops**
- **narrows the focus:** zooming in on detail
- **transition:** the point where the focus shifts from one thing to another
- **foreshadows:** when a text hints forward to details or events later in the text
- **cumulative effect:** an effect which builds up/increases through the text
- **dialogue:** speech between characters in a text
- **direct speech:** speech with “speech marks”
- **reported speech:** when speech is summarised by the narrator without speech marks; *eg he told me about his holiday*
- **pivotal moment:** the crucial turning point in the text
- **climax:** the point of highest tension in the text
- **chronology:** the order events happen—which might *not* be the order the writer chooses to tell you them
- **links:** patterns of connections between details and events in the text
- **juxtaposition:** putting two contrasting things together
- **cohesion:** the way a writer makes the ideas in the text glue together
- **exposition:** the part of the text which introduces the setting, characters and theme for what is to follow
- **anti-climax:** when there is a build up to an expected climax—which fails to happen
- **denouement:** when a complicated plot is finally resolved and concluded