 Year 12 English Standard

Understanding language forms and features when analysing a written text

NESA glossary

Language forms and features – The symbolic patterns, figurative language and conventions that shape meaning in texts. These vary according to the particular mode or media of production and can include written, spoken, non-verbal or visual communication of meaning (see textual form).

Language techniques

Task

When asked to explain the how (language techniques) in a spoken or written text, refer to the list below which must first be completed.

| Technique | Description |
| --- | --- |
|       | Repetition of vowels throughout a sentence or phrase. |
|       | When an object represents one or more (often complex) ideas. |
|       | Slang, colloquial, informal or formal. |
|       | Words that stir the readers’ emotions. |
|       | Repetition of consonants at the start of words or in a sentence or phrase. |
|       | Repetition of words or syntax (order of words) for emphasis or persuasion. |
|       | The way composer or character feels – conveyed by word choice. |
|       | A poetic technique, when a sentence or phrase runs over more than one line (or stanza). This assists the flow of a poem. |
|       | These devices have a powerful impact as they work on our senses to strengthen the subject matter of the text. |
|       | A word that echoes the sound it represents. Reader hears what is happening. |
|       | Vivid pictures created by words. Reader visualises character/setting clearly. |
|       | Human characteristics given to a non-human object. Inanimate objects take on a life. |
|       | Present, past, future (events are predicted). |
|       | A dramatic pause (…) creates tension or suggests words can’t be spoken. |
|       | Forceful use of the verb at the start of sentence or phrase. |
|       | Language that seeks to create a bond or connection with the audience; they are included with the composer’s cause. |
|       | A text makes a reference to other texts, may be explicit, implied or inferred. |
|       | Gap between what is said and what is meant. |
|       | Layering images/scenes to have a dramatic impact. |
|       | Comparison of two objects where one becomes another – adds further layers of meaning about object being compared. |
|       | Extreme exaggeration for effect. |
|       | The force the words are delivered at. High modality = must. Low modality = maybe. |
|       | First, second or third person. |
|       | Comparison of two objects using ‘like’ or ‘as’. |
|       | Recurring idea, message or idea of a story – makes us ponder bigger issues in life. |

Answers

| Technique | Description |
| --- | --- |
| Assonance | Repetition of vowels throughout a sentence or phrase. |
| Symbolism | When an object represents one or more (often complex) ideas. |
| Register | Slang, colloquial, informal or formal. |
| Emotive language | Words that stir the readers’ emotions. |
| Alliteration | Repetition of consonants at the start of words or in a sentence or phrase. |
| Repetition | Repetition of words or syntax (order of words) for emphasis or persuasion. |
| Tone | The way composer or character feels – conveyed by word choice. |
| Enjambment | A poetic technique, when a sentence or phrase runs over more than one line (or stanza). This assists the flow of a poem. |
| Sensory imagery | These devices have a powerful impact as they work on our senses to strengthen the subject matter of the text. |
| Onomatopoeia | A word that echoes the sound it represents. Reader hears what is happening. |
| Imagery | Vivid pictures created by words. Reader visualises character/setting clearly. |
| Personification | Human characteristics given to a non-human object. Inanimate objects take on a life. |
| Tense | Present, past, future (events are predicted). |
| Ellipsis | A dramatic pause (…) creates tension or suggests words can’t be spoken. |
| Imperative voice | Forceful use of the verb at the start of sentence or phrase. |
| Inclusive language | Language that seeks to create a bond or connection with the audience; they are included with the composer’s cause. |
| Intertextuality | A text makes a reference to other texts, may be explicit, implied or inferred. |
| Irony | Gap between what is said and what is meant. |
| Juxtaposition | Layering images/scenes to have a dramatic impact. |
| Metaphor | Comparison of two objects where one becomes another – adds further layers of meaning about object being compared. |
| Hyperbole | Extreme exaggeration for effect. |
| Modality | The force the words are delivered at. High modality = must. Low modality = maybe. |
| Person | First, second or third person. |
| Simile | Comparison of two objects using ‘like’ or ‘as’. |
| Theme | Recurring idea, message or idea of a story – makes us ponder bigger issues in life. |