**List of Literary terms**

**allegory** (AL-eh-GOR-ee) a narrative that serves as an extended metaphor. Allegories are written in the form of fables, parables, poems, stories and almost any other style or genre. The main purpose of an allegory is to tell a story that has characters, a setting, as well as other types of symbols that have both literal and figurative meanings. The difference between an allegory and a symbol is that an allegory is a complete narrative that conveys abstract ideas to get a point across, while a symbol is a representation of an idea or concept that can have a different meaning throughout a literary work.

**antagonist** (an-TAG-uh-nist)  a character in a story or poem who deceives, frustrates or works again the main character, or [protagonist](http://www.uncp.edu/home/canada/work/allam/general/glossary.htm#protagonist), in some way. The antagonist doesn’t necessarily have to be a person. It could be death, the devil, an illness or any challenge that prevents the main character from living “happily ever after”. In fact, the antagonist could be a character of virtue in a literary work where the protagonist represents evil. An antagonist in the story of Genesis is the serpent. He convinces Eve to disobey God, setting off a chain of events that leads to Adam and Eve being banished from paradise.

**apologue** a moral fable, usually featuring personified animals or inanimate objects which act like people to allow the author to comment on the human condition. Often, the apologue highlights the irrationality of mankind. The beast fable and the fables of Aesop are examples. Some critics have called Samuel Johnson’s *Rasselas* an apologue rather than a novel because it is more concerned with moral philosophy than with character or plot.

**burlesque**  a work designed to ridicule a style, literary form or subject matter, either by treating the exalted in a trivial way or by discussing the trivial in exalted terms (that is, with mock dignity). Burlesque concentrates on derisive imitation, usually in exaggerated terms. Literary genres (like the tragic drama) can be burlesqued, as can styles of sculpture, philosophical movements, schools of art and so forth.

**didactic** (di-DAK-tik) refers to literature or other types of art that are instructional or informative. In this sense *The Bible* is didactic because it offers guidance in moral, religious and ethical matters. It tells stories of the lives of people that followed Christian teachings, and stories of people that decided to go against God and the consequences that they faced. The term “didactic” also refers to texts that are overburdened with instructive and factual information, sometimes to the detriment of a reader’s enjoyment.

**euphemism**  the substitution of a mild or less negative word or phrase for a harsh or blunt one, as in the use of “pass away” instead of “die”. The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive (or at least neutral light). Thus, many terms referring to death, sex, crime and excremental functions are euphemisms. Since the euphemism is often chosen to disguise something horrifying, it can be exploited by the satirist through the use of irony and exaggeration.

**hyperbole** (hi-per-bo-lee) an extravagant exaggeration. From the Greek for “overcasting”, hyperbole is a figure of speech that is a grossly exaggerated description or statement. In literature, such exaggeration is used for emphasis or vivid descriptions. In drama, hyperbole is quite common, especially in heroic drama.

**irony** (i-RAH-nee)  a literary term referring to how a person, situation, statement or circumstance is not as it would actually seem. Many times it is the exact opposite of what it appears to be.

**MEDICAL VOCABULARY**

**Antiemetic**—medication to control vomiting.

**Febrile**—denoting or relating to fever.

**Palliative**—relieving the symptoms or pain of a disease or disorder without effecting a cure.

**Subcutaneous**—under the skin.

**Benign**—a term to describe a tumour that is not cancerous.

**Prophylaxis—**prevention.

**AMA**—against medical advice.

**ENT**—ear, nose and throat.

**HUMAN BIOLOGY**

|  |  |
| --- | --- |
| skull | cranium |
| jawbone | mandible |
| collarbone | clavicle |
| shoulder blade | scapula |
| breast bone | sternum |
| funny bone | humerus |
| spine | vertebrae |
| hips | pelvis |

**TEFL VOCABULARY:**

 **cloze exercise**  
A type of gap-fill exercise where every 5th (or 10th, or 12th, etc.) word is deleted for students to fill in.

 contractions

* When the subject and auxiliary verb are ‘joined’, e.g. She’s
* (She is).

 drilling

* This is when students repeat a piece of language with the aim of pronouncing it correctly and naturally. They do this having first heard a model to copy.
* Choral drilling is when they all say it together (confidence building), and individual drilling is when they say it themselves.
* There are different types of drill, but the basic repetition drill is probably the most common type used by teachers. (See also front chaining.)

 eliciting

* Try to get the students to tell you as much as possible, rather than you telling them everything.
* Ask them questions, find out what they already know, involve them. It relates to keeping the students actively involved in the lesson and participating fully.

 information gap  
An activity in which students use language to give and get information to/from each other. Depending on how they are set up and prompted, Info Gaps can be CP, or Freer Practice, or Fluency Practice. In all cases, they are communicative.

L1  
The student’s first language or ‘mother tongue’.

 lexis  
Another word for vocabulary.

monitoring  
When students are working together, the teacher should go round as best s/he can and observe their work and provide help and support. Monitoring also involves ‘keeping an eye’ on the class, looking to see if someone has finished a task, for example. Even when the class and teacher are working together, the teacher should maintain eye contact with the students and observe reactions and problems. Watching and reacting is a key teaching skill.

**LINGUISTIC TERMS**

**diphthong**  If the tongue moves significantly during the production of a [vowel](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#vowel) [phone](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phone), the result is a diphthong. A diphthong sounds like a rapid, blended sequence of two separate vowels. An example in English is the vowel sound in the word *kite,* which is like a rapid combination of a kind of ‘a sound’ and a kind of ‘i sound’. In the [IPA](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#IPA) a diphthong is represented by two vowel symbols. It is important to note that the two symbols represent a SINGLE phone.

**bilabial**  A [phone](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phone) produced by the closure or partial closure of both lips. See [the diagram of a head](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlphead.gif). The English sounds represented by the letters *p* in *pit* and *b* in *bad* are bilabial [stops,](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#stop) produced by stopping and then releasing the air flow out of the mouth by closing the lips. Bilabial and [labiodental](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#labiodental) phones are together classed as **labial**.

**intonation**  Intonation refers to changes in the tone or frequency of sounds during speech. For example, in English the tone usually falls at the end of a statement and rises at the end of a question, so that *You want some coffee.* and *You want some coffee?* can be distinguished by tone alone. In some languages (e.g. Chinese, Thai), sequences containing the same phones but with different intonation patterns correspond to different words.

**IPA**  The International Phonetic Alphabet or IPA is a set of symbols which can be used to represent the [phones](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phone) and [phonemes](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phoneme) of natural languages. A subset which can be used to represent ‘Standard English English’ (roughly the dialect of middle-class people from the south east of England) is given in a separate [table](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpipa.html).

**phonetics**  Phonetics is the study of the sounds of speech (i.e. the study of [phones](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phone)). It can be distinguished from **phonology** which is more concerned with the underlying theory (i.e. the [phonemes](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#phoneme) which underlie phones and the rules which govern the conversion of phonemes to phones and vice versa).

**stress**  Words can be divided into syllables, usually centred around a [vowel](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#vowel). In many languages, including English, the duration and relative loudness of a syllable – its stress – are important. Thus, only stress distinguishes the [noun](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#noun) *PROcess* (as in the sentence *This process is called assimilation*) from the much less common [verb](http://www.cs.bham.ac.uk/%7Epxc/nlp/nlpgloss.html#verb) *proCESS* (as in the sentence *I usually process at the degree ceremony*). The noun is stressed on the first syllable, the verb on the second.

**false friends**  
Words that look similar to words in another language, but have a different meaning in each language, e.g. “embarazada” in Spanish looks like the English word embarrassed, but it actually means “pregnant”!

**glottal stop**  
A speech sound made by momentarily closing the back of the throat (glottis) and then releasing the air  
e.g. “Uh-oh”, or an East Londoner saying “butter” without pronouncing the “tt”, “buh – er”.