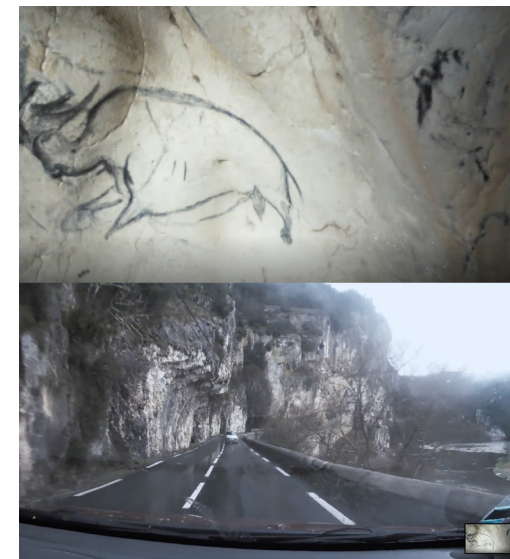
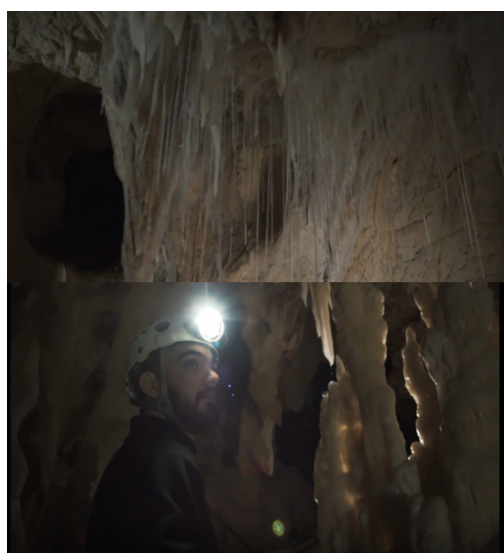
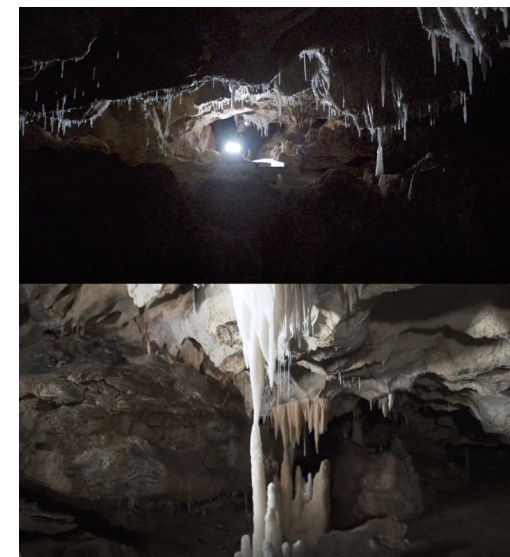
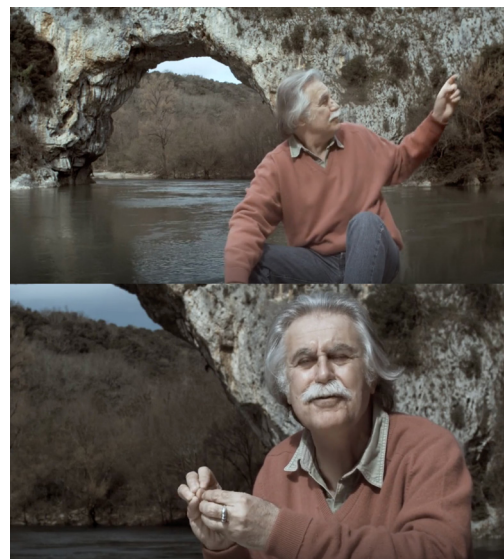
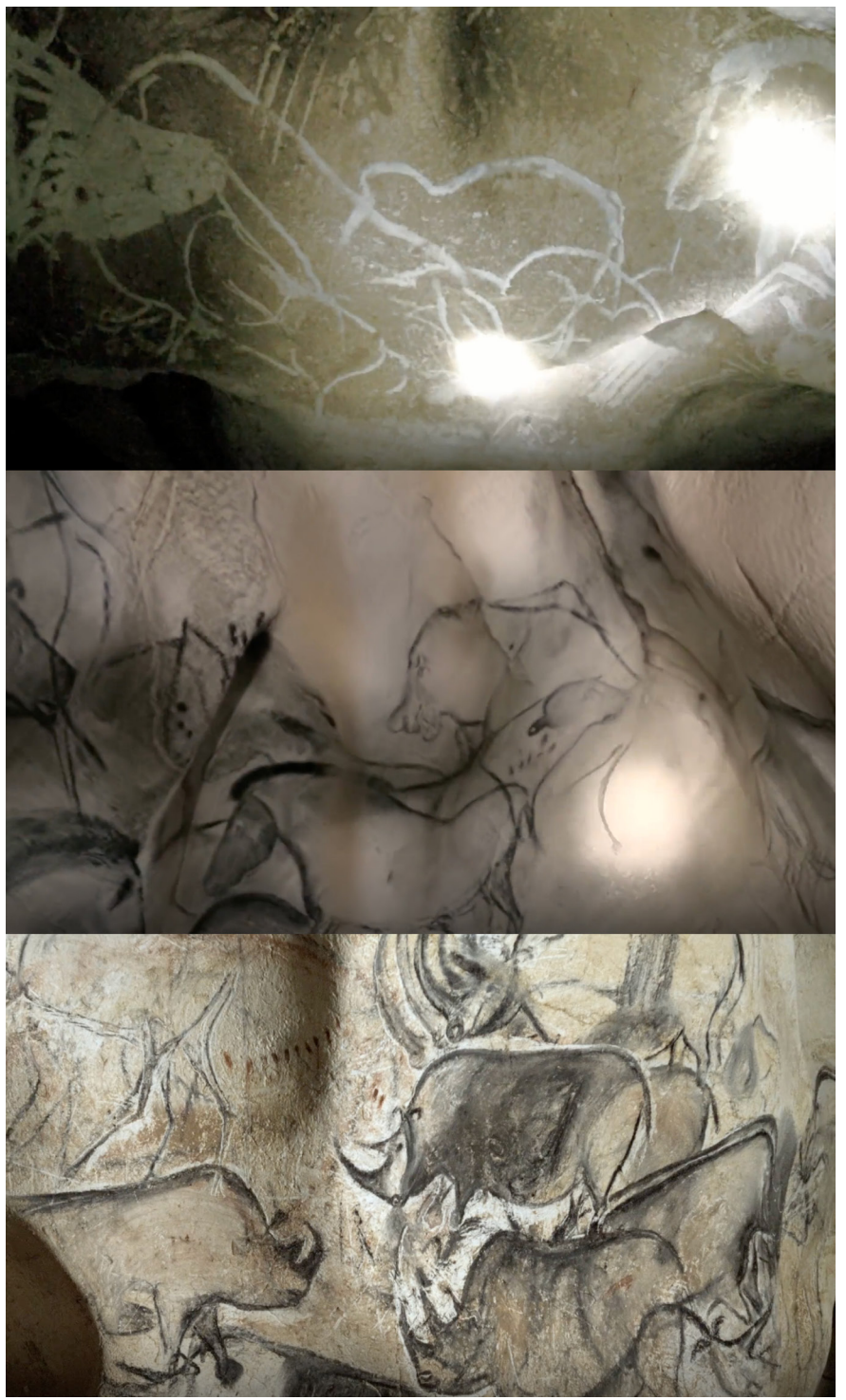
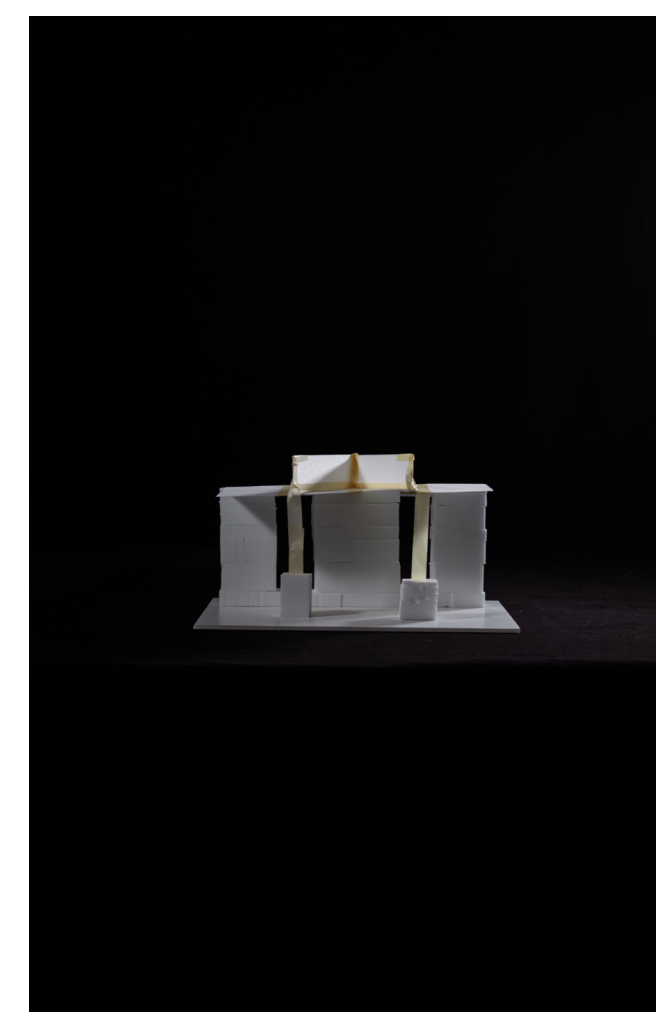
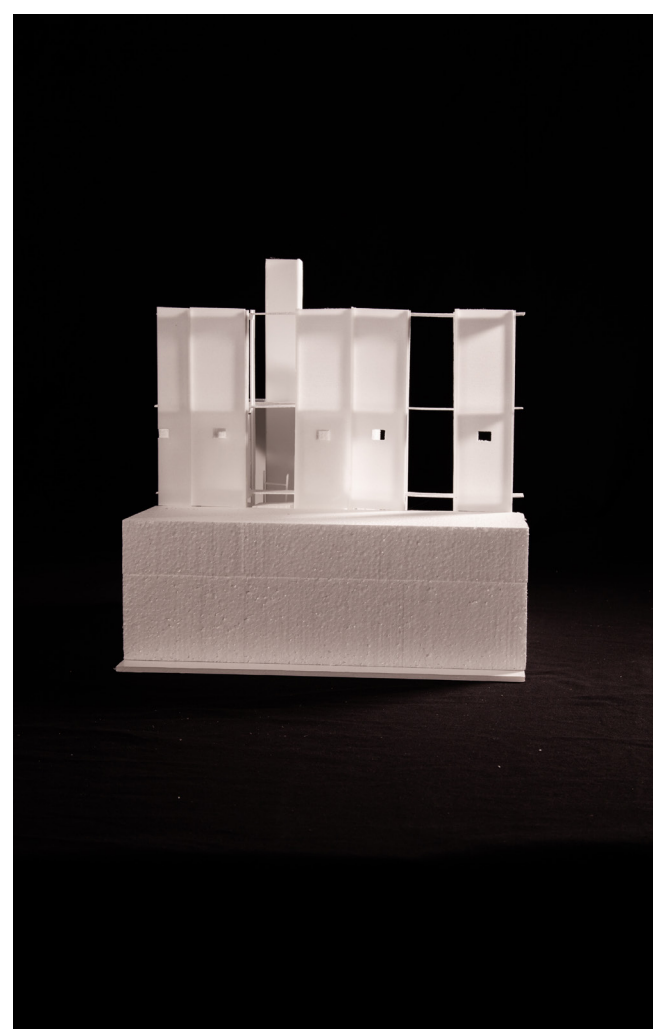
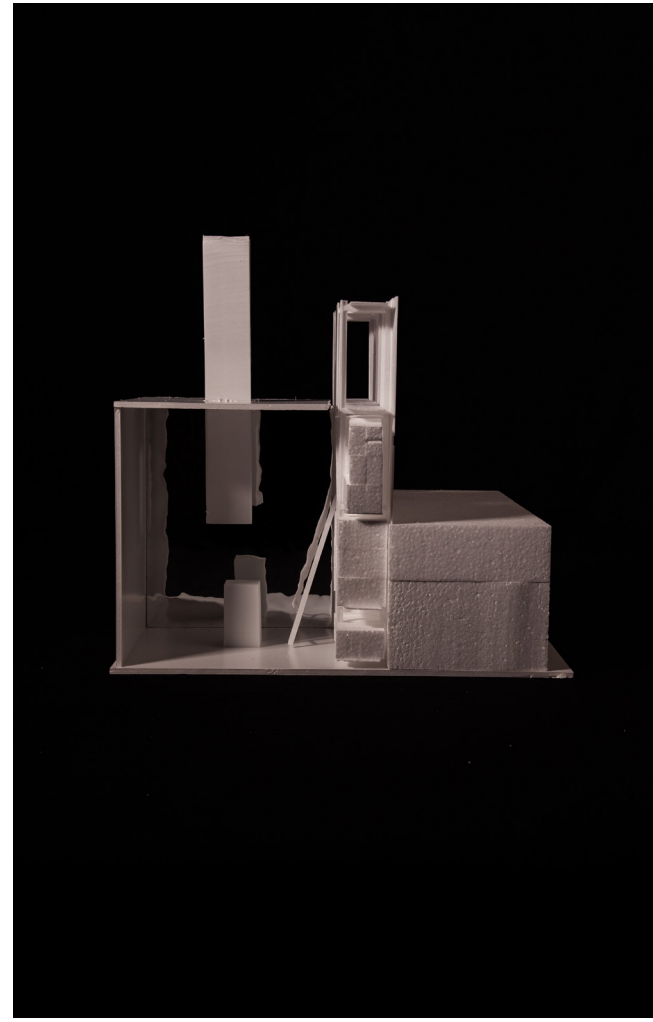
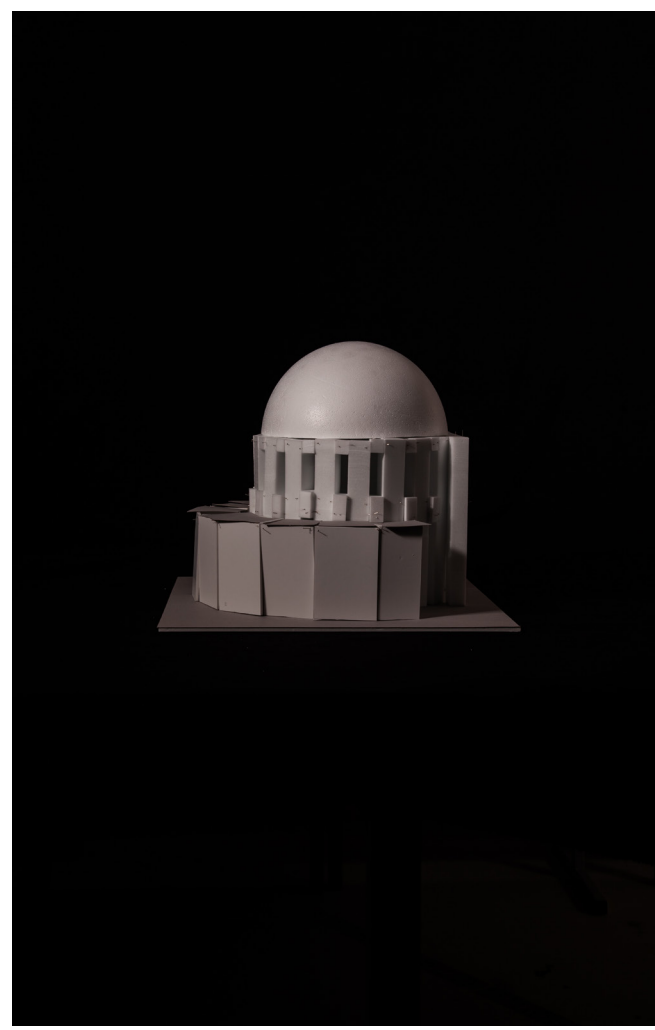
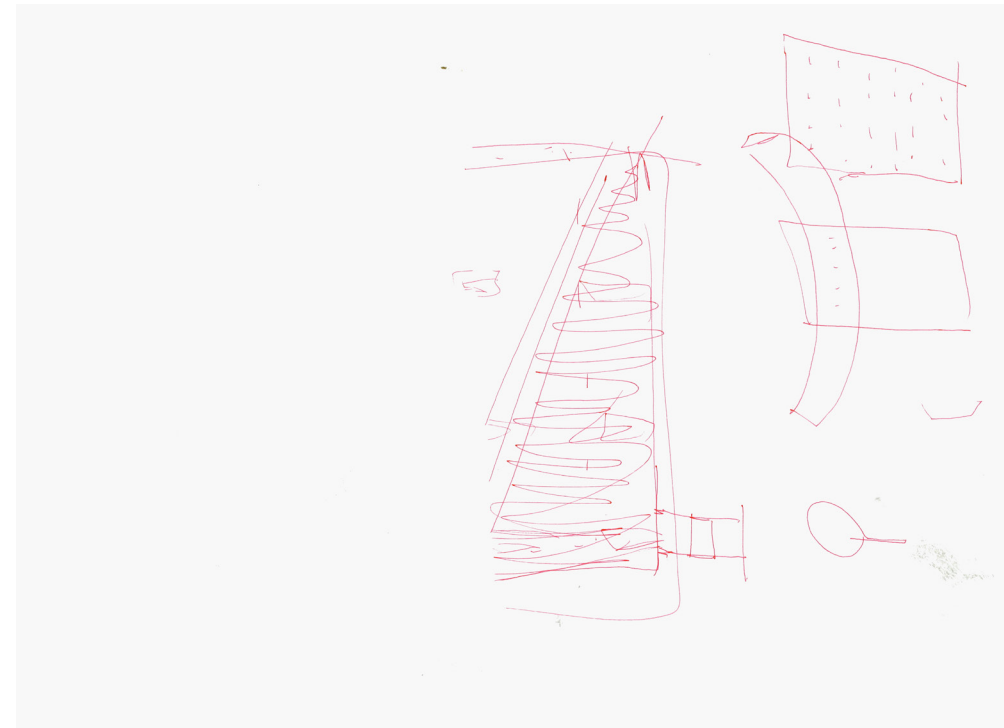
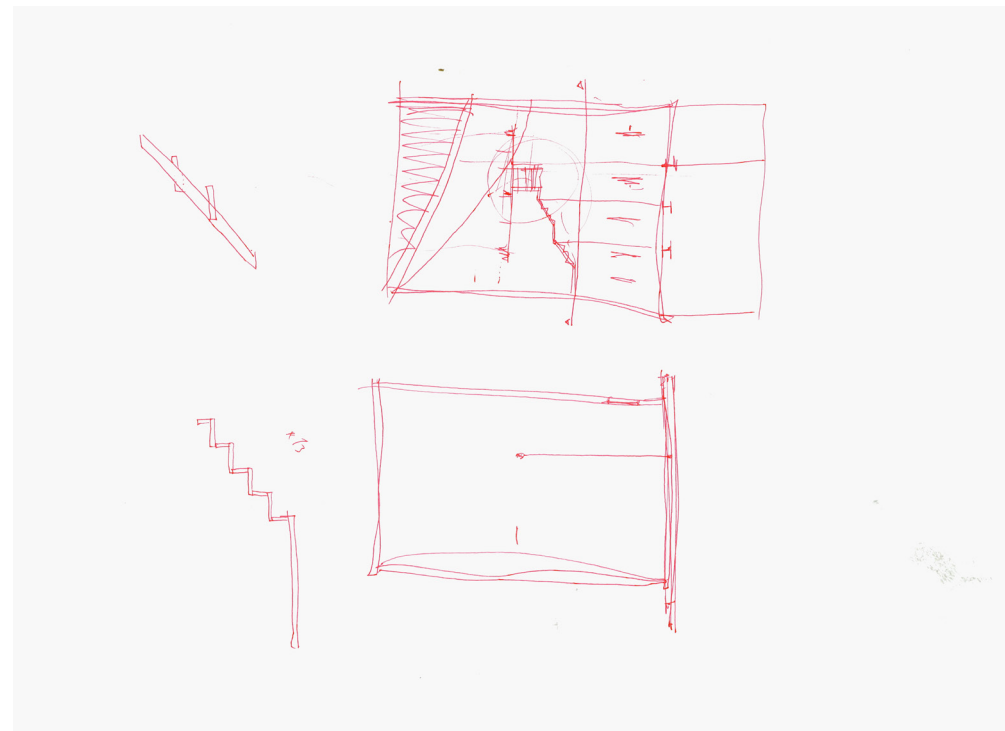
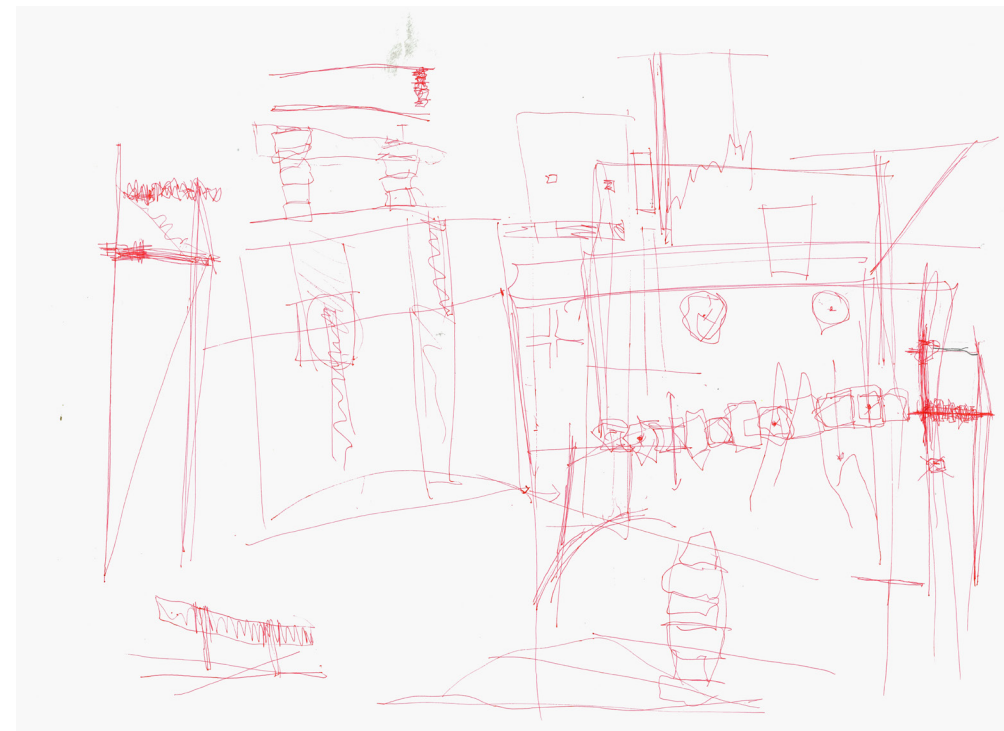
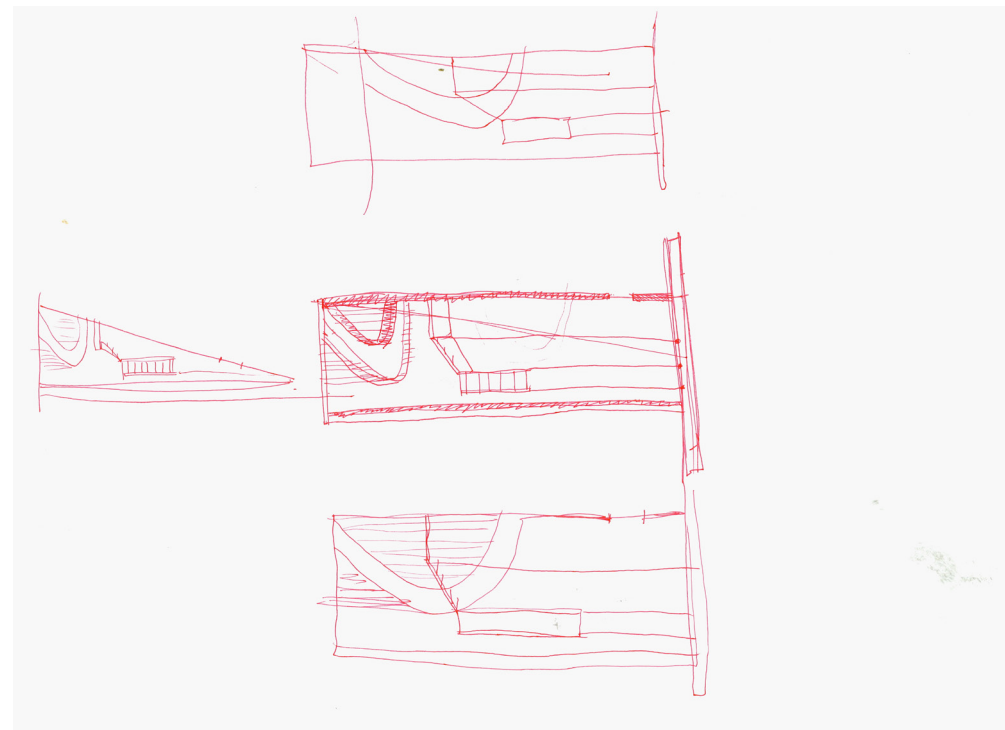
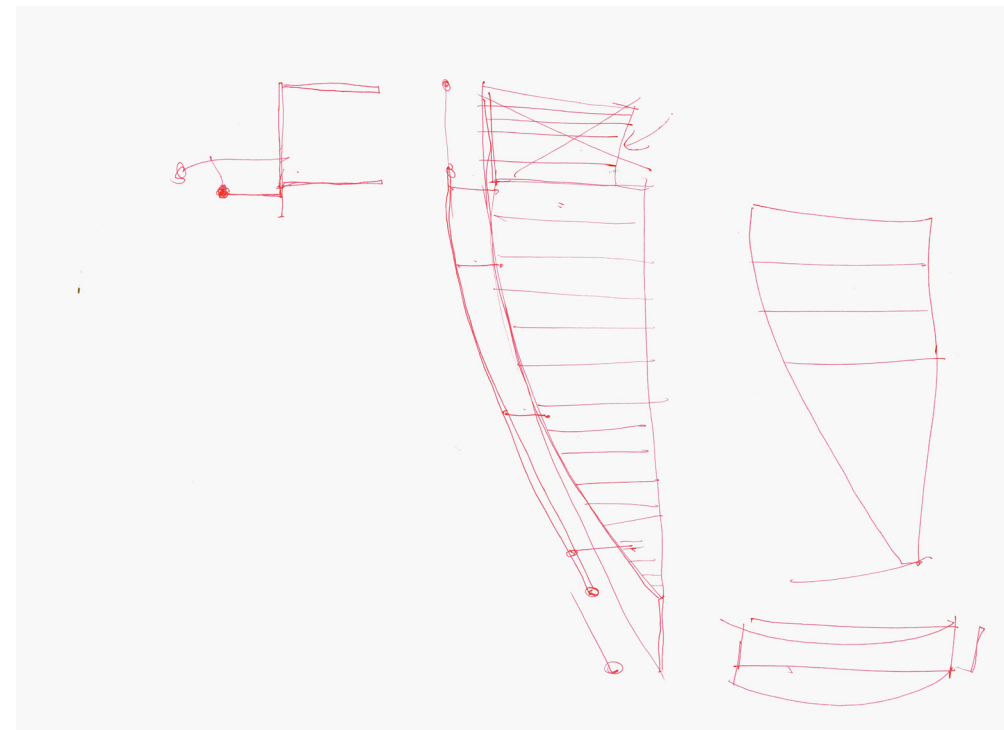
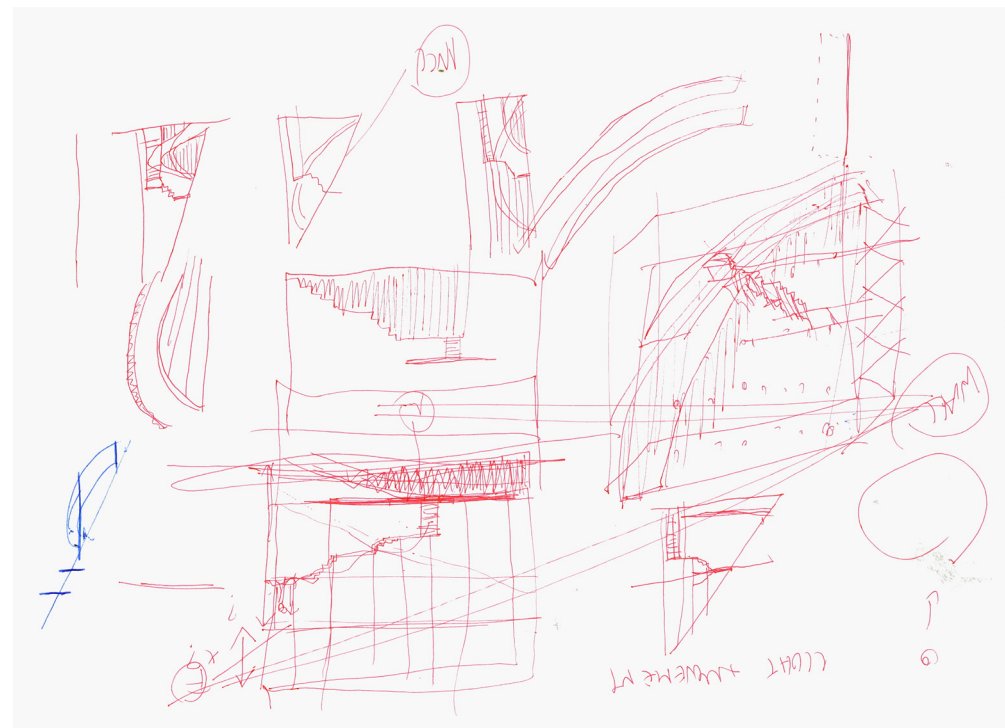
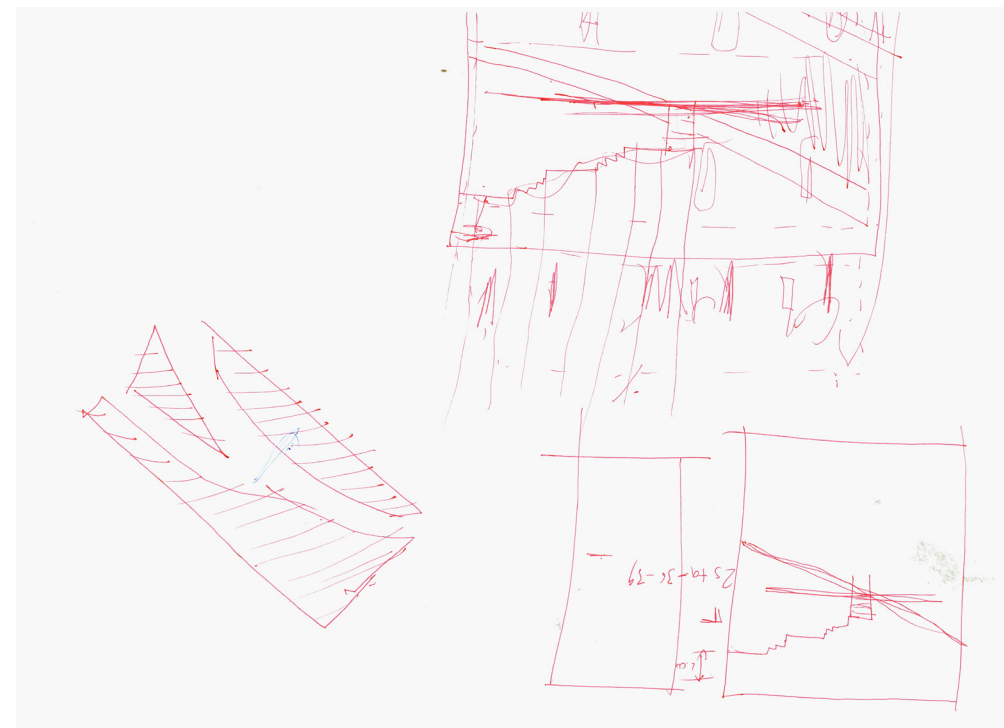
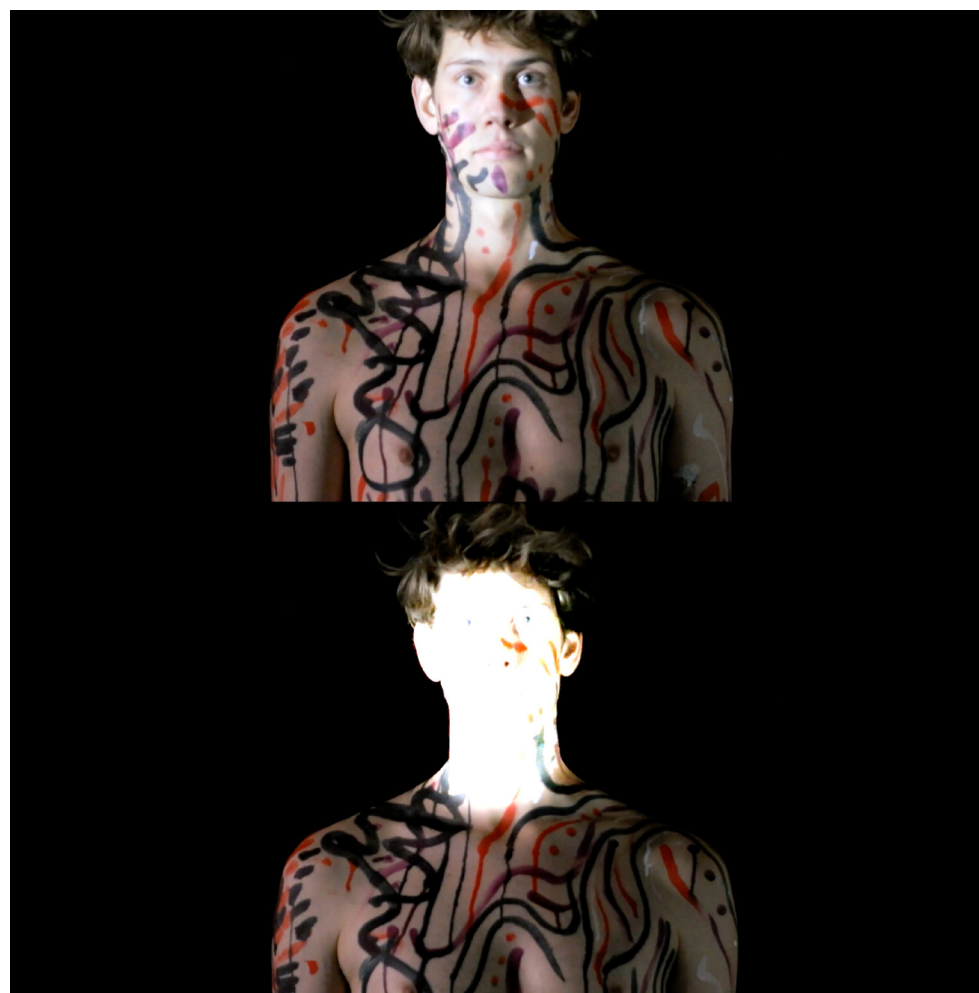
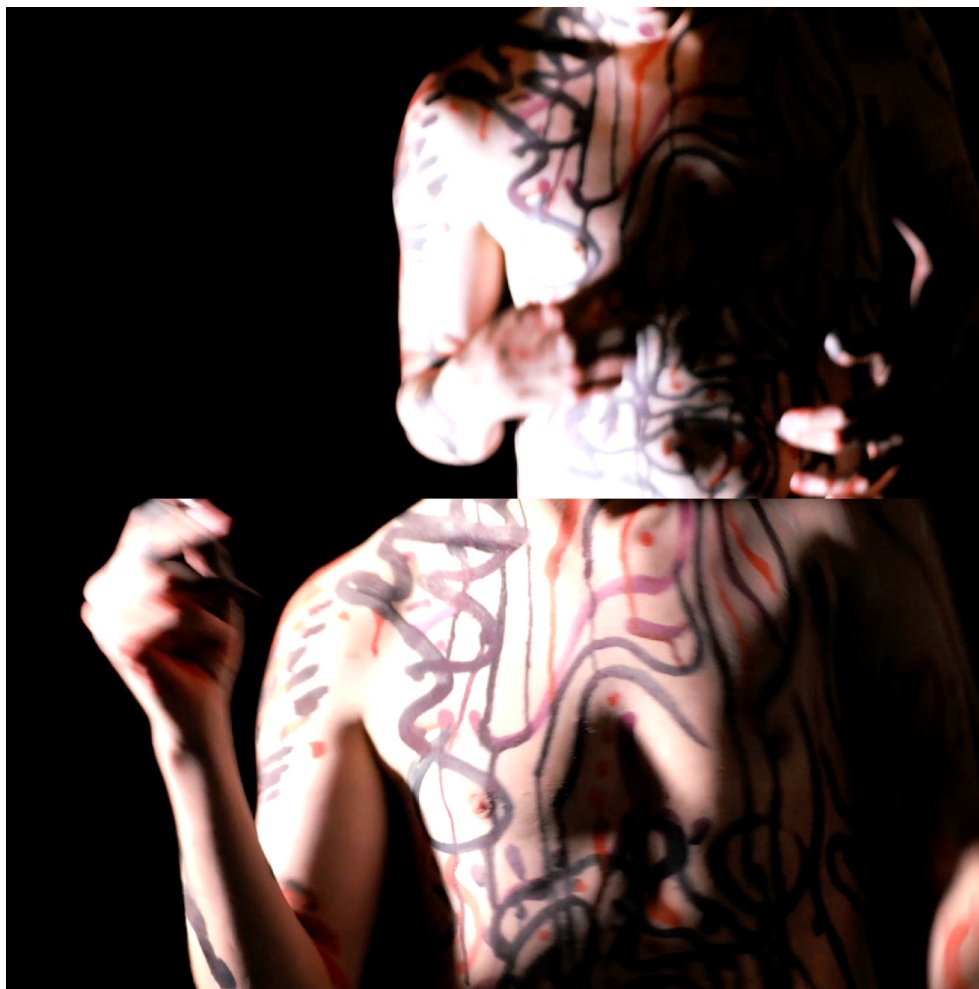


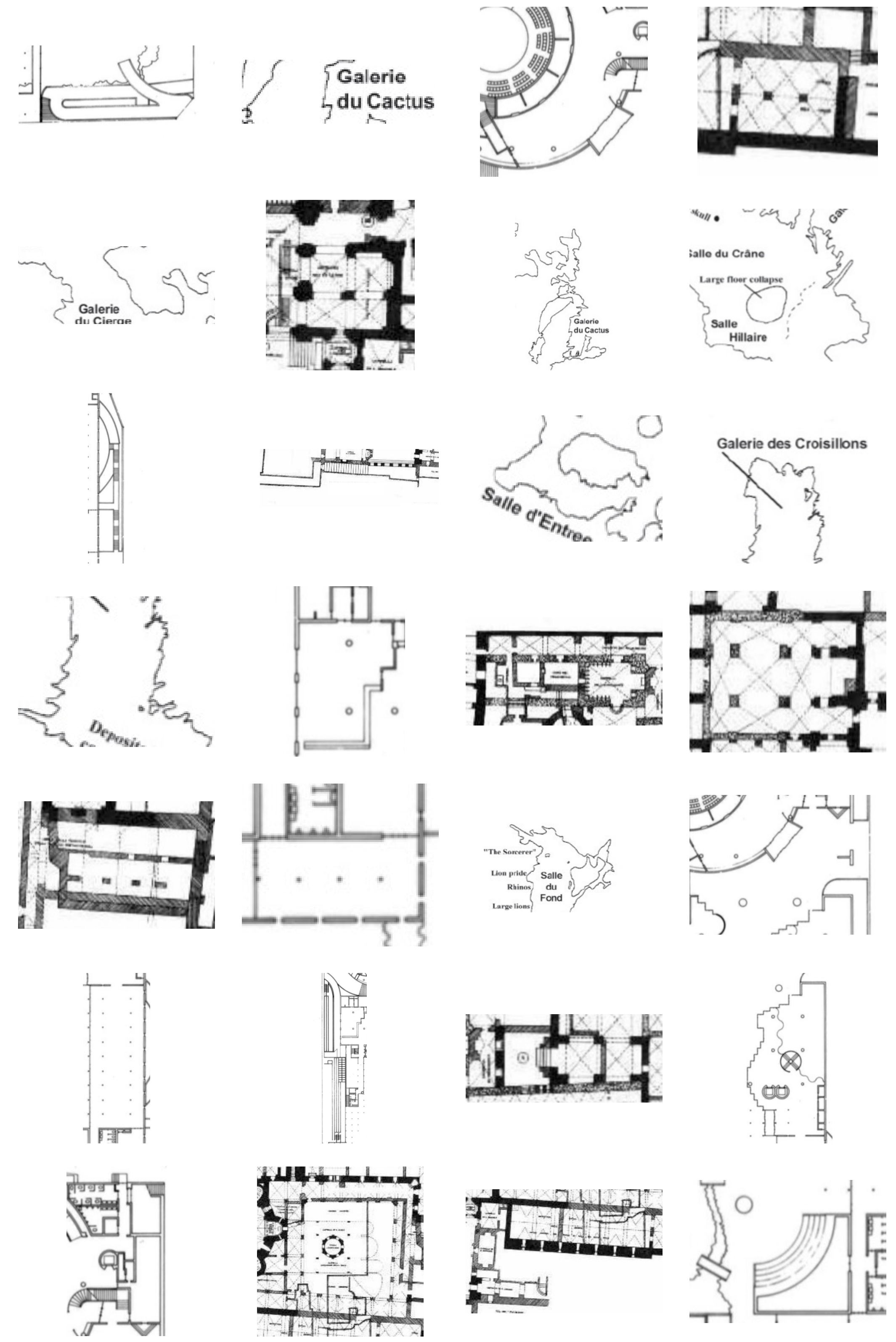
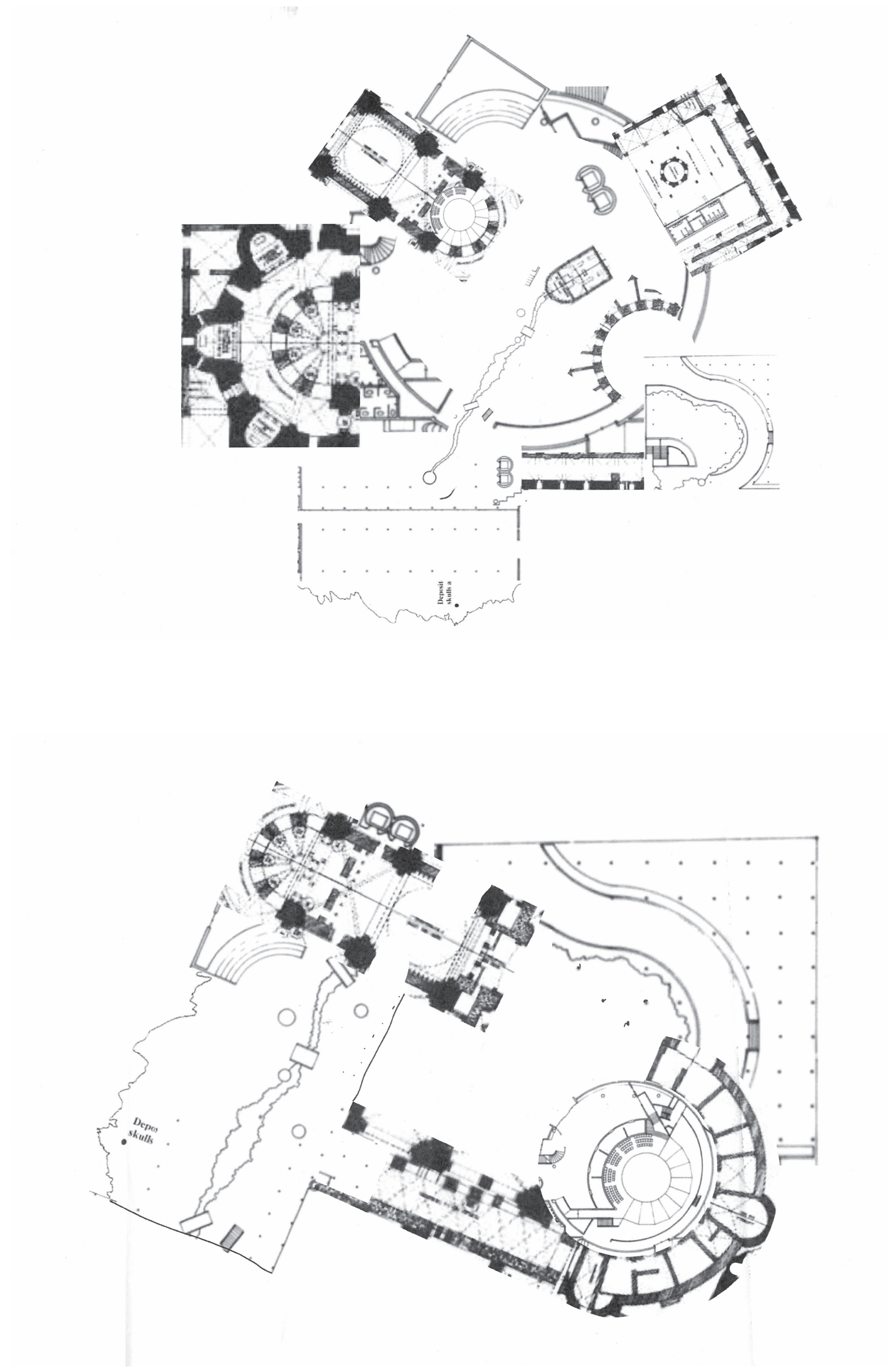


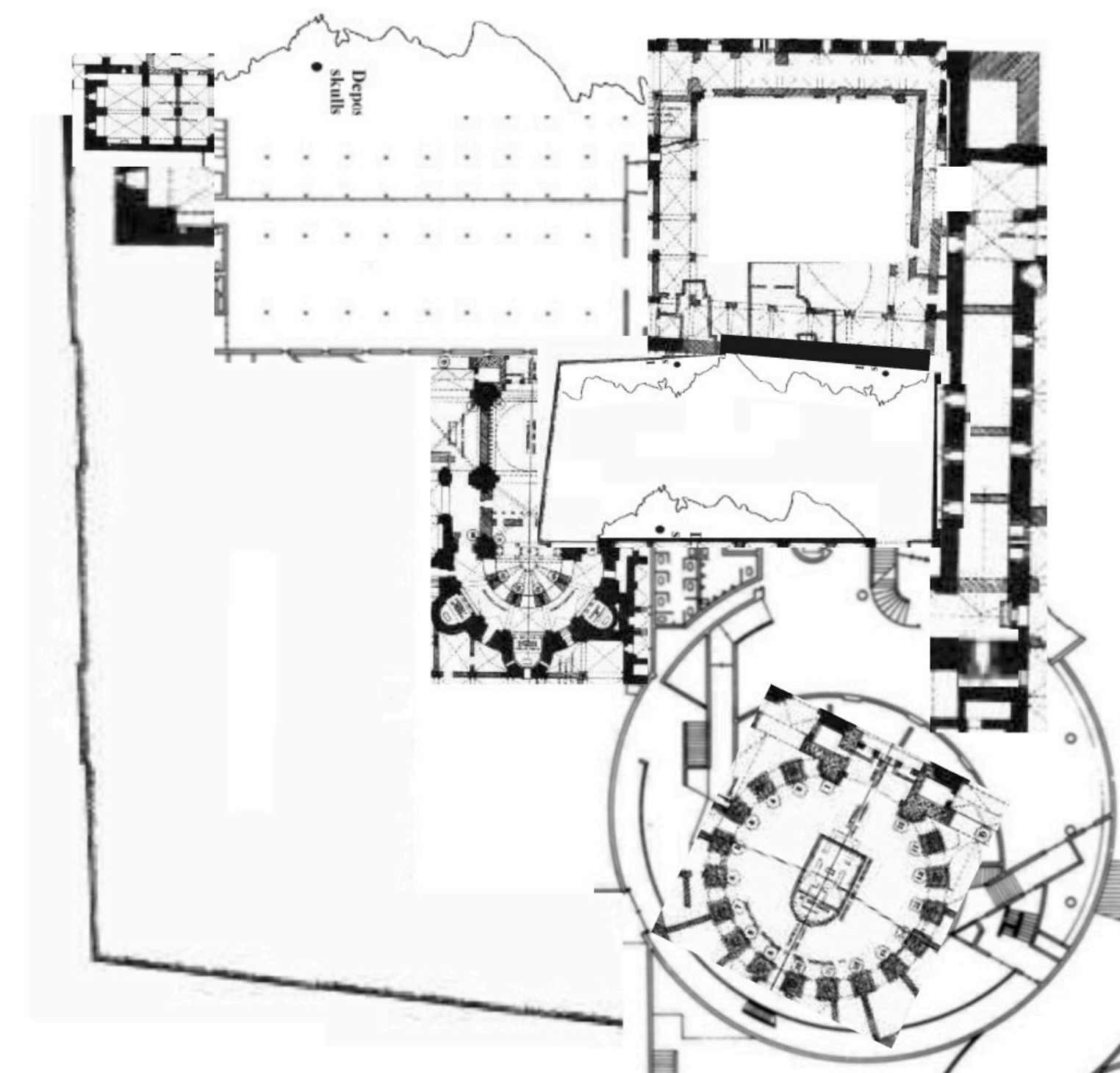
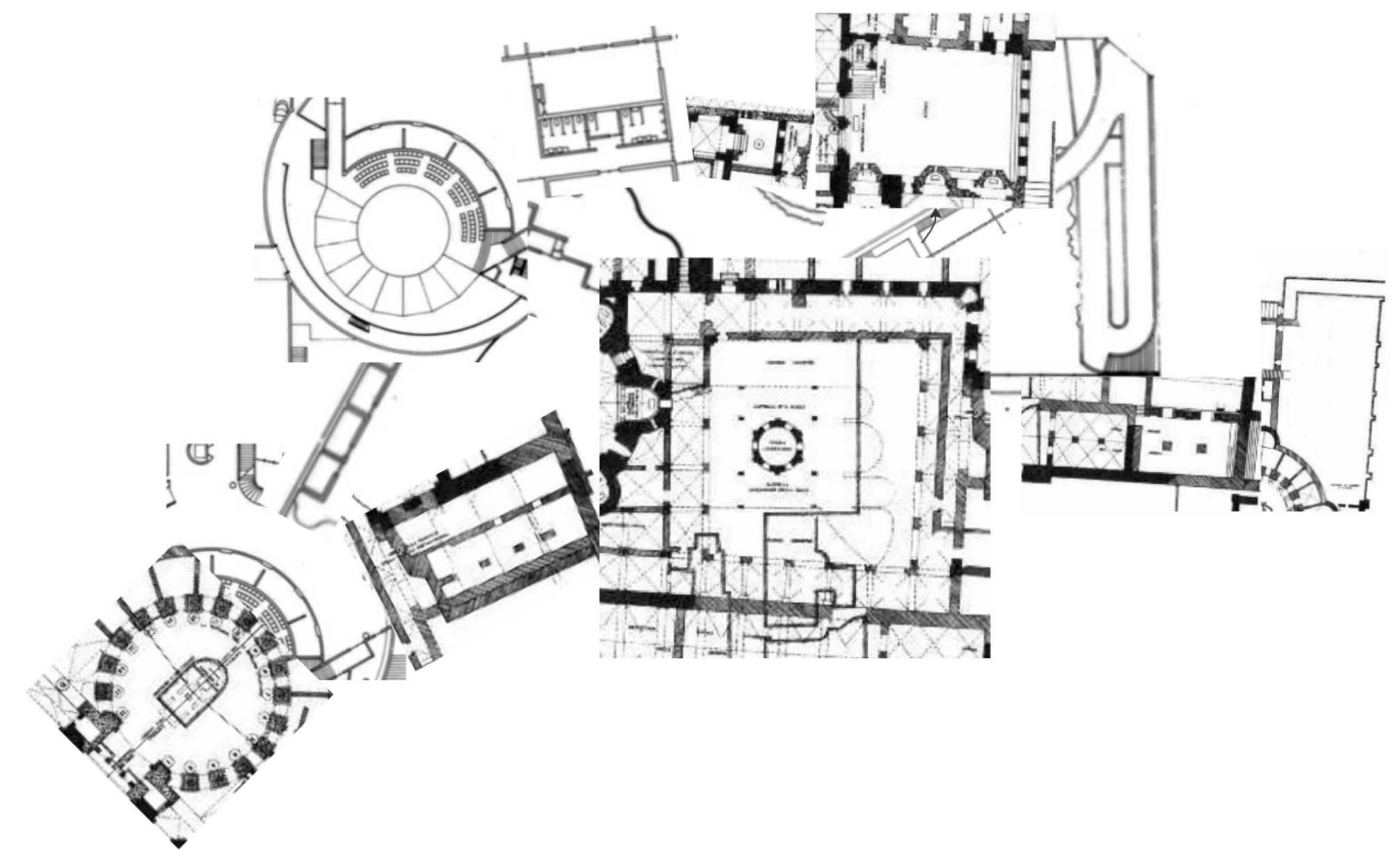
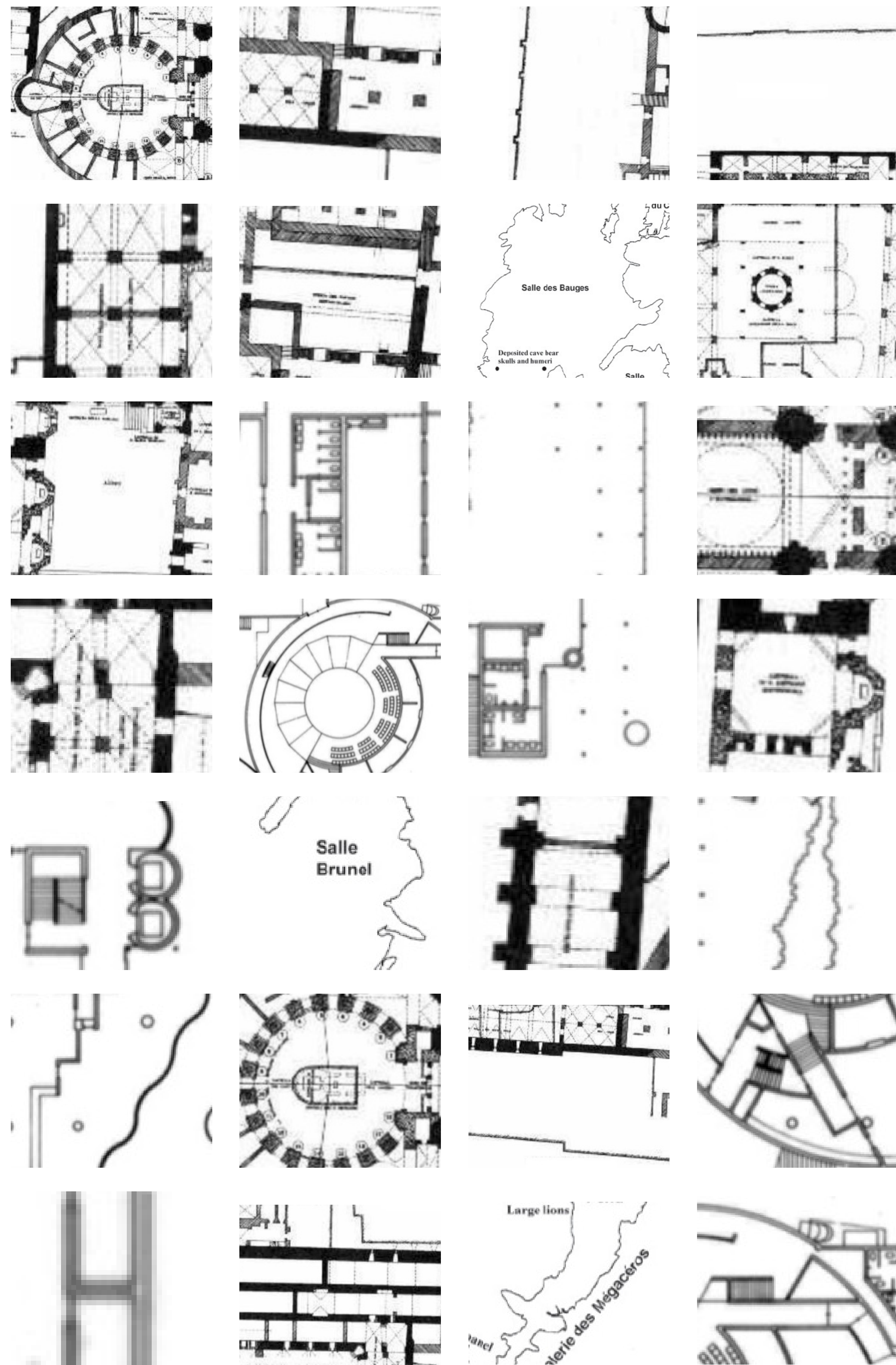












Glossary of literary terms

This **glossary of literary terms** is a list of definitions of terms and concepts used in the discussion, classification, analysis, and criticism of all types of literature, such as poetry, novels, and picture books, as well as of grammar, syntax, and language techniques. For a more complete glossary of terms relating to poetry in particular, see Glossary of poetry terms.

A

abecedarius

A special type of *acrostic* in which the first letter of every word, strophe or verse follows the order of the alphabet.^[1]

acatalexis

An *acatalectic* line of verse is one having the *metrically* complete number of syllables in the final foot.^[2]

accent

Any noun used to describe the stress put on a certain syllable while speaking a word. For example, there has been disagreement over the pronunciation of "Aborn" in line 41 of "Kubla Khan" by Samuel Taylor Coleridge. According to Herbert Tucker of the website "For Better For Verser", the accent is on the first and last syllable of the word, making its pronunciation: Abo**A**.^{[3][4]}

accentual verse

Accentual verse is common in children's poetry. Nursery rhymes and the less well-known skipping-rope rhymes are the most common form of accentual verse in the English language.^[5]

acrostic

A poem or other form of writing in which the first letter, syllable, or word of each line, paragraph, or other recurring feature in the text spells out a word or a message. Example: *An Acrostic* (1829) by Edgar Allan Poe.^[6]

act

An act is a major division of a theatre work, including a play, film, opera, or musical theatre, consisting of one or more scenes.^{[7][8]}

adage

An adage expresses a well-known and simple truth in a few words.^[9] (Similar to aphorism and proverb.)

adjective

Any word or phrase which modifies a noun or pronoun, grammatically added to describe, identify, or quantify the related noun or pronoun.^{[10][11]}

adverb

https://en.wikipedia.org/wiki/Glossary_of_literary_terms

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It's mostly deployed to convince us that while the system we live under might be unjust, the most we can realistically aim for is a bit of modest tinkering. The term 'inequality' is itself very telling in this regard.

Since the financial crash of 2008, and the upheavals that followed, the question of inequality -- and with it, the long-term history of inequality -- have become major topics for debate. Something of a consensus has emerged among intellectuals and even, to some degree, the political classes that levels of social inequality have got out of hand, and that most of the world's problems result, in one way or another, from an ever-widening gulf between the haves and the have-nots. Pointing this out is in itself a challenge to global power structures; at the same time, though, it frames the issue in a way that people who benefit from those structures can still find ultimately reassuring, since it implies no meaningful solution to the problem would ever be possible.

After all, imagine we framed the problem differently, the way it might have been fifty or 100 years ago: as the concentration of capital, or oligopoly, or class power. Compared to any of these, a word like 'inequality' sounds like it's practically designed to encourage half-measures and compromise. It's possible to imagine overthrowing capitalism or breaking the power of the state, but it's not clear what eliminating inequality would even mean. (Which kind of inequality? Wealth? Opportunity? Exactly how equal would people have to be in order for us to be able to say we've 'eliminated inequality'?) The term 'inequality' is a way of framing social problems appropriate to an age of technocratic reformers, who assume from the outset that no real vision of social transformation is even on the table.

Debating inequality allows one to tinker with the numbers, argue about Gini coefficients and thresholds of dysfunction, readjust tax regimes or social welfare mechanisms, even shock the public with figures showing just how bad things have become ("Can you imagine? The richest 1 per cent of the world's population own 44 per cent of the world's wealth!") -- but it also allows one to do all this without addressing any of the factors that people actually object to about such 'unequal' social arrangements: for instance, that some manage to turn their wealth into power over others; or that other people end up being told their needs are not important, and their lives have no intrinsic worth. The last, we are supposed to believe, is just the inevitable effect of inequality; and inequality, the inevitable result of living

Glossary of motion picture terms

This **glossary of motion picture terms** is a list of definitions of terms and concepts related to motion pictures, filmmaking, cinematography, and the film industry in general.

0–9

180-degree rule

A basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. By keeping the camera on one side of an imaginary axis between two characters, the first character is always frame right of the second character. Moving the camera over the axis is called *jumping the line* or *crossing the line*; breaking the 180-degree rule by shooting on all sides is known as *shooting in the round*.^[1]

30-degree rule

A basic film editing guideline that states the camera should move at least 30 degrees relative to the subject between successive shots of the same subject. If the camera moves less than 30 degrees, the transition between shots may look like a jump cut, which could jar the audience and take them out of the story by causing them to focus on the film technique rather than the narrative itself.^[2]

3D film

A type of motion picture that utilizes special filming techniques to create the illusion of depth perception, hence adding a third dimension.^[3]

A

A roll

Abby

"The Abby" is the second-to-last shot. Named after assistant director, Abner E "Abby" Singer, who called out the shot to give the crew extra time to prepare for a company move or wrap.^[4]

above-the-line

The list of individuals who guide and influence the creative direction, process, and voice of a given narrative in a film and related expenditures. These roles include but are not limited to the screenwriter, producer, director, and actors. Contrast *below-the-line*.^[5]

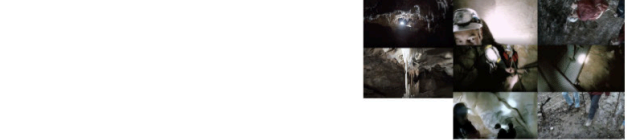
accelerated montage

accent light

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Dutch angle



Forced perspective



reverse angle shot



match cut



Creative geography

