

## **Paper One: OVERVIEW**

Paper 1 Section I is the reading component of the English Advanced/Standard examination. All candidates undertaking English Advanced/Standard complete this paper.

The format of the paper is **not** predictable. Since 2008, lines for writing have been provided in an examination booklet. These lines have provided an indication of how much you are expected to write.

Paper 1 Section I does not require you to refer to any texts beyond what is presented in this section. Including a reference to prescribed or related texts beyond those provided in the paper will not enhance responses or results. However, in the last question of Paper 1 Section 1, you may be asked to refer to your own ideas and experiences.

The **known** fact is that Paper 1 Section I will contain several texts where belonging is represented.

The **unknown** fact is the types of texts that will be presented and **how** belonging or not belonging is represented in those texts. This is a paper where the best responses will clearly identify and discuss language forms, features and techniques as the means for representing belonging or not belonging. A response, which rewrites the question or just paraphrases the text, does not reflect any knowledge of **how** meaning is created and represented.

*Respond do **not** simply retell!* **Paper 1 does not require you to retell or recount the included texts.**

It requires you to basically do two things, **identify aspects of belonging or not belonging** and consider **how** the composer has presented/represented belonging or not belonging through the language forms and features of the text/s.

## **AOS: Area Of Study**

The Area of Study must be considered in the context of the Area of Study description in the syllabus, course objectives, content and outcomes.

## **Introduction to the Area of Study**

In the Area of Study, students explore and examine relationships between language and text, and interrelationships among texts. They examine closely the individual qualities of texts while considering the texts' relationships to the wider context of the Area of Study. They synthesise ideas to clarify meaning and develop new meanings. They take into account whether aspects such as context, purpose and register, text structures, stylistic features, grammatical features and vocabulary are appropriate to the particular text.

## **Area of Study: Belonging**

This Area of Study requires students to explore the ways in which the concept of belonging is represented in and through texts. Perceptions and ideas of belonging, or of not belonging,

vary. These perceptions are shaped within personal, cultural, historical and social contexts. A sense of belonging can emerge from the connections made with people, places, groups, communities and the larger world. Within this Area of Study, students may consider aspects of belonging in terms of experiences and notions of identity, relationships, acceptance and understanding.

Texts explore many aspects of belonging, including the potential of the individual to enrich or challenge a community or group. They may reflect the way attitudes to belonging are modified over time. Texts may also represent choices not to belong, or barriers, which prevent belonging.

Perceptions and ideas of belonging in texts can be constructed through a variety of language modes, forms, features and structures. In engaging with the text, a responder may experience and understand the possibilities presented by a sense of belonging to, or exclusion from the text and the world it represents. This engagement may be influenced by the different ways perspectives are given voice in or are absent from a text.

In their responses and compositions students examine, question, and reflect and speculate on:

- how the concept of belonging is conveyed through the representations of people, relationships, ideas, places, events, and societies that they encounter in the prescribed text and texts of their own choosing related to the Area of Study
- assumptions underlying various representations of the concept of belonging
- how the composer's choice of language modes, forms, features and structures shapes and is shaped by a sense of belonging
- their own experiences of belonging, in a variety of contexts
- the ways in which they perceive the world through texts
- the ways in which exploring the concept and significance of belonging may broaden and deepen their understanding of themselves and their world

Please read the following about the Area of Study before continuing with this information about Paper 1: Reading task

## **Rubric**

All HSC examination papers are printed and formatted in the same manner. At the beginning of any question is the rubric, which defines the guidelines or criteria your response will be judged against in determining the mark for particular questions. It is essential that for every HSC question, in any subject, these guidelines are read and considered before composing a response to any question.

### **Connections to people create a sense of belonging**

- Relationships create belonging – family, friends, partners, work colleagues, religion, and cultural groups. Relationships can often create a strong personal connection of belonging.
- Challenges to belonging – conflicting perspective or view can occur, creating a feeling of rejection or alienation.

### **Connections to a place can create a sense of belonging**

- e.g. family home, holiday destination or the site of a significant life event
- Indigenous attitudes towards belonging to place – humans and the land are considered as one, inextricably linked. Often links are based on spiritual beliefs, ritual places or a reverence to the land.
- Migrant experience and belonging to place – our contemporary world is a transitory place and people are impermanent. Often migrants can experience a conflicting sense

of belonging. Migrants may still feel they belong to their home country, but are faced with the impossibility of returning. Migrants face obstacles like language, culture, attire, food and other customs.

- Search for a belonging to place
- Belonging to different places

### **Sense of belonging comes through connection to groups and communities**

- Belonging for survival – it is human nature to seek the protection and company of others, from prehistoric roots, we have sought strength in numbers.
- Surviving today – belonging to a group or community is still necessary for survival in general terms. In most countries, individuals will perform a job, pay taxes, and follow the laws of the nation in order to successfully belong to the community.
- Belonging to groups today – belonging today goes beyond survival, humanity has established connections to groups and communities that extend far beyond this. Identification with particular groups and our community has become central to our modern lives.
- Examples of groups and communities – religion, race, culture, politics, family, age, class, education, common interests, subcultures ('emo', gothic, punk)
- Motivations for belonging
- Choice to belong – e.g. we can choose to accept or reject family values. We can't choose our race, gender, or age, but we can choose whether our sense of self is based on our race, age or gender, and hence make a choice about the groups and communities we identify with and belong to.
- Conflicting sense of belonging – difficulties faced in changing from one culture to a new one

### **A connection to the larger world is important to a sense of belonging**

- Belonging in the wider world – the individual finding of a sense of place in the larger world, especially considering the theme of globalisation, it seems to be ever-shrinking the global concept.
- Belonging to the world through adventure – ease of travel and access to other countries and culture, being able to find a geographical, philosophical, emotional or ideological sense of belonging are finite.
- Migrant sense of belonging

### **Belonging can enrich our identity and relationships, and can lead to acceptance and understanding**

- Enrichment through belonging – may be spiritual, emotional, intellectual, psychological and physical enrichment
- Personal benefits of belonging – exposure to new ideas and knowledge, different perspectives, acknowledgement and approval of others, confidence and self-esteem, shelter, protection, emotional well-being, tolerance

### **An individual can challenge or enrich a community or group**

- Benefits to the group or community
- Individual impact on the group – individuals will bring a perspective to the group

### **Attitudes towards the idea of belonging can change over time**

- Context and belonging – historical, political and social contexts can impact on a sense of belonging, and affinity to particular things.
- Changing attitudes towards belonging – at different times throughout history, a sense of belonging to particular groups has been valued more than belonging to others. In medieval times, individuals would have belonged to groups, communities and families. Rather than in today's secular, democratic times, as we value belonging to friends and subcultures.
- Personal perspective of belonging – our own personal perspective of belonging changes over time

### **Some individuals will choose not to belong**

- The choice of not to belong

- Choice not to belong to relationships – e.g. individual has experienced rejection in the past, unable to find a common connection, disappointment, prefers solitude, has not experienced connection to others as a child, fears emotions associated (love, fear, hurt, loss), lacks understanding of interpersonal social interactions, values self over others
- Choice not to belong to places – has never formed an attachment to a place, transitory childhood where home was never established, prefers to travel, emphasises sense of adventure, rejects the notion that place provides sense of belonging
- Choice not to belong to groups or communities – rejects values, desires to be different, values individuality, doesn't require acceptance and understanding of others to feel a sense of self-worth, fears group interactions, lacks understanding of group dynamics
- Choice not to belong in the wider world - fears the changes they see taking place on a global scale, fails to see the world as a unified entity, rejects values that dominate society, maintains prejudice

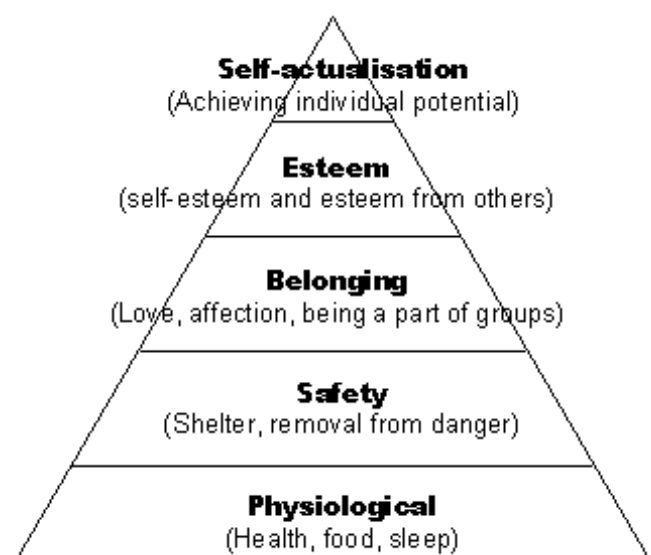
### **Barriers in society and groups can prevent belonging**

- Barriers to belonging – many barriers exist in groups, communities and societies that prevent particular individuals, and types of individuals, from finding a sense of belonging. Barriers could include: religion, age, language, life experiences, race, culture and ethnicity
- Rules and regulation – these include formal and informal rules. Formal rules and regulations (clubs, societies, and groups with formal regulations e.g. schools, secret societies, major religions and clubs). And informal regulations (e.g. parents who prefer children to marry of same race, peer groups demanding standard of fashion, subcultures, peer groups)
- Individual choices - this determines whether they conform or reject a group)
- Changes to rules and regulations – if a group is failing to survive, and suffers reduced membership, it will breakdown barriers to allow new and different individuals the chance to belong (e.g. Christian churches, teen peer groups change and adapt to new fashions and technologies in order to survive)
- Implications of barriers to belonging

### **Belonging can have negative repercussions for the individual**

- Relationships: Individual can be part of an abusive relationship, impacting self-esteem and confidence, a parent-child relationship of domination and dependence, a peer friendship based on pressure and bullying, where the victim lacks the self-esteem to escape to find alternative friends
- Places: deep sense of attachment to place prevents moving on, belonging can have negative connotations like abuse, sense of belonging to many places can make it difficult for an individual to find a place to settle and be content
- Groups and communities: can feel isolated and lonely, e.g. teenager, with friends at school can be abused by the group – groups and communities ironically offer the most belonging, yet have the most dire negative repercussions

## **Maslow's Hierarchy of Inner Needs (1943)**



1. **Self actualization** – achieving potential, morality, lack of prejudice, creativity
2. **Esteem** - confidence, respect of others
3. **Belonging** – friendship, family, love, affection
4. **Safety** – shelter, removal from danger, security of body
5. **Physiological** – health, food, sleep, breathing, water, sex

## Time management

Be aware of the mark allocated to the question and the answer space (where this is provided on the examination paper) to give you a guide to the length of the required response. Answers and quotations should be short, succinct, relevant and clearly explained. A question worth 1 mark only requires a brief answer. Perhaps one word, but at most two-three sentences is usually enough. Writing far beyond the allocated space will impact on your time to answer other questions. In particular, spending too much time on low-mark questions will compromise your time to answer the last question, which usually has the highest mark allocation.

You should download copies of past papers and work through the format of the questioning in Paper 1 and Section I. The allocation of marks is similar and by going over past papers you can develop an understanding of the time it will take you to respond to each section.

Timing of each section throughout Paper 1 as a whole is important and you should ensure you have a watch or a clear view of a wall clock to maintain a consistent and appropriate pace in completing all sections of the paper.

The paper builds in intensity and this is reflected in the mark allocation. Answering the questions sequentially will clarify the meaning of the texts, allowing you to develop new meanings in a personal, analytical manner for the final section.

Question 1 has historically had a 15-mark allocation. A question worth 1 mark only requires a brief answer. Perhaps one word, but at most two-three sentences is usually enough. Students who write more than this are compromising their time to answer the last question, which usually has the highest mark allocation. The glossary of terms is evident in the style of each section, eg, 'describe', 'explain', 'analyse' and 'identify'. To obtain the best marks these terms must be applied to each answer.

Timing of each section throughout the actual HSC exam is important and you should ensure you have a watch or a clear view of a wall clock to maintain a consistent and appropriate pace in completing all sections of the paper/s.

Students' approaches may differ in how they respond to each section, or the order in which they do so can be considered. However, it is clear that a deep understanding of all texts included in this question in Paper 1 cannot be developed unless each text is read or viewed in its entirety.

**The paper builds in intensity** and this is reflected in the mark allocation. Sequential answering of each section of the question progressively develop your knowledge of the texts, in the paper, better preparing you to *demonstrate understanding of the way perceptions of belonging are shaped in and through texts* in the final question. In other words, it is **necessary to synthesise ideas to clarify meaning and develop new meanings**. The synthesis of

following the sections sequentially will clarify the meaning allowing candidates to develop new meanings in a personal, analytical manner for the final section.

It should be noted that these comments are based on the historical format of Paper 1: Question 1 and there is no indication given here on the format of future papers.

## **HOW:**

Respond - do **not** simply retell! Section I does not require you to retell or recount the included texts. It requires you to identify aspects of belonging or not belonging and consider **how** the composer has presented/represented belonging or not belonging through the language forms and features of the text/s.

**"How"** is a question word that is frequently used in English examination questions. This often requires students to explicitly refer to language techniques.

### **How = techniques**

A 'How' is one word, which can be expanded to read *"explain what language techniques the composer uses to represent belonging in the text."* You should never just copy out something from the included text/s as your response to each section.

Quotations can and should be used to support a response by considering how, for example:

- a metaphor (*"insert quotation from text"*) is used to represent an aspect of belonging...
- the body language of the person/character/animal in the visual text *"insert name of text"* explains how they didn't feel they belonged...
- alliteration is used (*"insert quotation"*) to reinforce the importance of belonging...

## **WAY:**

The term **way** is also closely linked to the **how** and requires direct reference to the language forms and features (techniques) of the texts. Quoting from the text to support the 'way' is essential. A direct quotation from the text does not prove or determine the 'way' unless it is supported.

### **TO WHAT EXTENT/ HOW EFFECTIVE:**

Questions beginning with *"To what extent"*, *"How effective"*, *"Analyse the effectiveness..."*, *"To what extent is the \_\_\_\_ effective..."* require students to evaluate.

You should use evaluative language in answering these questions. Evaluative language includes words like:

- Highly effective
- Extremely effective
- Exceedingly effective
- Exceptionally effective
- Greatly effective
- Decidedly effective

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- Certainly is effective
- Undoubtedly effective
- Very effective
- Partly effective
- Partially effective
- Moderately effective
- In part
- To a degree
- To a certain/ some extent
- Fairly effective
- Reasonably effective
- Quite effective
- Moderately effective
- Somewhat effective
- Rather effective
- Not effective
- Successful
- Effectual

### OTHER QUESTION WORDS:

Look at past Reading Tasks and write a list of the question words that frequently are asked. If there are any words that you are uncertain about the meaning, look up the Directive Terms on the BOS and discuss these words with your teacher.

This explanation of terms is common to all courses. Anytime these terms appear in any paper they are used in the same context and meaning. A clear understanding of the meanings listed in this glossary will enhance your opportunities across all subjects.

Access and develop a thorough understanding through glossary of key words to ensure:

- that the context in meaning for any term will not differ between subjects
  - that you are competently able to deconstruct both the rubric and the question
  - that your response to any question will be informed by deep knowledge and understanding.
- Some of the main words from this Glossary that are may be used in Section I of Paper 1 include:

- **Account** - Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
- **Analyse** - Identify components and the relationship between them; draw out and relate implications
- **Compare** - Show how things are similar or different
- **Contrast** - Show how things are different or opposite
- **Critically (analyse/evaluate)** - Add a degree or level of accuracy depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluate)
- **Define** - State meaning and identify essential qualities
- **Demonstrate** - Show by example
- **Describe** - Provide characteristics and features
- **Discuss** - Identify issues and provide points for and/or against
- **Explain** - Relate cause and effect; make the relationships between things evident; provide why and/or how
- **Identify** - Recognise and name
- **Justify** - Support an argument or conclusion
- **Outline** - Sketch in general terms; indicate the main features of

- **Recommend** - Provide reasons in favour
- **Recount** - Retell a series of events
- **Summarise** - Express, concisely, the relevant details
- **Synthesise** - Putting together various elements to make a whole

## Text forms and features

The texts included in Paper 1 Section I can be in any form. It is important to be familiar with the elements that go together to produce each text. Some forms in past papers have included:

- poems
- song lyrics
- excerpts from novels
- excerpts from autobiographies
- speeches
- feature articles
- advertisements/ posters
- cartoons/ comic strips
- photographs
- websites

There is no way of predicting which textual forms will be included in the paper this year. You need to have an understanding of a variety of texts forms and the language and visual features/ techniques commonly used in each type of text.

## Language features in written or spoken language

Think about language features including:

- figurative language (simile, metaphor, personification)
- repetition
- sound (alliteration, onomatopoeia, assonance)
- word choice (verbs, nouns, adjectives, words with positive/ negative connotations)
- dialogue/ direct speech
- authentication (quotations from known experts to support information in interviews, articles, extracts, speeches)
- integrity (statistics)
- cumulation (lists)
- rhetorical questions
- imperatives (commands)

## **Visual literacy techniques:**

These techniques are as important as written language techniques. Become familiar with terminology such as:

- layout (visual, written, language, font size etc.)
- images
- frontal and oblique angles (frontal - body facing the camera, oblique - body turned away from the camera)



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- framing
- types of shots (long, medium, close-up, extreme close-up)
- composition (collage, layered)
- symbolism (particularly consider this in 'how' a particular sign or symbol represents belonging)
- reading paths (direction, positioning)
- gestures (pointing, implied direction, signs).
- light and shade
- contrast (in colours, clothing, facial expressions)
- body language (facial expression, stance, direction of gaze: demand - looking at the camera, offer - looking away from the camera)



**Demand**



**Offer**

### Key techniques commonly found in particular text formats:

Text format	Language and Visual Techniques commonly found in these types of texts
<i>Poems</i>	Similes, metaphor, personification, alliteration, assonance, rhyme, repetition, onomatopoeia
<i>Song lyrics</i>	As for poems. Repetition and assonance in particular are common techniques
<i>Novels/</i>	As for poems. First ("I"), second ("you") or third

<i>autobiographies</i>	("he/she/it")
<i>Speeches</i>	Repetition, quotations, statistics, alliteration, rhetorical questions, cumulation (lists), imperatives (commands), second person ("you")
<i>Feature articles</i>	Statistics, quotations, passive voice, short paragraphs, words with positive/ negative connotations
<i>Advertisements/ posters</i>	Most salient object, vectors, layout, imperative (command), first person plural ("we"), second person ("you"), cumulation (list), words with positive/ negative connotations, contrast, lighting, camera shots, camera angles, gaze, frontal/ oblique body angles
<i>Cartoons/ comic strips</i>	Exaggeration/ caricature, contrast, body language, facial expressions
<i>Photographs</i>	Most salient object, vectors, contrast, body language, facial expressions, lighting, camera shots, camera angles, gaze, frontal/ oblique body angles
<i>Websites</i>	Most salient object, layout, vectors, hyperlinks, interactive features (games, videos), first person plural ("we"), second person ("you")

## Describing the effect of a technique

Students' explanations of the effect of techniques are often too general (e.g. *"This technique shows he is happy"*).

Improve your vocabulary to make your description of the effect of a technique more specific. Find other ways to say *happy*, *sad*, *positive* and *negative*.

In the following table, the adjective is listed, followed by the noun in parentheses.

**Warning:** Make sure you know exactly what the word means before using it in an examination!

LEVEL of INTENSITY	<i>Happy (Happiness)</i>	<i>Sad (Sadness)</i>	<i>Positive - Confident (Confidence)</i>	<i>Negative - Angry (Anger)</i>
<b>Strong</b>	Ecstatic (ecstasy) Excited (excitement) Delighted (delight) Thrilled (thrill)	Devastated (devastation) Shattered Distraught Distressed (distress)	Eager (eagerness) Keen (keenness)	Furious (fury) Irate Disdainful (disdain) Angry (anger)

<b>Moderate</b>	Merry (merriness) Cheerful (cheerfulness) Joyful (joy)	Disappointed (disappointment) Upset Disheartened Let down	Expectant (expectancy) Confident (confidence) Certain (certainty) Sure (certainty) Self-assured (self-assuredness)	Cross Cynical (cynicism) Disillusioned (disillusionment) Annoyed (annoyance) Sarcastic (sarcasm) Pessimistic (pessimism) Skeptical (skepticism)
<b>Mild</b>	Pleased (pleasure) Satisfied (satisfaction) Content (contentment) Glad (gladness) Blissful (bliss)	Dissatisfied (dissatisfaction) Displeased (displeasure) Discontented (discontentment)	Hopeful (hope) Optimistic (optimism) Encouraging (encouragement) Upbeat Helpful (helpfulness)	Irritated (irritation) Frustrated (frustration) Distrustful (distrust)

### Using nominalisation to make your answers more precise

You can improve your answer by nominalising your statements. This is particularly useful when you are asked to identify the **effect** of a technique. "**Nominalisation**" is the process of making a word a noun. Nominalisation makes your sentences sound more precise, sophisticated and formal.

Fill the gaps of the following descriptions of effects by nominalising the word in *italics*. e.g.

Previous description of the effect of a technique	Nominalised description of the effect of a technique (add "creates a feeling of...")
This technique shows that she is <i>excited</i> .	This technique creates a feeling of her <i>excitement</i> .
This shows that he is <i>depressed</i> .	This demonstrates his feeling of <i>depression</i> .
This makes us know that she is <i>happy</i> .	This creates a feeling of her _____.
The technique shows he is <i>satisfied</i> .	The technique creates a sense of his <i>satisfaction</i> .
The technique makes him sound <i>strong</i> .	The technique creates a feeling of his _____.
The composer <i>describes</i> topics that interest the responder.	The speakers' _____ of topics of interest to responders creates

	a feeling of...
The technique shows the persona is <i>irritated</i> .	The technique creates a feeling of the persona's _____.
This shows the persona is not interested.	This conveys a sense of the persona _____.
This engages the responder.	This generates responder _____.

Once you have mastered the process of nominalisation, you can then experiment with using other phrases instead of "creates a feeling of...":

<b>Creates a feeling of...</b>	<b>conveys</b> a sense of <b>emphasises</b> (makes stronger) her feeling of <b>engenders</b> (brings about) a feeling of <b>evokes</b> (brings up) a feeling of <b>generates</b> a feeling of <b>highlights</b> her feeling of <b>portrays</b> (shows) a feeling of <b>suggests</b> that
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## The last question in Paper 1 Section I

The final question for Section I may either require you to analyse the concept of belonging presented and/or compose a response for a specific audience and purpose, making reference to at least one of the unseen texts. You must be prepared to relate your own "ideas and experiences" to the texts.

Look at whether the question is asking you to write in a particular format. In the past, students have been required to write the following texts in answering the last question:

- Description
- Reflective journal entry
- Creative writing
- School magazine article
- Speech
- Introduction for a collection of resources
- Interview
- Letter to the editor

Think about the audience for your piece of writing and the purpose. The text format, purpose

and audience will influence your choice of language and the structure of your piece of writing.

Ensure you understand the question by quickly summarising:

- **Purpose** -What is the purpose of the text that I am being asked to write? (To persuade, recount, describe, compare...?)
  - **Audience** - Who is the audience for my text? (Students, teachers, community?)
  - **Context** - What is the context of my text? (School, workplace, community?)
  - **Language** - What language should I use to suit my purpose, audience and context? (Formal, informal, colloquial, persuasive, emotive?)
  - **Structure** - What is the structure of the text that I am being asked to write?
- This can be summarised on your examination paper with the mnemonic:

**Plan** your response using these points to maximise your marks. This will be much more effective than rushing into writing and misinterpreting the question!

## SYNTHESISE:

In the last question of Section I, you may be required to synthesise one of the reading task texts with your own experiences, or synthesise two of the reading task texts. The HSC Glossary 'synthesise' is *"putting together various elements to make a whole"*. It can also be defined as *"combine so as to form a more complex product."*

Some questions will ask you to synthesise two of the reading task texts. To successfully synthesise, you must compare and contrast the texts, rather than simply retell or recount. Choose the texts that you are most comfortable with rather than thinking that a 'harder' text will 'get more marks'. Write in a formal manner using an objective voice. For example, instead of "I think text one..." try "It is obvious that text #...". This demonstrates an ability to construct a response that is considered and informed.

Direct reference to the texts is essential. Quotations should be appropriate and support the overall context of the response. The common link between the texts is the concept of belonging. Do not simply make a brief link at end. Integrate your connections throughout your response.

Use connecting words such as:

Compare	Contrast
... akin to....	At the same time
All the same	But
Also	Contrasting
... analogous to...	Conversely
As well	Despite
.... comparable to....	.... different to...
Equally	... distinguishes itself from...
Furthermore	For all that
Just as..., so too ...	However
In addition	In contrast,
In a similar way,	.... is not... Rather
In like manner	Nonetheless
Like...	... nothing like...

Likewise ... parallels ... mirrors Moreover ... reflects ... same as... Similarly, Still Too	Notwithstanding On the contrary, On the other hand, There is a difference/ gap/ distinction/ disparity between... Though Unlike... Yet
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Prepared answers seldom answer the question sufficiently to expect full marks. The structure of this paper and the questions is designed to test your knowledge and understanding, not your memory.

The HSC Glossary definition of the term 'synthesise' is *putting together various elements to make a whole* and the final question in Paper 1 Section 1 expects your responses to synthesise the included texts and the knowledge gained as this section is being completed. Recounting responses to earlier questions does not bring together the various elements of the texts. This final response should have a balance between the number of texts stipulated by the question, historically two. If the weighting of your response is imbalanced this may affect the final mark. Again, timing is such an important element in ensuring that you have sufficient time so allocate sufficient time to balance the weighting, eg, 2 texts=50% for each within the breadth of your response.

To successfully synthesise, compare and contrast between the texts, don't simply retell or recount. Choose the texts that you are most comfortable with, don't try and choose one because it might be 'harder' and 'get more marks' if you do that text. In past HSC exams, this question has asked students for their considered and formed opinion on more than one of the included texts. Writing in a subjective manner using an objective voice would be preferable, eg, instead of "I think text #..." try "It is obvious that text #..." as this demonstrates connectivity between the question and the response that is considered and informed.

Direct reference to the texts is essential. Quotations should be appropriate and support the overall context of the response. The common link between the texts is the concept of belonging. Don't simply make a brief link at end, almost as an afterthought. Integrate your connections throughout your response.

Use connecting words such as:

- by comparison...
- by contrast...
- a parallel can be drawn with...
- a similar technique/idea is used in...
- another **way** of portraying belonging is shown in...

Prepared answers that are regurgitated seldom answer this year's question sufficiently to expect full marks. The structure of this paper and the questions is designed to test your knowledge and understanding, not your memory.

Paper 1 Section 1 moves through each text to the concluding question, where you are expected to demonstrate, in your answer, your developed understanding of the concept of journey in and through the included texts. A prepared answer will not demonstrate that

development, as specifically related to the included texts, the question and the included texts must shape your response.

## Remembering the Belonging Prescription statements

Learn the belonging prescription statements. You may be asked in the Reading Task in the HSC: *"What is ONE idea about belonging that is expressed in this text"*? In answering this question, you will need to explicitly refer to an idea about belonging from the Prescription statements. Knowing the prescription statements is also useful when writing your extended response in Section II.

To help you remember the Prescription statements in the examination room, you should test yourself early on in your study of belonging. 'Mnemonics' is a study skill that can help you remember long lists.

Firstly, you should narrow each sentence down to one key 'trigger' word.

E.g.

*P: **PERCEPTIONS** of belonging/ not belonging vary (are different)*

*C: Perceptions of belonging are shaped within personal, cultural, historical and social **CONTEXTS** (places).*

*C: A sense of belonging can come from the **CONNECTIONS** made with people, places, groups, communities and the larger world.*

*RAIU: Belonging is related to **RELATIONSHIPS, ACCEPTANCE, IDENTITY, AND UNDERSTANDING**.*

*E/ C: The **INDIVIDUAL** has the potential (ability) to **ENRICH** or **CHALLENGE** a group.*

*A: **ATTITUDES** to belonging are modified (change) over time.*

*C: There may be **CHOICES NOT** to belong.*

*B: There may be **BARRIERS** preventing belonging.*

*R: The **RESPONDER** can feel a sense of belonging to, or exclusion from, the **TEXT** and the world it represents.*

*B/ D: Studying belonging can **BROADEN** and **DEEPEN** the **RESPONDER'S** understanding of themselves and the world*

*P: **PERSPECTIVES** can be given voice in texts or absent from texts.*

*R/ A: The concept of belonging is conveyed through the **REPRESENTATIONS** of people, relationships, ideas, places, events and*

*societies. There are **ASSUMPTIONS** that shape those representations.*

Then, test yourself to see if you can remember the whole sentence from just the one word:

Trigger Word	Big Idea
<i>PERCEPTIONS</i>	
<i>CONTEXTS</i>	
<i>CONNECTIONS</i>	
<i>RELATIONSHIPS</i>	
<i>ACCEPTANCE</i>	
<i>IDENTITY</i>	
<i>UNDERSTANDING</i>	
<i>ENRICH/ CHALLENGE</i>	
<i>ATTITUDES</i>	
<i>CHOICES</i>	
<i>BARRIERS</i>	
<i>RESPONDER</i>	
<i>BROADEN/ DEEPEN</i>	
<i>PERSPECTIVES</i>	
<i>REPRESENTATIONS/ ASSUMPTIONS</i>	

## General tips

Quotations should not be used in isolation and require explanation in a cohesively developed response, which provides equal balance to the included texts. To correctly time each section quotation s should be short, succinct, relevant and explained.

This paper is about language, form, features, techniques and how they create meaning, which represents some form of journey. Full marks cannot be gained if these elements are not addressed in and through question responses.

Consider the mark value of each section and allocate time appropriately.

**Visual literacy techniques** are as important as written language techniques. Become familiar with terminology such as:

- layout (visual, written, language, font size etc)
- images
- body language (facial, stance, direction of gaze)
- framing
- types of shots (long, medium, close-up, extreme close-up)
- composition (collage, layered)
- symbolism (particularly consider this in ‘how’ a particular sign or symbol represents journey)
- reading paths (direction, positioning)
- gestures (pointing, implied direction, signs).



## **Language features in written or spoken language**

This section is rich with language features and the texts have been carefully chosen to provide opportunities for all candidates to find, locate, describe, explain and evaluate those features such as:

- structure
- form (letter, poem, lyrics, web page, extract etc)
- figurative (simile, metaphor, personification)
- repetition
- sound (alliteration, onomatopoeia, assonance)
- word choice (verbs, nouns, adjectives)
- dialogue
- authentication (quotes from known experts to support information in interviews, articles, extracts, speeches)
- integrity (statistics, sourced information (eg government))

## **Identifying the effectiveness of texts for a particular audience**

Consider whether the purpose and structure of the text is appropriate for the intended audience. Evaluate how well the text does this by comparing and contrasting the forms and features of the text/s and their effectiveness in representing the concept of belonging.

To successfully demonstrate your knowledge of **how** belonging is represented in and through the included texts you will be expected to:

- know and identify the form (letter, poem, lyrics, web page, extract, and so on)
- features (through reading, identify the language techniques in written, spoken and visual)
- identify, assess and explain the effectiveness of representing and communicating the concept of belonging from the included texts
- use quotations succinctly, with relevance to the question and to support candidates own analysis
- make detailed reference to the texts including quotations, language forms and features, elements of composition and representations of belonging.

## **MARKING CENTRE COMMENTS**

### **General comments**

Candidates demonstrated a clear understanding of the length required for each question and this translated into more effective responses across the paper as a whole.

#### **Question 1**

- In better responses, candidates selected an aspect of the visual text and explained clearly how it offered a perspective on belonging. Some candidates struggled to adequately explain how the perspective was presented through the visual text.
- In strong responses, candidates showed a clear grasp of the way or ways personal insights into belonging to places were conveyed in the transcript. Weaker responses tended to focus on personal insights into belonging without discussing how that insight was conveyed. Conversely other candidates discussed how meaning was conveyed

without identifying an insight.

- Better responses explored Jack's understanding in greater depth with aptly chosen textual references. Weaker responses relied heavily on paraphrasing and retelling.
- Stronger responses discussed – with aptly chosen textual references – the importance of memories to the character Eilis's sense of belonging. Weaker responses discussed Eilis's experiences in Brooklyn without addressing the importance of memories, or retold aspects of the text.

Stronger responses dealt with the dual concepts of place and identity and supported this with effective references to both texts. Weaker responses dealt superficially with the texts and relied upon description rather than analysis. These candidates struggled to develop the relationship between place and identity.

## Structure of sentence answers

When discussing texts, each sentence should contain;

1. **Identification** of the feature (*Aposiopesis is used to convey the responders...*)
2. Exemplify the **feature** (*"and then he..."*)
3. **Explain** the impact (*e.g. It expound to the responder how belonging is shaped through memory and personal experience*)
4. Extrapolate **why** the composer used the feature (*e.g. In order to engage the responder, in order to procure an insight into the intricacies of the conception of belonging and all its facets*)

Each sentence should state > The **concept** of belonging portrayed > The **technique** used > The **example/quote** of the technique > The **effect** of that technique or how that technique links back with the responder.

## Purpose of a text

The purpose of a text can include:

- inform
- persuade
- remind
- express an opinion
- reflect
- record
- create

## Audience

- consider how the audience has been positioned
- consider resistant readers
- the intended audience will influence the choice of text, language, form, structure and style
- consider audience of the time released, and contrast with modern opinions
- their values attitudes beliefs and context will shape their response to the text

## **Textual integrity**

- how and why a text is coherent
- consider how the form and content of the text relate to each other

## **Feelings associated with belonging**

- develop self-esteem and sense of worth
- relationships
- connect you to other people, groups, societies and environments
- sense of purpose
- sense of place
- give you the ability to enrich or challenge a community or group

## **Feelings associated with not belonging**

- isolation
- sense of insecurity
- feeling of independence
- mean an innovative development of new ideas and ways of living

## **Synonyms for belonging**

- acceptance
- accord
- affiliation
- affinity
- allegiance
- association
- accompaniment
- camaraderie
- community
- companionship
- devotion
- duty
- fealty
- fellowship
- fidelity
- harmony
- homogenous
- inclusive
- kinship
- loyalty
- privileged
- rapport
- refuge
- relationships
- responsibilities
- rights
- rightly placed

## HSC Study Buddy

- safety
- security
- solidarity
- stability
- union/unity

### **Antonyms for belonging**

- alienation
- animosity
- anomie
- antipathy
- anxiety
- bitterness
- defiance
- disaffection
- disagreement
- disassociation
- discrimination
- dislocation
- disorientation
- disparity
- displacement
- dispute
- dissension
- disunity
- enmity
- frustration
- hostility
- incongruity
- insecurity
- isolation
- mutiny
- rebellious
- resentment
- seclusion
- sedition
- segregation
- uncertainty

### **Assessment Preparation**

Once you have read the text a second time you will be ready to construct grids which will help you in your assessment preparation.

These grids will help you closely analyse HOW your set text, Herrick's *The Simple Gift* SHAPES your ideas of belonging.

Remember that the focus is WHAT your understanding of belonging is as clarified in the text

and HOW this understanding has been shaped through techniques including form, language and structure .

Character: Billy		
Belonging	Quote	Technique
Alienation and isolation caused by an abusive father	‘gave me one hard backhander across the face, so hard I fell down... and slammed the door on my sporting childhood.’ (p. 15-16)	<ul style="list-style-type: none"> <li>metaphor</li> </ul>
Physical dislocation on freight train	‘I snuggle under the bow of this speeding speedboat and my teeth clenched in some wild frost-bitten grin.’ (p. 10)	<ul style="list-style-type: none"> <li>disturbing/grotesque imagery</li> </ul>
Kindness of, and inclusion by, the train driver, Ernie	‘Get your bag and come to the Guard’s van. there’s a heater that works, and some coffee.’ (p. 12)	<ul style="list-style-type: none"> <li>imperatives</li> </ul>
Lack of control over destiny	‘and wait for the three whistles to <b>dump</b> me in another State.’ (p. 20)	<ul style="list-style-type: none"> <li>personification</li> <li>negative/loaded verb</li> </ul>
Social outcast	‘As I near the town there’s more cars and school buses, yellow, full of kids shouting insults at me, the bum.’ (p. 21)	<ul style="list-style-type: none"> <li>labelling</li> </ul>
Solitary paradigm, devoid of faith in fellow man.	‘I’d go off alone, because you can’t trust those who want to break the rules and you certainly can’t trust those who make the rules.’ (p. 23)	<ul style="list-style-type: none"> <li>intertextuality (related to William Golding’s <i>The Lord of the Flies</i>)</li> </ul>
Physical sense of belonging	‘Bendarat is the <b>perfect</b> town. A friendly librarian, a warm McDonalds, luxury train accommodation.’ (p. 39)	<ul style="list-style-type: none"> <li>absolute term</li> <li>irony</li> </ul>
Exclusion emphasised through clothing/image	‘I wouldn’t want to meet her here not when she’s with her friends and in uniform and me dressed in the same clothes as always.’ (p. 39)	<ul style="list-style-type: none"> <li>symbolism</li> </ul>
Connects with Old Bill by offering a gift of a carton of cigarettes	‘sharing the hobo hour.’ (p. 49)	<ul style="list-style-type: none"> <li>metaphor</li> </ul>
Recognises his own disconnected future in Old Bill	‘Then he stumbled off, an old man before his time, sleeping in a carriage, and I <b>shivered</b> as the sun came up.’ (p. 51)	<ul style="list-style-type: none"> <li>metaphoric use of ‘shivered’ as it applies literally and figuratively</li> </ul>

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Rejection from Old Bill	‘... he growled, ‘Piss off son. Piss off. Leave me alone.’’ (p. 55)	<ul style="list-style-type: none"> <li>emotional intensity of vulgar slang</li> </ul>
Security of the ‘home’ Billy has created, <i>Carriage 1864</i>	‘It was like a little cave, a warm, safe little cave... Billy’s cave.’ (p. 63)	<ul style="list-style-type: none"> <li>simile</li> <li>repetition</li> <li>accretion</li> </ul>
Sense of family, by tracing lineage	‘... and Luckett, which is Scottish in origin. I found an ancestor who was a Duke — from royalty to employment in a few generations.’ (p. 66)	<ul style="list-style-type: none"> <li>irony</li> <li>self-deprecating humour</li> </ul>
A relationship has ‘centred’ Billy. His life has direction, routine and meaning. He has reached a sense of belonging.	‘This morning I woke and I knew where I was going for the next few months — to the Library to McDonalds to the river and home here to the Hilton — a circuit of plans with Caitlin at the centre, and me a badly-dressed satellite spinning crazily in her orbit.’ (p. 70)	<ul style="list-style-type: none"> <li>anaphora (repetition of word/phrase at the start of successive lines)</li> <li>extended metaphor</li> </ul>
A wage or money does not create a sense of security	‘with nothing you’re rich. You’ve got no decisions, no choice, and no worry... go back to being rich and penniless again.’ (p. 81)	<ul style="list-style-type: none"> <li>paradox</li> </ul>
No friendships but escaped sense of isolation through books	‘But I didn’t have any friends, I didn’t want any. I had books and Westfield Creek’ (p.102)	<ul style="list-style-type: none"> <li>reaffirmation</li> </ul>
Billy’s hope as to what Caitlin sees in him - a definition of belonging	‘...what she sees in me. I hope it’s someone to talk to someone to look in the eye knowing they’ll look back.’ (p. 103)	<ul style="list-style-type: none"> <li>anaphora (or repetition)</li> </ul>
Recognition of the importance of belonging to his family for Old Bill	‘... how he’s afraid to forget because without his ghosts he’s afraid he’ll have nothing to live for. And at that moment I know I am listening to the saddest man in the world.’ (p. 105)	<ul style="list-style-type: none"> <li>superlative</li> <li>hyperbole (exaggeration)</li> </ul>
Ultimate act of belonging: making love to Caitlin	‘It was like falling headlong into the clear waters of the Bendarat River and opening my eyes to the beautiful phosphorescent bubbles of light and trying to catch those bubbles in the new world of quiet and calm that carried me along, breathless’ (p. 127)	<ul style="list-style-type: none"> <li>simile</li> <li>light imagery</li> </ul>

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Welfare's definition of belonging	'I knew Welfare would ask about where I lived and how I lived.' (p. 147)	<ul style="list-style-type: none"><li>• invasive authority</li></ul>
Role of physical home in concept of belonging	'I knew that Old Bill was giving me more than these keys I held holding someone's past in my dirty hands.' (p.166)	<ul style="list-style-type: none"><li>• metaphor</li></ul>
Romantic commitment	'Caitlin and I lay in the huge bed with the moon a perfect light to show Caitlin the beautiful green emerald ring.' (p. 194)	<ul style="list-style-type: none"><li>• surreal/magical colour</li><li>• imagery</li></ul>
Homes are not permanent	'I know I'm only here for a while so I tread lightly with respect for this house and for Old Bill.' (p. 200)	<ul style="list-style-type: none"><li>• metaphor</li></ul>
Trappings and requirements of belonging. Billy's uncertainty about belonging in a school environment	'Irene went over to the Resource section, brought back a TAFE Handbook and a government study assistance. If they paid me maybe, just maybe, I'd go back to school.' (p.201)	<ul style="list-style-type: none"><li>• low modality</li></ul>
Belonging reaches beyond boundaries	'and I looked up into the sky, the deep blue sky that Old Bill and I shared.' (p. 205)	<ul style="list-style-type: none"><li>• symbolism</li></ul>

- The information in the above grid is far more detailed than you will be able to use in a forty minute exam, when you must also address the other key characters, Old Bill and Caitlin, and two other additional texts. However, the detail provided was offered as an awareness raiser as to the extensive range of possibilities in this Area of Study.
- You should always consider the technique used when citing a quote. Note page references when preparing grids to facilitate return to the text where necessary, but you should not use page references when composing your responses.
- These grids will help you to construct meaningful thesis statements, anchored in belonging

## Thesis Statements

- **An individual's upbringing creates a powerful formative influence over the creation of a sense of belonging.** (Consider Billy's physical and emotional bullying at the hands of a dysfunctional parent. Contrast this with Caitlin's ironic emptiness in the midst of the material wealth promoted by her father.)

- **Physical security nurtures notions of belonging.** (Reflect on Carriage 1864, Billy's safe cave. In contrast, Caitlin can't wait to escape her wealthy home and hence the controlling influence of her father, while Old Bill was afraid to face the ghosts of his home, preferring to be homeless.)
- **Genuine relationships anchor individuals in identity, worth and connection.** (Examine the growing recognition between Billy and Old Billy, and Billy and Caitlin. How does the growth in understanding and concern affect each character's sense of worth and belonging?)
- **The rules of society have bearing on an individual's potential to belong.** (Think over the social judgements made of Billy by the students on the yellow bus; Caitlin's disgust at her socialised reaction to dismissively run when she watches Billy 'sharing breakfast' with an 'old hobo'; and Old Bill's faltering return to social acceptance as he walks the streets and makes small talk with locals about the weather, as he attempts to busy himself with normal behaviours, in order to withstand the allure of alcohol and pubs.)

You must compose your own thesis statements and justify them with textual analysis, always overlaying their discussion with quotes and techniques. The justifications of such thesis statements becomes the building blocks of assessment responses.

**Remember that the core concepts of Paper One, Area of Study are:**

<b>Representation:</b>	How techniques shape meaning and influence the responses to text.
<b>Perceptions:</b>	How composers and therefore responders see the world. Context shapes this understanding. Characters may be given a voice, marginalised or omitted from the text.
<b>Contextualisation:</b>	Considering the meaning of a text in relation to the context in which it was composed, or considering the significance of a response to a text in relation to the context of the responder.
<b>Interrelationships:</b>	Connections between your texts through the concept of belonging.

## Historical perceptions

Past examination papers are available from the Board of Studies websites. Another resource candidates can explore is the HSC Notes from the Marking Centres. These notes are available for the Area of Study and Modules papers for all English courses. Some of the general comments have already been discussed here, particularly in relation to the time candidates spend on each section. The markers' notes have been prepared thoroughly from feedback by the actual markers of those sections. The strengths and weaknesses of student responses are identified and highlighted. Visiting this section of the website and taking the time to consider and align your own strengths and weaknesses with the markers' notes will provide assistance in how to improve your own weaker areas in this section.

# VISUAL ANALYSIS

Typically Section I of Paper I examines **VISUAL LITERACY** which is the ability to interpret, negotiate and make meaning from information in the form of an image. Visual



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literacy is rooted in an individual's ability to analyse how a composer creates meaning from a visual work.

If asked specifically ONE technique, can still say that this technique is not in isolation, that it works with other deliberate techniques to convey meaning.

Visual techniques can operate:

- **Extrinsically** – coming or operating from the outside
- **Extraneous** – of external origin

### A

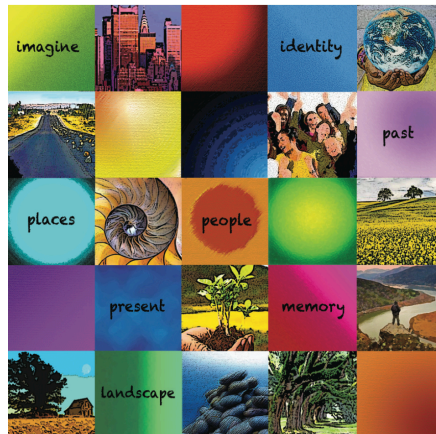
**Apparel** – clothing, what the characters are wearing in the frame of view.

**Atmosphere** – the mood, tone or feeling created by particular place or scene, part of ambience. It is a function of setting.

**Attitude** – the position of the composer. How she/he feels about the subject matter, according to a reading of the text.



This shot primarily employs body language to convey the notion of belonging



This visual image employs a bricolage design.

### B

**Black comedy** – a humorous drawing or story with a cynical view of the world. It reveals disillusionment with society, institutions or people, many of Leunig's cartoons can be considered black comedy.

**Bricolage** – this refers to another term for pastiche, basically. It involves the combination of a broad range of ideas, styles, images from different contexts.

**Body language** – the placement of bodily characteristics to convey meaning and affinity.

**Black and white** – often associated with the past. Also known as 'chiaroscuro.'

### C

**Colour** – different colours are meant to mean differing things. Different colours can hence effect the mood and quality of the visual design, and hence demonstrates the interdependence of techniques and that techniques don't work in isolation.

Colour Psychology gives different colour different connotative attributes including:

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Blue	Peace, tranquillity, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
Yellow	Happiness, cheerfulness. Can denote caution, decay, and sickness.
Red	Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour, it can promote expectations and quick decision-making.
Green	Growth, fertility, health, cheerfulness, vegetation, money. Signifies life, new growth, energy and faith.
Grey	Cool detachment, bleakness, and lack of intensity.
Purple	Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
Black	Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
White	Purity, chastity and cleanliness.
Black and white	Nostalgia, seriousness, truth, detachment.
Brown	Credibility, stability, and neutrality.
Orange	Warmth, strength of personality. Associated with autumn, it also has broad appeal.

**Colour modality** – refers to colour scale used in the visual text, if text has colour it is highly modal, however if it is black and white, it is unrealistic and hence, low modality

### **Capital letters**

**Caricature** – exaggeration of some of the features or qualities of a character's description e.g. John Howard's eyebrows

**Characterisation** – describing ones character, giving qualities of background, physical appearance, personality, strengths, weaknesses, speech and thoughts

**Contrast** – show how things are different e.g. black and white

**Composition** – what is actually included is usually deliberately placed there or included, this also implies what the composer has omitted e.g. surrounding, objects and clothing

### **D**

**Distance** – the space between the reader of a text and the subject of the text

### **E**

**Evocative** – calling up memories, feelings or thoughts

### **F**

**Framing** – readers are positioned so they respond to represented figures in visual images with varying degrees of familiarity

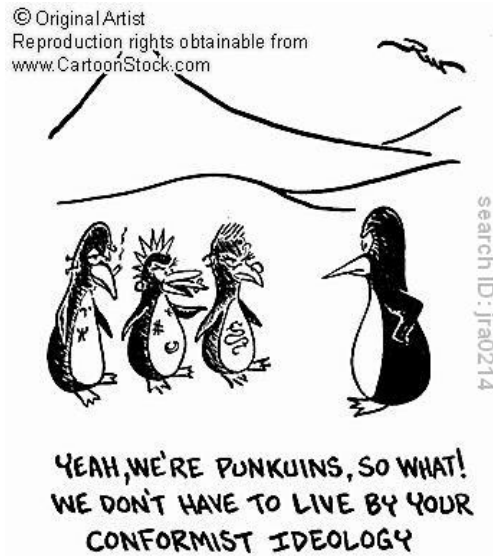
## G

**Gaze** - either **demand** (if the graphic looks directly at the viewer), or **offer** (the figure is looking away from the responder, and the viewer takes the role of a detached observer)

## H

**Hue** - the colour or shade used in the visual design

This visual employs use of ironic anthropomorphism



## I

**Intertextuality** – incorporating or referring to images or ideas from other texts e.g. moon landing in Leunig

**Ironic anthropomorphism** – sarcastic employment of animals to create meaning and offer a satirical aspect of belonging to the responder, often to evoke the experience of humour within the responder.

## J

**Juxtaposition** – the placement of two images next to each other usually similar with some differences, so the differences become closer

## L

**Layout** – the way a text is physically arranged on a page

**Lighting**: code that creates mood

- shadows may suggest something hidden about the characters
- bright light = sense of colour

## M

**Mood** – the feeling evoked or expressed by a text

**Mise-en-scene** – everything that is in the frame

## P

**Perception** – an immediate or intuitive understanding; recognition

**Positioning** – have to consider what is in the foreground, and background

**Perspective** – oblique, frontal (frontal has the effect of the image becoming part of the audience's world)

**Point of view (SUBJECTIVE)**– subjective images are those whereby everything is arranged for the viewers, positioning them to adopt a particular stance with an image. The vertical angle defines the nature of the power relations between the viewer and the image. Such images tend to be naturalistic, rather than symbolic

Categories of subjective point of view:

- **High angle** – if the represented participants (whether objects or people) are depicted from a high angle – that is viewed from above – the interactive participants (both the composer of the image and the viewer) are in a position of power
- **Low angle** – conversely, a low angle gives the represented participants – as they are seen from below – power in relation to the interactive participants
- **Straight-on angle** – if the angle is straight-on – that is, eye-level – there is no power difference involved and the point of view is one of equality

**Point of view (OBJECTIVE)** - horizontal angles encode the 'involvement' of the reader with the image through frontal and oblique points of view. There is a shift from a more 'naturalistic' to the predominance of the 'signification'

Categories of subjective point of view:

- **Frontal angle** - If the participants in an image are depicted on the horizontal angle from the front, facing the camera squarely, then a connection is established between the represented participants and the viewer. Such a representation invites the involvement of the reader with the image.
- **Oblique angle** - Conversely, if the participants in an image are depicted on an *oblique angle* (i.e. the angle is not straight on) the reader is being positioned to adopt a *detached* point of view. The participants are not recognised as part of the "world" of the reader: they are "them" rather than "us"
- **Left – right axis** - The *vertical axis* creates a structure which Kress and van Leeuwen call *given* or *new*. The left side is called the *given*. Elements of an image placed here are known or understood by the viewer, making these elements a familiar and agreed-upon departure point for the message. The right side is known as *new*. The elements of an image placed here are representations of what is not yet known and so, are crucial to the point of the message. In summary, the new is more difficult for viewers whereas the given is more accepted.
- **Top – bottom axis** - Placing different elements in the upper and lower sections creates a structure called *ideal* or *real*. The elements of an image in the upper section are represented as *ideal*. For something to be represented as ideal means that it is the generalised essence of the information and therefore its most salient part. The "ideal" is quite frequently represented as the "dream" or "aspiration". Those in the lower section are represented as *real*. The real is opposed to this and presents more specific, factual, or practically orientated information. The real represents the mundane.
- **Centre and periphery** - Images can also be composed along the dimensions of *centre* and *margin*. The centre is presented as the nucleus of the information, whereas the margin is subservient or ancillary.



Oblique angle shot

**Pastiche of images** – also known as a 'bricolage' of images, is a combination of varied images from a range of sources about one topic e.g. belonging, used to convey meaning through offering an insight into the diversity of that aspect

**Proportions** – the amount of visual weighting given to each element of design

**Proxemic range** – also known as distance, the proximity between the characters in a frame

## R

**Rule of thirds** – creating a picture that is divided into 9 parts, with two equally spaced horizontal and vertical lines, with important compositional elements placed along these lines e.g. sunset, also proponents of this technique argue that aligning a subject with these points creates more tension, energy and interest. The top third is usually empowered whereas anything in the bottom third is disempowered e.g. sun set

**Reading path** – this is taken through the salient (stand-out) elements of the image. The path begins with the most salient element, and hence then moves to less salient elements of the visual design.

## S

**Salient features** – the most notable or distinctive features. If has high salience, it is *saturate* e.g. coat in Schindler's List. If has low level of salience, is *desaturated*.

**Setting**

**Surrealism** – a movement in the art where the sub-conscious mind and dreams dominate

**Symbolism** – use of symbols to convey meaning

## T

**Tragicomic** – being both sad and funny at the same time

**Tone** - the general character of the background, also used to reference use of black and white and contrast, light and darkness

### **Types of shots:**

- **Close up** – a shot of just the face, head, or part of the participants body that indicates an intimate relationship
- **Medium close up** – a figure from the waist up that encodes a far personal distance
- **Medium long** – an image in which a whole figure is shown is framed as a close social distance
- **Long shot** – a far social distance is represented in the framing of the whole figures of a group of people



Close-up shot

## V

**Vectors** – lines in photographs that lead the viewer's eye to a particular point. They take the form of lines visual or otherwise, created by such a thing called gaze, pointing fingers or extended arms, an object held in a set direction or protrusions of various sorts. More vectors imply more action.

**Visual weighting** – what aspects of the visual text are most evident, or draw the strongest gaze



Vectorial lines are employed to move the responder's gaze.

# TEXTUAL ANALYSIS

## A

**Aural techniques** – language techniques to emphasise the sound of words e.g. assonance and alliteration

**Abstract** – dealing with ideas rather than things

**Adjectives** – describing word

**Adverb** – describing a verb e.g. quickly

**Allusion** – a reference to another story or text, either directly or through implication E.g. The Simpsons alludes to classical and Biblical stories often. It enriches writing and adds depth to meaning.

**Antanaclasis** – the repetition of a word in a sentence in which a different meaning is applied each time

**Allegory** – a narrative, all the way though, you can see another story or interpretation, other than the one explicitly told e.g. you could easily apply the story to something other than the subject of the text. Often to be didactic. Can include fables, parables and George Orwell's Animal Farm. It makes subjects or topics easier to comprehend.

**Alliteration** – repetition of a consonant sound with close connection. It appeals to our sense of sound. The effect is rhythmic and may be comic.

**Ambience** – referring to the mood, character and quality or atmosphere of a place or milieu. It engages the reader, adding authenticity to the plot.

**Ambiguity** – there is more than one possible meaning. Can be used in dialogue to show character is uneducated, or to confused other characters or the reader or to create humor; it can also be used deliberately to stimulate thought about issues that are not cut-and-dried.

**Amplification** – repeating a word or expression while adding more detail to it

**Anachronism** – literally means “against the time,” including the inclusion of a person, place or thing which did not exist in the time in which the story is set

**Analogy** – comparison demonstrating the similarities between two things, people, or situations. It makes it easier to understand concepts.

**Anecdote** – a short and interesting narrative of an event, usually having happened to the person telling the story

**Antagonist** – usually identified as the opponent, typical ‘bad guy’ can be seen as the foil or anti-hero

**Anthropomorphism** – when animals or gods/goddesses are given human characteristics

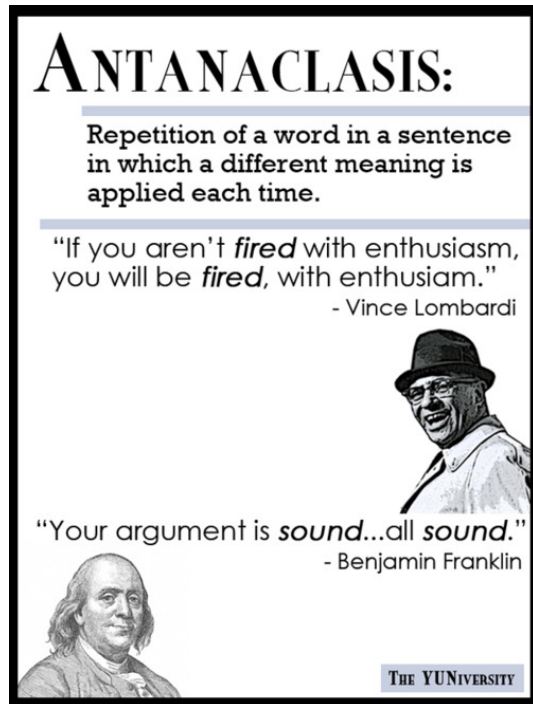
**Anticlimax** – when the climax is not what is expected, disappointed and unsatisfactory

**Anti-hero** – character who is not very nice, and could be exceedingly exist and racist e.g. Rocky Rhodes in Chicken Run

**Antithesis** – the opposite o contrast, involves balancing one point of view against its opposite, typically used to demonstrate the difference between things

**Aphorism** – a pithy, concise saying that pays homage to a general truth. We ponder their meaning.

**Apocope** – leaving the last syllable or letter from the end of a word e.g. cinema instead of cinematography





**Apophysis** – when you don't finish a sentence. Often used as innuendo and threats. We used ellipsis to signify that we've left words out.

**Appropriation** – taking over or possessing something for personal use e.g. when we have to write a story and have no ideas.

**Assonance** – repetition of a vowel e.g. cools pools, the cat sat on the mat.

**Assumptions** – ideas and attitudes taken for granted

**Atmosphere** – the mood, tone or feeling created by particular place or scene, part of ambience. It is a function of setting.

**Attitude** – the position of the composer. How she/he feels about the subject matter, according to a reading of the text.

**Anaphora** – repetition of the same word(s) at the beginning of successive phrases e.g. to think on death it is a misery, to think on life, to think verily

**Antanagoge** – placing good point next to fault e.g. he always forgets my birthday, but buys me presents all year around

**Antiphrasis** – one word irony, established by context e.g. it was 115 degrees in the shade

**Aporia** – expressed doubt e.g. I'm not sure

**Antipophora** – the reply to the question in hypophora

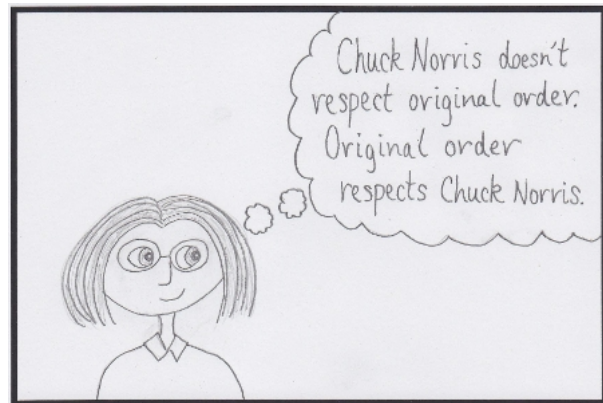
**Anastrophe** – the reversal of normal word order e.g. to market she went

**Antistrophe** – repetition of the same word or phrase at the end of successive clauses

**Apostrophe** – rhetorical words spoken to an imaginary person, object or idea

**Authentication** – referencing someone of integrity to augment the authenticity of an individual's composition

**Antimetabole** - In rhetoric, antimetabole is the repetition of words in successive clauses, but in transposed grammatical order (e.g., "I know what I like, and I like what I know"). It is similar to chiasmus although chiasmus does not use repetition of the same words or phrases.



## B

**Balance** – the arrangement of words, phrases and sentences to produce a symmetry of ideas, or the arrangement of photographs, whether vertical or horizontal, if centered, they are balance.

**Ballad** – narrative poem

**Bathos** – when the climax of a narrative is not only disappointing but also descends into the trivial and ridiculous

**Back story** – story that preceded events to add meaning to current circumstances

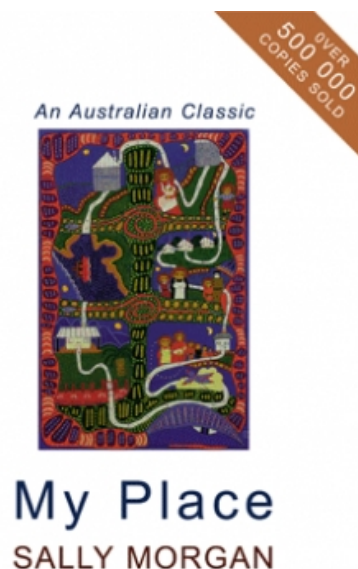
**Bias** – looking at an issue in a one-sided way

**Blank verse** – unrhymed iambic pentameter

**Bildungsroman** – a narrative tracing a character's development from childhood through to maturity

**Binary thinking** – emphasising the differences between aspects

**Black comedy** – a humorous drawing or story with a cynical view of the world. It reveals disillusionment with society, institutions or people, many of Leunig's cartoons can be considered black comedy



**Bricolage** – this refers to another term for pastiche, basically. It involves the combination of a broad range of ideas, styles, images from different contexts.

**Burlesque** – where humour is created by imitating in an exaggerated way, more serious work

## C

**Caesura** – a break or pause in the middle of a line of verse, usually indicated by a hyphen or ellipsis

**Capital letters** – use of block letters, typically to hyperbolise specific aspects of a textual piece

**Cadence** – means not only the rhythmic flow of spoken words, but also in the general modulation, volume and tonal of the voice

**Caricature** – exaggeration of some of the features or qualities of a character's description e.g. John Howard's eyebrows

**Cacophony** – harsh or discordant sound

**Circumlocution** – waffle, this is when someone talks the way around a topic or subject and never really gets to the point

**Confessional poetry** – poetry that offers a catharsis of an individual's feelings, influences, experience, and other attributes. It typically offers an insight into the nature and contextual influences of the poet

**Characterisation** – describing one's character, giving qualities of background, physical appearance, personality, strengths, weaknesses, speech and thoughts

**Cliffhanger** – unresolved ending that draws responder

**Connotation** – associated meaning and ideas

**Colloquial register** – language that is not formal in nature and more dialogical

**Couplet** – two lines of a poem that together form a unit

**Cliché** – a phrase or expression used so often, that it lacks real meaning

**Climax** – highest point of a story

**Codes** – ways of providing meaning

**Concept** – a thought or idea that involves a number of issues or aspects

**Consonance** – repetition of the consonants of whole words e.g. killed and cold; trend and trained

**Context** – the circumstances surrounding a text

**Contrast** – show how things are different

**Culture** – the overriding nature, quality and character of a piece of work

**Cumulation** – listing of descriptive words/adjectives, typically to add suspense to the portrayal of meaning

**Collective (pro)noun** – words such as 'team,' 'pair,' and 'we,' which refer to a collective group of individuals (engaging the audience) or individual items

**Conjunction** – a word that joins to simple sentences together. Including; but, and, we.

**Chiasmus** - In rhetoric, chiasmus is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism. Chiasmus was particularly popular both in Greek and in Latin literature, where it was used to articulate balance or order within a text. As a popular example, many long and complex chiasmi have been found in Shakespeare and the Greek and Hebrew texts of the Bible. It is also found throughout the Book of Mormon.





## D

**Dogmatic view** – a view expressed in an authoritative way

**Descriptive language** – language that is heavily illustrative

**Denouement** – ending or “wrapping up” of a story after a climax

**Diction** – the way in which a person chooses and pronounces their words

**Didactic** – designed to teach you something e.g. the Bible

**Direct speech** – the actual word spoken by a person

**Discourse** – used to mean many formal discussions, conversation or dialogue about a subject

**Distance** – the space between the reader of a text and the subject of the text

**Double entendre** – a word or phrase with two meanings, one of which may be sexual or rude in some way

**Disjunction** – a conjunction such as ‘but’ or ‘yet’ that dramatically interrupts the rhythm of a sentence

**Dramatic monologue** – a literary device that is used when a character reveals his or her innermost thoughts and feelings

**Diacoep** – repetition of a word or phrase

**Declarative sentence** – a statement used to convey information



## E

**Economical** – using minimum number of words without losing any meaning

**Essential** – most important of something (message)

**Evocative** – calling up memories, feelings or thoughts

**Emotive language/words** – relating to emotion e.g. happy, like, sad...

**Elegy** – a poem of mourning for the dead

**Epiphany** – a sudden revelation or insight

**Enjambment** – continuation of poetry without pause between lines

**Exposition** – one-sided argument

**Ellipsis** – placed together which signify one or more words that have been left out

**Empathy** – the state of being able to feel the emotions of another, differing from sympathy, as it typically implies a sense of superiority

**Epigram** – another word for aphorism

**Epilogue** – the conclusion part to a text

**Euphemism** – expression used to avoid directly saying something distasteful, unpleasant or confronting

**Euphony** – opposite of cacophony, meaning the pleasant arrangement of sounds

**Erotesis** – rhetorical question implying strong affirmation e.g. Was I not born in the realm?

**Enumeratio** – detailing parts, causes, effects or consequences to make a point more forcibly

**Epizeuxis** – repetition of one word e.g. South America is lush, lush, lush

## F

**Fricatives** – “f” sound

**Formal language** – where concerns addressed are important

**Figurative language** – language that has more than literal meaning

**Flashback** – retrospective narration

**Foil** – contrasting character in a narrative

**Foreboding** – sense of approaching doom or disaster

**Foreshadowing** – basically, this means to give us a hint of what is to come

**Form** – purpose, and features of a text influence the construction of a text and will suggest its structure

**Figure of speech** – any language that employs language techniques:

- alliteration
- personification
- simile
- metaphor
- irony
- hyperbole
- onomatopoeia
- metonymy
- oxymoron



## G

**Generalisation** – claims that are stereotypical and lack proper evidentiary support e.g. all boys like sport

**Gaps and silences** – what is not said, typically through ellipsis, or aposiopesis

## H

**Hyperbole** – exaggerating something

**Hypophora** – asking question, then answering it e.g. “What do tween want... belonging and acceptance”

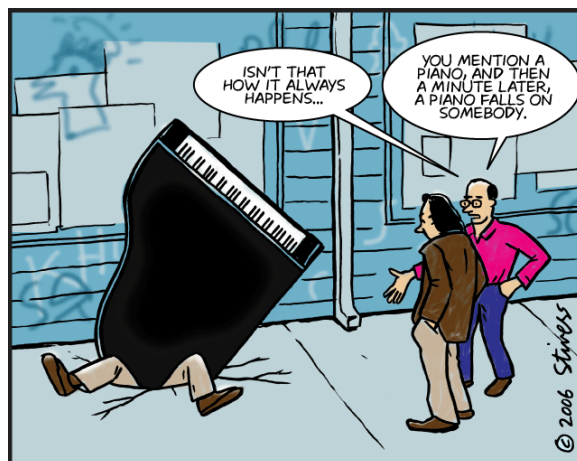
## I

**Incongruous** – aspects of a text that don’t go together

**Including** – gradually exposing background facts about the story’s world

**Iambic** – a poetic metre using units of two syllables with a light stress followed by a heavy stress: “*And tread the sand upon their nakedness*”

**In media res** – beginning a story that takes place in the middle of an event



**Imperative voice:** cogent use of verb, forceful use of verbs

**Irony:**

- *verbal irony*: is when a speaker says one thing but means another, or when the literal meaning is contrary to its intended effect e.g. saying “*Oh, that’s beautiful*” in a sarcastic tone
- *dramatic irony*: when words and actions possess a significance that the responder understand but the speaker doesn’t e.g. “*I’ll love you*”

*until I die*” not realizing a piano is about to crush them

- *situational irony*: when the result of an action is contrary to the desired or expected effect
- *cosmic irony*: when some unknown force bring about dire and dreadful events
- *irony of situation*: when what is expected to happen is different from what actually happens

**Idiom** – an expression or way of speaking which is peculiar to a language (or geographic area for a language as widespread as English). It is a component of dialect. E.g. “*Flat out*”

**Implicit** – suggested, rather than clearly stated

**Indirect speech** – we are told what someone said, but not the direct words used

**Innuendo** – saying something indirectly

**Intertextuality** – relationship amongst texts e.g Blade Runner (1992) intertextualises

Coleridge’s Rime of the Ancient Mariner

**Introspection** – a text that facilitates a character’s own personal reflection on their own emotions

**Interjection** – use of exclamation marks in a sentence

**Inclusive pronoun** – pronouns that engage all persons in reference, including “we” or “us”

**Integrity** – citing someone of authority in a particular field to augment authenticity to a piece of work

**Invective** – speech or writing that attacks, insults, or denounces a person, topic or situation, usually involving negatively connotative emotional language

**Imagery** – a picture, image, or sensation in our imagination by a writer’s choice of words, that evokes as a picture in our minds painted by the composer. These include:

- *visual (sight) imagery*
- *auditory (sound) imagery*
- *tactile (touch) imagery*
- *thermal (hot and cold) imagery*
- *olfactory (smell) imagery*
- *gustatory (taste) imagery*
- *kinaesthetic sensation (movement) imagery*



## J

**Jargon** – language that is particular to a group in society

**Juxtaposition** – the placement of two images next to each other usually similar with some differences, so the differences become closer

## L

**Layout** – the way a text is physically arranged on a page

**Lexical chain** - string of words that refer to a topic, event or thing and runs through a text, they are words that belong to a given language, author or subject

**Lighting techniques** – this refers to the degree and type of light on the subject of a photograph

**Linear** – sequential in nature, chronological, rather than employing prolepsis and retrospective narration



**Levels of language:**

- **Formal:** used on important occasions, extensive vocabulary, no abbreviations or contractions.
- **Informal:** casual language.
- **Colloquial:** everyday language, abbreviations.
- **Slang:** used by certain groups, those outside the group don't understand it all, changes rapidly.
- **Jargon:** used by professional and sports groups, those outside the group don't understand it all, regarded as acceptable to use only within the group.

**M**

**Metre** – the pattern of heavy and light stresses; the beat

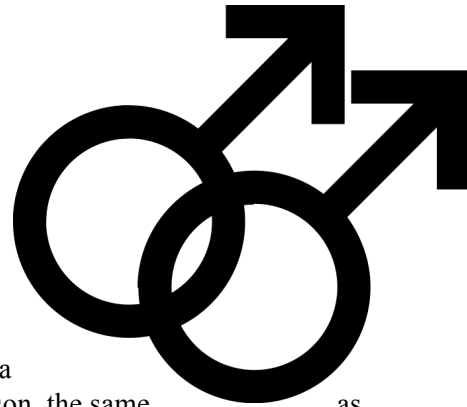
**Mood** – the feeling evoked or expressed by a text

**Modality** – quality of the mood. There are three moods in English grammar: indicative (declarative in a statement and interrogative in a question), imperative (in a command) and subjunctive (based on personal feelings)

**Motif** – a recurring theme or subject in a work of art, music or literature

**Metaphor** - is a literary figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole, and simile.

**Metonymy** – the name of one object is replaced by another which is closely related to it



**N**

**Narrative hook** – the opening of a story that steals the readers attention

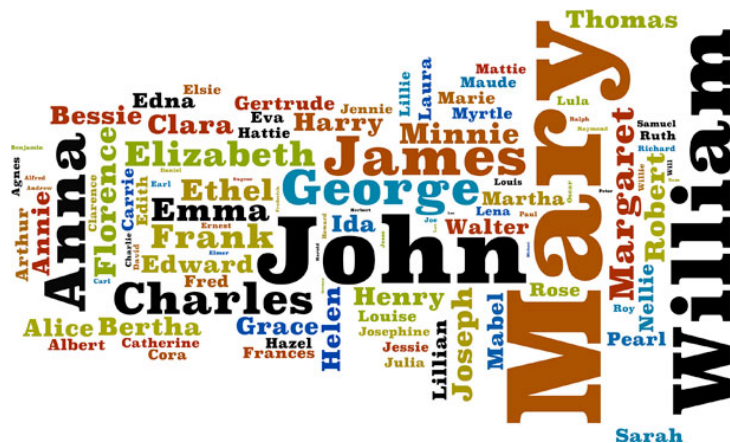
**Naturalise** – to make an idea or value seem normal e.g. society naturalizes its values so people will conform to social and cultural structures

**Nom de plume** – pseudonym

**Nomenclature** – names of people

**Non-didactic** – not designed to teach you anything, and hence the text is more concerned with the artistic qualities and techniques than conveying a meaningful message, even if such is instructive

**Neologism** – made-up words that are not part of everyday vocabulary e.g. climateure



**O**

**Obstruent** – these sounds made by constricting airflow, k and f sounds

**Ode** – a formal poem of commemoration

**Obfuscation** – the act of confusing someone to avoid answering a question

**Onomatopoeia** – e.g. BOOM

**Oxymoron** – seeming contradictory between two words in close connection

## P

**Paradox** – a seemingly contradictory statement that contains a truth or opinion

**Parody** – imitation to satire

**Persona** – the “voice” or personality that a composer may adopt

**Pathos** – the quality of text that stimulates or evokes sympathy or pity in the responder

**Parallelism** – when two sentences to similar meaning, grammar and rhythm are placed together

**Poetic licence** – freedom taken by a poet to depart deliberately from the rules of language, logic or fact in order to produce a literary effect

**Perception** – an immediate or intuitive understanding; recognition

**Perspective** – point of view

**Plosive** – a consonant that is like a small explosion from the mouth, like b, k, or t

**Prolepsis** – flash-forward

**Punctuation:** markings to help create meaning

- ?
- !
- ,
- :
- ;

**Pun (paronomasia)** – play on words

**Point of view:**

- *1<sup>st</sup> speaker:* told from the narrators point of view e.g. “*I, me, my, us, our*”
- *2<sup>nd</sup> person:* narrator speaking directly to the responder “*you, your, yours*”
- *3<sup>rd</sup> person:* the narrator knows the feelings and thoughts of the characters and can even comment on their actions “*he, she, they, it*”
- *3<sup>rd</sup> person omniscient*

**Personification** – when inanimate (non-living) objects or ideas are given human qualities

**Purpose** – the reason the text was created

**Possessive pronoun** – my/mine

**Present tense** – creates sense of immediacy

**Past tense** – creates a ruminative mood/tone

## Q

**Quatrain** – four-line unit of poetry

## R

**Relevance** – the level of pertinent of a piece of text

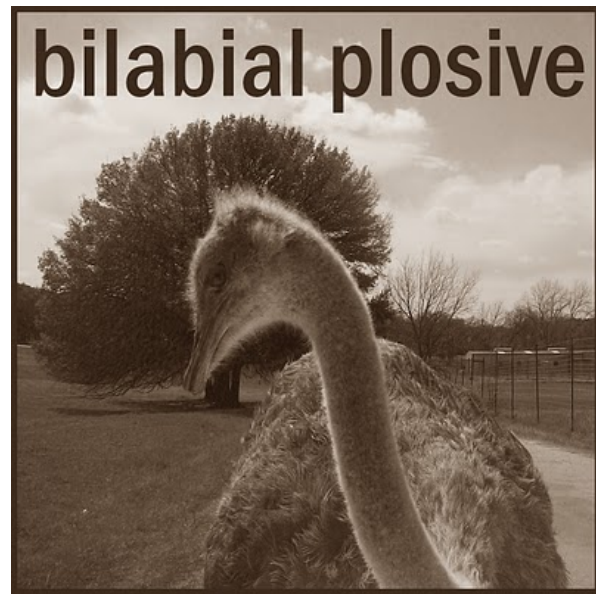
**Rhetorical** – kind of language used in public speeches, mostly concerned with the effect made

**Repetitive designation** – a repeated reference that first appears insignificant, but later intrusive

**Repetition**

**Realism** – texts, which attempt to portray the world as it “really” is

**Register** – register is the language a composer uses as a result of his/her consideration of purpose, and audience



'I hate' | she al | ter'd with | an end,  
That fol | low'd it | as gen | tle day  
Doth fol | low night, | who like | a fiend  
From hea | ven to hell | is flown | away;

**Rhyme** – repetition of the sound at the end of word, commencing from the stressed to end of the word

**Rule of thirds** – creating a picture that is divided into 9 parts, with two equally spaced horizontal and vertical lines, with important compositional elements placed along these lines e.g. sunset, also proponents of this technique argue that aligning a subject with these points creates more tension, energy and interest

**Retrospective narration** – also known as a ‘flashback’



## S

**Sadism** – getting pleasure from hurting someone

**Salient features:** the most notable or distinctive features

**Sibilance** – repetition of ‘s’ sound, can sound melodious and sweet or cold and icy

**Spontaneity** – the quality of doing something naturally, or on an impulse

**Sonnet** – poem of fourteen lines

**Stanza** – division in poetry

**Stream of consciousness** – writer recording thoughts as they come

**Superlatives** – strongest possible expression for a single quality

**Satire** – a text that ridicules human beings, with the intention of bringing about change

**Setting** – in a narrative, setting applies to the where and when the action or story takes place

**Sign** – a mark, word, gesture or illustration that means something, also known as a “signifier”

**Slang** – language that is common or distinctive to a particular social group

**Simile** – using “like” or “as”

**Stereotypes** – a standardized idea or concept, especially about people or group of people

**Stream of consciousness** – prose that follows a character’s thoughts

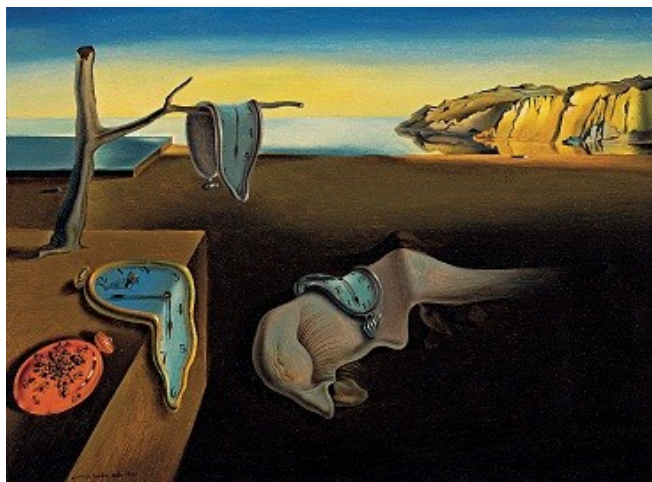
**Style** – the way a composer uses language to achieve an effect or his/her purpose

**Subjective** – when an individual’s personal attitude, feelings or emotions are involved – it could be in the creation of the response to a text

**Subversion** – the act of challenging, upsetting or overthrowing an accepted idea, belief or attitude

**Surrealism** – a movement in the arts where the sub-conscious mind and dreams dominated

**Symbolism** – often used to portray sense of belonging to Australia e.g. outdoors, casual clothing, sun



**Syntax** – sentence structure e.g. short, simple sentences (truncated) create tension, haste or urgency; compound or complex sentences are slower and often feature in a formal text

**Scesis Onomaton** – emphasises an idea, linking idea with subsequent synonymous phrases or statements e.g. we succeeded, we were victorious, we accomplished the feat!

## **T**

**Tragicomic** – being both sad and funny at the same time

**Tense:** referring to the timing of an event

**Tone** – attitude of a work e.g. approving, humorous, negative and serious

**Ticking clock scenario** – aspects of a feature that is used to represent something else

**Tautology** – saying the same thing twice

**Tone** – the attitude that the composer has towards what is being discussed or described



The various categories of tone include:

accusatory	charging of wrongdoing
allusive	suggestive of someone or something
angry	enraged
apathetic	indifferent due to lack of energy or concern
audacious	fearlessly daring
awe	solemn wonder
bantering	to exchange teasing remarks
benevolent	compassionate and kindly
bitter	exhibiting strong animosity as a result of pain or grief
candid	frank and honest
clinical	detached, medical
concerned	worried
condescension	a feeling of superiority
confident	self-assured
contemplative	studying, thinking, reflecting on the issue
contemptuous	showing or feeling that something is worthless; lacking respect
conventional	lacking spontaneity, originality and individuality
critical	finding fault
cynical	questions the basic sincerity and goodness of people
derisive	ridiculing, mocking
detached	disconnected, removed
didactic	author attempts to educate or instruct the reader
diffident	lacking self-confidence and shy
disdainful	scornful
dramatic	theatrical
earnest	intense, a sincere state of mind
effusive	unrestrained in expressing feelings
elegiac	expressing sorrow or regret
facetious	not to be taken seriously
factual	truthful; realistic
fanciful	using the imagination
flippant	casually disrespectful
forthright	directly frank without hesitation
giddy	excited and scattered
gloomy	darkness, sadness, rejection
haughty	proud and vain to the point of arrogance
hollow	empty and futile
humorous	amusing
impartial	fair and unbiased
incisive	quick to understand or act
indignant	marked by anger aroused by injustice



## HSC Study Buddy

informative	instructive and helpful
insipid	dull, lacking in lively qualities
insolent	showing an aggressive lack of respect
intimate	very familiar
ironic	humor used when words suggest the opposite of the literal meaning
joking	teasing
joyful	happy and carefree
judgmental	authoritative and often critical
learned	academic and well-learned
lugubrious	somber and melancholy
malicious	purposely hurtful
mocking	treating with contempt or ridicule
moralistic	upright and serious
nostalgic	longing and reflective
objective	unbiased view
obsequious	polite and obedient only for hope of gain or favor
optimistic	hopeful, cheerful
patronizing	air of condescension
pedantic	showy concern for books/learning.
pessimistic	seeing the worst side of things
petty	trivial and insignificant
pitiful	disgraceful
poignant	deeply moving
pretentious	showy and conceited
proud	pleased
reflective	illustrating innermost thoughts
reverent	treating a subject with honor, respect
ribald	offensive in speech, gesture
ridiculing	slightly contemptuous banter
sarcastic	sneering, caustic
sardonic	scornfully and bitterly sarcastic
satiric	used to ridicule human vice
scornful	sneering or disrespectful
sentimental	sappy and over-romanticized
sincere	without deceit or pretense, genuine
solemn	deeply earnest, grave
somber	a dull, melancholy atmosphere
sympathetic	understanding and considerate
taunting	provoking or ridiculing someone
turgid	pompous and overcomplicated
urgent	imperative or critical
vexed	to cause someone distress
vibrant	lively and animated
whimsical	odd, queer, fantastic
zealous	actively enthusiastic

### Technical language –

also known as jargon,  
typically specific to a  
field of study e.g.  
computing, economics or  
business administration

**Tension** – high state of  
anxiety in a text, typically  
between relationships  
between themes and  
notions

### U

**Understatement (litotes)**  
– saying something with  
too little emphasis





**V**

**Vectors** – lines in photographs, which lead the viewer's eye to a particular point

**Values** – the ideas, principle or attitudes which a person or group believes to be important

**Vernacular** – the everyday or common language of a geographic area of the native language

**Voice** – an author or narrator's distinctive style or manner of expression

**Volitive** – a verb that expresses a wish, command or the speaker's will

**W**

**Word choice** (or diction) – word choice or diction can be characterised as:

- emotive
- forceful
- factual
- descriptive
- blunt
- graphic
- disturbing
- informative

