Metalanguage Cheat Sheet – The 'How'

(from the ATAR English Resource OneNote – for an explanation of each technique or convention refer to the relevant page in the OneNote)

Language
- Figurative language
- Symbolism
- Imagery
- Emotive language
- Humour/Irony/Satire
- Colloquial language
- Tone
- Selection, Omission and Manipulation of Detail

Style
- Diction and Connotation
- Syntax
- Punctuation
- Word classes
- Sentence type - Structure
- Sentence type - Purpose
- Tense

Imaginative Techniques
- Allegory
- Asyndeton
- Capitalisation of common nouns
- Dramatic irony
- Idiom
- Internal dialogue
- Metaphor
- Metonymy
- Onomatopoeia
- Pathetic fallacy
- Personification
- Polysyndeton
- Simile
- Synecdoche

Persuasive Techniques
- Allegory
- Alliteration
- Allusion
- Analogy
- Anaphora
- Anecdote
- Assonance
- Attacks
- Case study
- Cliches
- Colloquial language
- Comparisons
- Direct address
- Expert opinion
- Facts
- Famous example
- Generalisation
- Humour
- Hyperbole
- Imperative
- Inclusive language
- Listing
- Metaphor
- Metonymy
- Onomatopoeia
- Opinions
- Personification
- Presenting the other side
- Pun

- Repetition
- Rhetorical question
- Rhyme
- Rule of three
- Satire
- Similes
- Slogans or catch phrases
- Statistics
- Superlatives
- Worst case scenario

Narrative Conventions

Plot and Narrative Structure
- Exposition
- Problem/Conflict/Inciting Incident (Character vs. self; Character vs. character; Character vs. society/group; Character vs. fate/chance/luck; Character vs. environment)
- Rising Action/Complications
- Climax
- Resolution

Characterisation
- physical appearance
- dialogue/speech
- actions
- thoughts/internal dialogue
- judgment by others
- the narrator's judgement
- the author's judgement

Types of characters:
- Protagonist
- antagonist
- dynamic
- static
- Major
- Minor

Setting
- Chronological setting/time
- Place

Narrative Point of View
- First person limited narrator
- Second person narrator
- Third person limited narrator
- Third person omniscient narrator
- Shifting/multiple narration

Types of narrators:
- Unreliable
- Naïve
- intrusive
- self-conscious

Film Conventions and Techniques

Symbolic Codes
- Props/items/objects
- Setting
- Body language
- Clothing/costume/hair/make-up
- Colour
- People

- Choice of participants

Written Codes
- Film title
- Introductions/subtitles/captions
- Signs
- Written material in production
- Credits

Consider written text:
- Size, font and colour of text
- Prominence/position
- Language techniques (symbolism, metaphors, puns, connotations, word choice, adjectives/adverbs, contextual language, etc)
- Interaction between text and visuals

Audio Codes
- Dialogue
- Narrator's commentary/voice overs
- Sounds (diegetic)
- Sound effects (non-diegetic)
- Music/score/soundtrack (dynamics, instruments, song choice, genre)

Consider audio:
- Content/language
- Volume
- Pitch
- Timbre (tone)

Technical Codes
Structure
- Shot, sequence, scene
- Composition of shot/mise-en-scene (framing, juxtaposition, positioning, line of sight [perspective], focal point[s], foreground/middle ground/background, dominant contrast, subsidiary contrasts, camera proxemics, density, depth of field, character placement)
- Editing
- Montage
- Establishing frames
- Long take

Camera distance
- Extreme long shot (ELS)
- Long shot (LS)
- Medium shot (MS)
- Close up (CU)
- Extreme close up (ECU)

Camera angles
- Worms eye view
- Low camera angle
- Eye level
- High camera angle
- Birds eye view

Camera movements
- Pan
- Tilt
- Tracking

- Zoom in/zoom out
- Hand held camera
- Dolly shot
- Crane shot
- Point of view shot

Camera Speed
- Fast motion
- Slow motion

Other Technical Aspects
- Lighting
- Film colour
- Special effects
- Transitions (cut, fade in or out)
- Focus

Documentary Conventions
- Archival footage
- Actuality footage
- Background information
- B-roll Footage
- Central Problems / Conflict
- Choice of Approach
- Choice of Subject
- Cinema Verite
- Documents
- Commentator/maker of documentary on screen
- Constructed footage
- Direct address to the viewer
- Diegetic sound
- Editing
- Establishing shots
- Expert Opinion
- Focaliser
- Graphics
- Hand-held Camera
- Interviews (Head and shoulders / Talking Heads)
- Montage
- Non-diegetic sound
- Post production notes
- Reconstructed footage (also known as re-enactment or dramatization)
- Selection of detail (also known as 'selective editing')
- "Voice of God"
- "Voice of Authority"
- Voice-over/narration/presenter
- Vox Populi or vox-pop ("voice of the people")

Print Visual Conventions
Content
- Objects
- People: generic (occupations and roles (e.g. doctor, mother, athlete, soldier; nationality/ethnicity; clothing; physical appearance; body language/posture/gestures; facial expression; gaze and bodily orientation; proximity; bodily contact with other people)
- People: specific (e.g. well-known celebrities)

- Animals
- Places: generic (e.g. beach, the outback, mountains)
- Places: specific (e.g. Paris, the Taj Mahal)

Construction
- Viewer perspective (viewing angle; viewing distance; framing; focus)
- Composition: (the rule of thirds; juxtaposition; foreground/background; salience (the state or quality by which an object, a person, a pixel stands out from its neighbours); Leading lines;
- Lighting and colour
- Writing: (Title/subtitles/captions; Any of form of written material within the text

Poetic Techniques
Language
- Simile
- Repetition
- Metaphor
- Alliteration
- Personification
- Assonance
- Onomatopoeia
- Oxymoron
- Hyperbole
- Imagery

Structure
- Form
- Stanzas and lines
- Layout
- Rhyme scheme
- Rhythm
- Punctuation
- Enjambment

Dramatic Conventions
Narrative elements
- Plot (including foreshadowing, dramatic irony)
- Characterisation (dialogue, costume, physical appearance, relationships, actor interpretation)
- Soliloquy, aside and monologue
- Setting
- Symbolism

Technical Elements
- Sets
- Lighting (colours, focus, mood)
- Sound (background music, lyrics, sound effects)
- Stage movement
- Props
- Costume

(from the ATAR English Resource OneNote – for an explanation of each course concept refer to the relevant page in the OneNote)

Course Concept	Meaning	Sentence Stem
Attitude	An attitude is an outlook or specific feeling about something.	*The text/writer/narrator presents the [adjective] attitude toward [text or writer or narrator's opinion on an issue.*
Context of Production	Context of <u>production</u> refers to the environment in which the text was created and can include the director's personal context, the social, historical, political, economic, or cultural context at the time it was made, etc.	*Being made in … [time and place] the relevant aspects of the context of this text are …*
Context of Reception	Context of <u>reception</u> refers to the environment in which the text is received and can include your personal context as an audience member, the social, historical, political, economic, or cultural context at the time when you are reading/viewing the text, etc.	*Being read/viewed in … [time and place] affects my reception of this text because …*
Genre	Genre refers to the way we group texts. Texts can be grouped by subject matter. E.g.: drama, action, Australian, post 9/11; OR by form/text type. E.g.: feature article, poem, feature film, novel.	*The text falls under the genre of … and as such comes with certain expectations: …*
Ideas	An idea is a thought or statement about a particular topic. The ideas in a text are the messages it communicates to its audience about its topic/s.	*The text presents the idea that [statement of idea, always more than one word, does not use the words 'how' or 'of'].*
Interpretation/Meaning	To interpret is to make meaning. Therefore, your interpretation of a text is your understanding of the meaning of that text.	*My interpretation of [text name] is that [meaning you made about its ideas or message].*
Issues	Issues refer to any matters that can be argued over; these could be personal issues or social issues.	*The text discusses the issue of [issue and the text's position on it].*
Perspective	Perspective refers to the position from which things may be viewed or considered. Ask yourself: <u>Who</u>se perspective is offered? (The author's or the character's? Which character? Why?) <u>What</u> is the perspective (angle, opinion, position) offered? On what issue/subject? <u>Why</u> do they hold that perspective? What (contextual) factors affect the construction of this perspective?	*The text offers [name's] perspective that [angle on subject or issue] because [reason].*
Purpose	A purpose is an aim or an objective, a reason for doing something. The purpose of a text is what that text is trying to achieve.	*The purpose of the text is to [reason it was written or produced].*
Representation	Representation refers to the way a text or writer choses to re-present to you a person, group, place or event. Representation acknowledges that there is no true or right way of presenting a person, group, place or event: there is no truth and these representations are never neutral.	*The text represents [person/place/event] as [adjective/s].*
Response	A response is our reaction to a text. There are many different responses to texts; they may be emotive or cognitive (thought-based).	*The text encourages the reader to respond with [emotion or thought] to [subject, issue or idea] because [reason].*
Themes	Themes are the universal topics explored in texts.	*The text explores themes of [state theme, usually a single word or short phrase].*
Values	A value is something of significant importance or worth; something we believe to be important:	*The text/character values [thing it suggests is important, usually expressed as a single word].*
Voice	Voice refers to the distinctive style or manner of expression of an author OR narrator. It is the sound of the text - the personality of the story - as projected by the narrator or speaker, and is created through language, tone and genre/generic conventions.	*The text employs the [description of personality] voice of [author or persona of voice].*