# Fundamental Language Techniques

*A sound understanding of the fundamental language techniques is essential for all students. These are the basic building blocks of many of the greatest authors, poets and orators who have used language to change the world. Nevertheless, we need to remember that these are basic techniques that have to be mastered to allow for us to master the more advanced and complicated techniques that truly impress markers.*

| Technique | Definition & Example(s) | Effect |
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| **First Person Perspective**<br><br>Exclusive First Person Perspective<br><br>Inclusive First Person Perspective | This technique is found when the composer uses first person pronouns.<br><br>**Examples:**<br><br>These can be **exclusive** first person pronouns (singular):<br><br>'I', 'me', 'mine' and 'my'.<br><br>OR **inclusive** first person pronouns (plural):<br><br>'we', 'us', 'ours' and 'our'. | First person perspective establishes an intimate relationship with responder.<br><br>It is often used to encourage you to empathise with and/or feel an emotional connection to the persona.<br><br>Exclusive first person perspective is often employed in anecdotes, diaries and personal journals.<br><br>Inclusive first person perspective is often employed in feature articles, political speeches and anthems. |
| **Second Person Perspective** | This technique is found when the composer uses second person pronouns.<br><br>**Examples:**<br><br>These pronouns include:<br><br>'you', 'your', 'you're', 'thee', 'thou', 'thine' and 'thy'. | Second person perspective establishes a direct and engaging relationship between the composer and you, as the responder.<br><br>It is often used to engage you directly and to include you within the event or concept.<br><br>Second person perspective is often employed in recipes, interviews and speeches. |

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| **Third Person Perspective**<br><br>Narration<br><br>Voice<br><br>Omniscient Point of View | This technique is found when the composer uses third person pronouns.<br><br>**Examples:**<br><br>These pronouns include:<br><br>'he', 'she', 'it', 'his', 'hers', 'him', 'her', 'they', 'them' 'their', 'they're' and any names. | Third person perspective establishes and forces a divide between the composer and you, as the responder, with the plot or world of the composition placed unmistakeably between them.<br><br>It is often used to allow various perspectives to be explored, which necessarily alienates some responders and limits their ability to develop emotional connections with at least some of the characters.<br><br>Third person perspective is often employed in crime fiction, thrillers and tragedies. |
| **Contrast**<br><br>Comparison | This technique is found when the composer sets off one object with a dissimilar object.<br><br>**Example:** "modern technologies, like MP3 players, may be convenient but lack the aura and romance, only found with antique gramophones." | Contrast encourages responders to acknowledge the similarities and differences between the particular subject matter.<br><br>It is significantly affected by the biases, personal experiences and dispositions of the responder.<br><br>Contrast often encourages responders to appraise differences or consider their personal prioritisation in different and interesting ways. |
| **Juxtaposition** | This technique is found when the composer uses contrast when the words, visuals or concepts are adjacent or positioned close together.<br><br>**Example:** "lost between heaven and hell." | Juxtaposition establishes a stronger sense of comparison/ contrast than 'contrast' (discussed above).<br><br>By exploiting a greater proximity between dissimilar objects, the responder is forced to notice, analyse and emphasise even the smallest differences, which may have significant or lasting impacts. |
| **To be more specific, you could use:** | | |
| *Antithesis* | This technique is found when the composer uses juxtaposition to convey two opposing or opposite ideas within a single clause. | |

| Repetition | This technique is found when the composer repeats words or phrases multiple times.<br><br>**Example:** "government of the people, by the people, for the people."<br><br>- Abraham Lincoln's <u>The Gettysburg Address</u> | Repetition emphasises and stresses the importance of a particular subject matter.<br><br>It often contributes to the establishment of rhythm, rhyme, tone and mood.<br><br>Repetition often leaves a resounding impact on responders as the repeated content is much more readily reflected upon and remembered. |
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| **To be more specific, you could use:** | | |
| Adnomination | This technique is found when the composer uses the repetition of words that contain the same root word.<br><br>**Example:** "Somewhere, somehow, someday." | |
| Anadiplosis / Gradatio | This technique is found when the composer uses the repetition of a word used at the end of a clause and at the beginning of the subsequent clause.<br><br>**Example:** "I go to school. School is where I…" | |
| Anaphora | This technique is found when the composer uses the repetition of the same word or phrase at the beginning of proximate paragraphs, stanzas or clauses. | |
| Epistrophe / Antistrophe | This technique is found when the composer uses the repetition of the same word or phrase at the end of proximate paragraphs, stanzas or clauses. | |
| Symploce | This technique is found when the composer simultaneously uses anaphora and epistrophe. | |
| Antimetabole | This technique is found when the composer uses the repetition of words in successive clauses, but these words are expressed in reversed order.<br><br>**Example:** "I eat what I want, and I want what I eat." | |
| Antistasis | This technique is found when the composer uses the repetition of a word or phrase in different ways or for a contrary purpose.<br><br>**Example:** "Why do so many adults who can't drive cars drive cars?" | |

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| *Antanaclasis* | This technique is found when the composer uses the repetition of the same word with different connotations or distinct meanings.<br><br>**Example:** "In a few feet you will smell my feet." |
| *Commoratio* | This technique is found when the composer uses the repetition of an idea using different words to dwell on a point.<br><br>**Example:** "Pete is hungry. He is famished. He is ravenous." |
| *Epimone* | This technique is found when the composer uses the repetition of a phrase or question for emphasis or to dwell on a point.<br><br>**Example:** "Who are you? Who are you?" |
| *Conduplicatio* | This technique is found when the composer uses the repetition of a key word or key words over successive clauses, sentences or phrases to reinforce amplification or to elicit pity from the audience.<br><br>**Example:** "I feel love. Love for the lovers. Love for the haters." |
| *Epanalepsis* | This technique is found when the composer uses the repetition of a word or phrase at the beginning and at the end of a sentence.<br><br>**Example:** "Peace is only achieved when your mind is at peace." |
| *Mesodiplosis* | This technique is found when the composer uses the repetition of a word in the middle of every line of clause within a sentence.<br><br>**Example:** "We are young, not old; we are hot, not cold; we are platinum, not gold." |
| *Epanodos* | This technique is found when the composer uses the repetition of one word or two similar words within a passage of text, which summarises and restates the main ideas of the text in reverse order. |
| *Epizeuxis / Palilogia* | This technique is found when the composer uses the immediate repetition of a single word or phrase numerous times, with no words in-between.<br><br>**Example:** "Books, books, books." |
| *Diacope* | This technique is found when the composer uses the repetition of a single word or phrase numerous times, with only one or more words in-between each repetition.<br><br>**Example:** "We are home, we are home, I could not be happier that we are finally home." |

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| *Diaphora* | This technique is found when the composer uses the repetition of a name; firstly to indicate the person(s) and then to clarify the name's meaning.<br><br>**Example:** "Boys will be boys." | |
| *Negative-Positive Restatement* | This technique is found when the composer uses the repetition of an idea; firstly in a negative way and then in a positive way.<br><br>**Example:** "Don't ask what your company can do for you, ask what you can do for your company." | |
| *Polysyndeton* | This technique is found when the composer uses the repetition of conjunctions "and", "but" and "if".<br><br>**Example:** "I am happy and delighted and excited." | |
| *Polyptoton* | This technique is found when the composer uses the repetition of words that are derived from the same root; but have different endings or forms.<br><br>**Example:** "The removalist removed the make-up remover." | |
| *Triple Utterance* | This technique is found when the composer uses the repetition of a phrase or an entire sentence three times.<br><br>**Example:** "of the people, by the people, for the people." | |
| *Homeoptoton* | This technique is found when the composer uses the repetition of the same terminal sound of words within a phrase; repeating the same syllable or letter.<br><br>**Example:** "Liberty, Equality, Fraternity!" | |
| *Motif* | This technique is found when the composer repeats the use of a word, phrase, image or idea throughout their composition or several bodies of work.<br><br>**Example:** Food is used as a motif in Steven Herrick's <u>The Simple Gift</u>. | Motifs assist in the establishment of certain moods and the exploration of concepts in complex ways.<br><br>It may foreshadow certain outcomes.<br><br>Motifs support certain themes by exploiting the responder's reactions to specific objects, events or concepts. |

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| **Alliteration** | This technique is found when the composer repeats and stresses the first consonant sound within a series of words or a phrase.<br><br>**Example:** "Peter's peculiar packet of parmesan." | Alliteration stresses the importance of the subject matter, by utilising a pleasant and consistent sound.<br><br>It often contributes to rhythm to compound this emphasis.<br><br>It is often humorous. |
| **To be more specific, you could use:** | | |
| **Consonance** | This technique is found when the composer uses the repetition of the same consonant sound two or more times in short succession. | |
| **Paroemion** | This technique is found when the composer uses alliteration where every word in a sentence begins with the same letter. | |
| **Assonance** | This technique is found when the composer repeats the same vowel sound within a series of words or a phrase.<br><br>**Example:** "How now, brown cow?" | Assonance stresses the importance of the subject matter, by utilising a pleasant consistent sound.<br><br>It often contributes to rhythm to compound this emphasis.<br><br>It is often humorous. |
| **Sibilance** | This technique is found when the composer repeats the 's' sound within a series of words or a phrase.<br><br>**Example:** "Seven silly and slippery slugs." | Sibilance stresses the importance of the subject matter, by utilising a pleasant consistent sound.<br><br>It often contributes to rhythm to compound this emphasis.<br><br>It is often humorous. |
| **Onomatopoeia** | This technique is found when the composer describes a noise by using letter sounds that reflect, or emulate, the noise being described.<br><br>**Examples:** "pow", "splash", "bang" and "moo". | Onomatopoeia provides a richer description of a sound to the responder, allowing for a greater immersion within a story or concept.<br><br>It is often employed in accessible texts including: picture books, graphic novels and comics. |

# Imagery-Specific Language Techniques

*Imagery has numerous manifestations, extending from even the simplest form of description to the more difficult and cerebral forms. At this point, we need to realise that imagery is an umbrella technique that is widespread and ever-evolving. We need to communicate this understanding to markers by knowing the exact terminology of the imagery-specific language techniques used by composers. Some of these techniques may not have been comprehensively covered in the classroom but they will most certainly help you to leave a lasting impact on your marker, who will respect your initiative, sophistication and specificity.*

| Technique | Definition & Example(s) | Effect |
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| Imagery | This technique is found when the composer describes events, emotions, or objects using the five senses (vision, taste, touch, smell and sound).<br><br>**Examples:**<br><br>Visual – "red roses"<br>Taste – "bitter beverage"<br>Touch – "coarse card"<br>Smell – "pungent paint"<br>Sound – "quiet quoll" | Imagery allows the responder to understand the composer's intention by relating the subject matter to their own personal experiences; relying on individual memories to replicate the sensations described by the composer in the mind of the responder.<br><br>It is used to 'show' a story instead of 'telling' a story. Through imagery, simple actions or events may have enhanced significance to characters or responders alike. |
| **To be more specific, you could use:** | | |
| Synesthesia | This technique is found when the composer uses a description of events, emotions or objects using combinations of, or unusual, sensual (visual, taste, touch, smell and sound) descriptors.<br><br>**Example:** "It tastes purple!" | |
| Symbolism | This technique is found when the composer uses one object or event to represent a specific emotion, object, person, quality or concept.<br><br>**Examples:**<br><br>Flag – Patriotism<br>Lion – Strength<br>Crown – Royalty<br>Red (Western) – Danger<br>Red (Eastern) – Luck | Symbolism, as a largely emotional and subjective technique, often has specialised meaning or significance in certain circumstances for certain audiences. Often the simplest symbols are the strongest.<br><br>Just as the Australian flag will conjure a patriotic and emotional response from Australians and not those from other nationalities; events, dates and even colours can have markedly different meanings from culture to culture or from circumstance to circumstance. |

| Simile | This technique is found when the composer compares two dissimilar things using the words 'like' or 'as'.<br><br>**Example:** "The sea is like an angry dog." | Similes allow the responder to gain a better sense of imagery as unknown or complicated ideas are made relevant and accessible by the comparison to well understood objects, ideas or concepts.<br><br>It encourages the responder to use personal experiences to fully appreciate the specific feature or property of the subject matter. |
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**To be more specific, you could use:**

| Homeric Simile / Epic Simile | This technique is found when the composer uses a detailed comparison in the form of a simile, over many lines of a text. |
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| Metaphor | This technique is found when the composer compares two dissimilar things using the word 'is'.<br><br>**Example:** "The sea is an angry dog." | Metaphors work much in the same way as similes (above), however, they are not merely comparisons as one object actually becomes the other.<br><br>It infers that one object has the exact same properties as the other, which forces the responder to use personal experiences to fully appreciate that specific feature or property. |
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**To be more specific, you could use:**

| Hypocatastasis | This technique is found when the composer makes a declaration that implies a resemblance, comparison or representation where only either: the subject or the description, is revealed.<br><br>**Example:** "Angry dog!" |
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| Mixed Metaphor / Catachresis | This technique is found when the composer combines two or more incompatible metaphors.<br><br>**NOTE:** This is generally considered to be a fault or incorrect style of communication.<br><br>**Example:** "Our new CEO will sail this ship on the road to the future." |

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| Personification | This technique is found when the composer gives inanimate objects, animals or natural phenomenon; physical human-like characteristics.<br><br>**Example:** "The tree waved to me in the wind." | Personification engages responders by attributing humanity to dissimilar entities and thereby, making the unfamiliar more relatable.<br><br>It provides a stronger sense of imagery and often has a thematic undertone.<br><br>Personification is often found in marketing, for example, cars are designed to look like human faces to allow responders to build stronger relationships with the otherwise soulless machines. |
| Anthropomorphism | This technique is found when the composer attributes human emotions, characteristics or behaviours to objects, animals, or natural phenomena.<br><br>**Example:** "The pen on the desk looked up at me eagerly." | Anthropomorphism engages responders with a powerful sense of imagery, allowing for a more multi-dimensional description.<br><br>It may be humorous or cute as it appeals to the responders desire to understand or rationalise the essence of the object, animal or natural phenomena. |
| Deification | This technique is found when the composer glorifies an object or character to a divine level or shows that these entities share the qualities of a god.<br><br>**Example:** "The heavenly aroma of the pudding transcended time, space and even life itself." | Deification engages responders with a powerful sense of imagery that appeals to their soul or spirituality, where applicable.<br><br>It has the ability to divide audiences as each responder has a different view on what deification means to them.<br><br>Deification may be flattering, dehumanising or ironic; depending on the quality that is described as god-like. |

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| Zoomorphism | This technique is found when the composer applies animal characteristics to objects or characters.<br><br>**Example:** "Anubis, the guardian of graves, had the head of a jackal, to help him defend against canine scavengers and the scourges of the cemeteries." | Zoomorphism engages responders with a powerful sense of imagery that appeals to their particular experiences with that specific animal.<br><br>It can be complementary, if the animal is a lion or eagle, or insulting, if the animal is a pig, rat or snake.<br><br>Zoomorphism may give the responder a sense of superiority over the subject matter, which may provide an intense shock value to the composer's message. |
| Pathetic Fallacy | This technique is found when the composer attributes human emotions or characteristics to nature or a setting to further a particular theme.<br><br>**Example:** "The grey skies rolled in as Bill trudged toward the venue of the unwanted, and unnecessary, fight." | Pathetic fallacy often contributes to the tone of a description by making the dominant feeling or tone more palpable by representing it in a physical way.<br><br>It is most often applied to nature or the natural world. Accordingly, normal natural occurrences will indicate happiness, security or normality. Unnatural occurrences will indicate danger, tragedy or unpredictability. |
| Listing<br><br>Enumeratio | This technique is found when the composer writes or orders a series of themes, ideas or objects one after the other.<br><br>**Example:** "Trolleys, registers, aisles and barcodes." | Listing aids imagery by systematically describing certain objects, details or parameters that will guide the responder's attention in a way that will help them to interpret the message that the composer is seeking to convey. |
| **To be more specific, you could use:** | | |
| Asyndeton | This technique is found when the composer omits conjunctions when communicating related words or clauses.<br><br>**Example:** "I came, I saw, I conquered." | |

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| Hendiadys | This technique is found when the composer uses two nouns to express something.<br><br>**Example:** "The green and gold" instead of 'Australia'. |
| Hendiatris | This technique is found when the composer uses three nouns to express something.<br><br>**Example:** "The red, white and blue" instead of 'USA'. |
| Tricolon Diminuens | This technique is found when the composer expresses three elements in a descending order of size, intensity or weight; reflecting a diminishing level of significance.<br><br>**Example:** "Was it delectable, or palatable, or even edible?" |
| Tricolon Crescens | This technique is found when the composer expresses three elements in an ascending order of size, intensity or weight; reflecting an increase in the level of significance.<br><br>**Example:** "That structure is solid, fortified and unbreakable." |
| Merism | This technique is found when the composer refers to the whole of something by listing some of its parts.<br><br>**Example:** "Flesh and blood" instead of 'the body'. |
| Congeries | This technique is found when the composer uses the accumulation or piling up of words or phrases to create a message.<br><br>**Example:** "On Halloween, there were zombies, vampires, monsters and ghosts walking the streets." |
| Synonymia | This technique is found when the composer uses several synonyms in the same clause or sentence, to emphasise a particular subject matter.<br><br>**Example:** "You are a genius, a prodigy, a brain and a mastermind." |
| Accumulation | This technique is found when the composer uses listing to conclude or present an argument or concept in a forceful way.<br><br>**Example:** "I did it for the nurses, the doctors, the therapists and the orderlies; all of whom brought me back to life." |

# Punctuation-Specific Language Techniques

*The identification of language techniques can sometimes be boiled down to observing the composer's use of punctuation. The following techniques are especially useful within examinations that have a reading task element; with a timed technique identification, quotation and analysis component. By using the following list, you can make sure that you will always have a technique to analyse the composer's intention, even if you are struggling to understand the nature of the unseen written text.*

| Technique | Definition & Example(s) | Effect |
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| **Emphatic Language**<br><br>Imperative Sentence | This technique is found when the composer uses an exclamation mark, when urging that something needs to be done.<br><br>**Example:** "Get into my car now!" | Emphatic language establishes moods of urgency, danger or seriousness.<br><br>It often helps to convey the dynamics of power between characters. |
| **Parenthesis** | This technique is found when the composer uses parenthesises or brackets.<br><br>**Examples:**<br><br>"I went straight home after work and could not have been involved in the theft (or so you may think)."<br><br>"The bearded tattooed man [Australia's Father of the Year] took the young girl [his daughter] to the dentist." | Rounded parenthesises may indicate an addition idea; or direction from the composer to guide the responder's attention in a particular way.<br><br>Square parenthesises are used to add an otherwise unmentioned, or to clarify an ambiguous, detail. These are often used when the composer is trying to reuse a quote but needs to rationalise, justify or contextualise the original content. |
| **To be more specific, you could use:** | | |
| *Appositive* | This technique is found when the composer uses a noun, or phrase, that redefines another noun, which is represented beside it. Appositives can often be identified by the use of a pair of brackets or commas.<br><br>**Example:** "The swan, a bird, sailed along the pond." | |

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| **Rhetorical Question**<br><br>Erotema | This technique is found when the composer uses a question mark, when the question is asked as a means of asserting something.<br><br>**Example:** "What did you think you were doing?" | Rhetorical questions directly engage responders and encourage them to consciously, or sub-consciously; question, consider or validate a specific action, event or idea.<br><br>They may sow seeds of doubt in the responder, which may affirm an idea or might act to motivate a response. |
| **To be more specific, you could use:** | | |
| *Anacoenosis* | This technique is found when the composer poses questions to the responder(s) in order to demonstrate a common interest.<br><br>**Example:** "Now, we all love puppies, don't we?" | |
| *Epiplexis* | This technique is found when the composer poses questions to the audience to shame or show disapproval, rather than intending to answer the question.<br><br>**Example:** "How dare he do that?" | |
| *Erotesis* | This technique is found when the composer poses questions to the audience with the strong expectation that the response will be either a strong affirmative or a strong negative.<br><br>**Example:** "Now, what do you all think of Adolf Hitler?" | |
| *Hypophora* | This technique is found when the composer poses questions to the audience and then answers them himself/herself.<br><br>**Example:** "Who did it? I know who did it!" | |
| **Truncation**<br><br>Aposiopesis | This technique is found when the composer terminates a sentence abruptly, often using a dash '-'.<br><br>**Example:** "But I thought - " | Truncation often indicates conflict; which may be extreme or subtle, as a result of internal or external stimuli.<br><br>It may be used to symbolise utter frustration, sudden realisation or an extreme state of emergency. |
| **Ellipsis**<br><br>Aposiopesis | This technique is found when the composer intentionally omits words within a sentence, symbolised by '…'.<br><br>**Example:** "I am alone…" | Ellipsis often creates a sense of emptiness, mystery or despair; as it subverts the responder's expectations of closure and consistency. |

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| *Quotes / Dialogue* | This technique is found when the composer uses quotation marks in order to assert the opinion of an authority or to show an interaction between characters.<br><br>**Example:** Shakespeare invented the phrase "wild goose chase". | Quotes works to authorise and reinforce a particular subject matter as the intention of the authority is then absorbed within the text.<br><br>Dialogue appeals to the social nature of the responder and works to bring about comfort, interest or perspective to the subject matter. |
| *Numbers / Data* | This technique is found when the composer uses numbers or data to communicate a particular message.<br><br>**Example:** "In 1939, Poland was invaded by Germany and suffered nearly 200,000 total casualties." | Numbers and data work to legitimise certain details or information.<br><br>These techniques can sometimes disengage responders who many not be as comfortable with numbers as they are with words. |

# Poetry-Specific Language Techniques

Poetry is essentially a condensed form of writing that uses fewer words than the prose in stories requires. Nevertheless, poetry is still able to communicate rich and powerful messages. This effect is only possible through the masterful use of language techniques. The following list covers language techniques that are found in the various forms of poetry.

| Technique | Definition & Example(s) | Effect |
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| Rhyme | This technique is found when the composer proximately uses words that are identical to each other in terminal (or ending) sound to create a sense of rhythm.<br><br>**Example:** "Light" and "Night". | Rhyme is a pleasant sounding language technique which is used to endear responders who crave patterns and consistency in communication. By providing this structure, rhyme emphasises the subject matter.<br><br>Differences in rhyme may bring about a change tempo, which could prompt a change in tension or tone. |

**To be more specific, you could use:**

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| Half Rhyme / Near Rhyme / Homeoteleuton / Homoioteleuton | This technique is found when the composer uses rhyme with words that only partially rhyme.<br><br>**Example:** "I would never object,<br>to a society that embraces new tech." | |
| Internal Rhyme | This technique is found when the composer uses rhyme within a single line of a verse of poetry.<br><br>**Example:** "The man with the plan/<br>walked to town with a frown." | |
| Heterograph | This technique is found when the composer uses words that have the same pronunciation, but different spelling and meanings.<br><br>**Example:** "to", "too" and "two". | |
| Heteronym / Heterophone | This technique is found when the composer uses words that have the same spelling, but have different pronunciations and meanings.<br><br>**Example:** "Tear" (cry a tear) and "tear" (tear apart). | |

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| Homograph | This technique is found when the composer uses words that have the same spelling, but have different meanings, where the pronunciation can either be the same or different.<br><br>**Example:** "Novel" (book) and "novel" (new). | |
| Homophone | This technique is found when the composer uses words that have the same pronunciation, but have different meanings, where the spelling can be either the same or different.<br><br>**Example:** "Carat" (unit of weight) and "carrot" (vegetable). | |
| Homonym | This technique is found when the composer uses words that are both homographs and homophones. This means that they have different meanings, but have the same spelling and pronunciation. | |
| Rhyme-Scheme | This technique is found when the composer uses a pattern of rhyme between the lines of a poem or song.<br><br>**Example:**<br><br>"The fat frog was green (A)<br>Stretching on a lily-pad (B)<br>Taking in all he'd seen (A)<br>He smiled just a tad." (B) | Rhyme-schemes have different underlying tones and meanings behind them.<br><br>Poems with simple rhyme-schemes are more likely to explore basic concepts, whereas sophisticated rhyme-schemes often indicate more complicated content.<br><br>For example, limerick rhyme-schemes are meant to be informal and humorous, while sonnet structures are more complex and generally delve into more serious concepts. |
| Rhythm<br><br>Metre<br><br>Cadence<br><br>Parallelism<br><br>Isocolon | This technique is found when the composer arranges words or phrases to form a regular pattern, beat or movement. In poetry, the rhythmic pattern is called the 'metre'.<br><br>**Example:**<br><br>"I said to the lamb, why thank you ma'am, for visiting the farm today.<br><br>She looked up at me, but not above the knee, then went back to eating her hay." | Rhythm is a versatile technique and echoes the tone that the composer is describing or conveying.<br><br>Slow, simple rhythms often indicate calm and passive events.<br><br>Quick, heavy beats indicate suspenseful and tense events.<br><br>Changes in rhythm often suggest conflict, change or a shift in subject matter. |

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| **Iamb**<br><br>Iambus | This technique is found when the composer uses a slightly stressed syllable followed by a heavily stressed syllable.<br><br>**Examples:** "Behold" or "arise". | Iambs draw a heavy emphasis to the subject matter in a dramatic and striking way.<br><br>It is often direct and overt, and generally works in concert with emphatic language. |
| **Iambic Pentameter** | This technique is found when the composer uses a metric line with five (5) iambs, which is often found in Shakespearean texts.<br><br>**Example:**<br><br>"A horse! A horse! My kingdom for a horse!"<br><br>- William Shakespeare's<br>Richard III | See above. |

# Register-Specific Language Techniques

Language techniques are found within differing social settings and situations. This list covers techniques that are specific to the various registers that students are likely to be exposed to during their studies. Remember, a register is variety of language elements that are used for a specific purpose or social setting. While you engage with the following list, consider how you use these language techniques within your life and how they affect how you communicate and respond to the various figures in your life.

| Technique | Definition & Example(s) | Effect |
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| Bias | This technique is found when the composer displays a prejudice for, or against, a particular person, object, event or idea.<br><br>**Example:** "We don't serve your kind here, Coeliac." | Bias encourages the responder to frame their own opinion around that of the composer, which may instil hatred, admiration or apathy.<br><br>It may be used to convey bigotry or prejudice in a negative or objective light. |
| Colloquial Language<br><br>Slang | This technique is found when the composer uses language that is only suitable for informal speech or writing.<br><br>**Examples:** "G'day", "dude" and "supsies". | Colloquial language may often restrict audiences within localities or certain demographics. For example, most Australians would find a friendly "g'day" endearing whilst a Namibian may not understand this slang and may feel alienated as a result.<br><br>It often helps to establish an anecdotal and informal tone. |

| To be more specific, you could use: | | |
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| Elision / Syncope | This technique is found when the composer omits one or more sounds, or letters, in a word or phrase to allow it to be more easily interpreted or pronounced.<br><br>**Example:** "Ice cream" instead of 'iced cream'. | |
| Didactic Language | This technique is found when the composer uses language when attempting to teach something.<br><br>**Example:** "This technique is found when the composer uses language when attempting to teach something." | Didactic language establishes a greater authority, often working off an institutional tone.<br><br>It may also be used in a sardonic way to communicate boredom or disrespect to an educational institution or figure. |

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| *Emphatic Language* | This technique is found when the composer uses language that is expressed or performed with emphasis and urgency.<br><br>**Example:** "Get that shoe now!" | Emphatic language establishes moods of urgency, danger or seriousness.<br><br>It often helps to convey the dynamics of power between characters. |
| *Formal Language*<br><br>Grandiloquence | This technique is found when the composer uses language that is formal and etiquette-focused.<br><br>**Example:** "You have been cordially invited to the Crescent Invitational Ball." | Formal language seeks to separate individuals from their primal instincts and behaviours by focussing on rules, social structures and cultural etiquette.<br><br>It often encourages responders to perceive that everything that is being communicated is considered and important.<br><br>It may indicate financial or social superiority or power; whether it is used to oppress or uplift a character or group of characters. |

**To be more specific, you could use:**

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|---|---|---|
| *Sesquipedalianism* | This technique is found when the composer uses long, complicated and obscure words.<br><br>**Example:** "He was staunch in his ferocious support of antidisestablishmentarianism." | |
| *Jargon* | This technique is found when the composer uses the specialised or technical language of a trade, profession or similar exclusive group.<br><br>**Example:** "The technician defragged the desktop to improve the performance of the computer's drivers." | Jargon is often exclusionary, which works to endear a specific group at the expense of alienating other groups of responders. For example, 'JavaScript' and 'gigabyte' are examples of computer jargon which appeal to responders who are computer experts and proficient computer users; but this use of language alienates responders who do not share this passion or understanding.<br><br>It may also establish a futuristic and/or isolatable setting as jargon is often found in science fiction texts. |

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| Positive / Comparative / Superlative | This technique is found when the composer declares a property (positive), indicates a comparison (comparative) or expresses that something is the best within its class (superlative).<br><br>**Example:** "Fast (positive), faster (comparative) and fastest (superlative)." | Positives engage responders by appealing to a particular quality or tone.<br><br>Comparatives prompt a questioning or prioritisation of these particular qualities or tones.<br><br>Superlatives work to emphasise the importance of the subject matter by making it appear as superior. |
| Syntax | This technique is found when the composer uses the arrangement of words and phrases to create the form of sentences in a way that has particular meaning or significance. | Syntax has infinite potential uses and significance, so its effect would change on a case-by-case basis.<br><br>It could be used in a worst-case scenario where you cannot identify any other technique within an excerpt. |
| **To be more specific, you could use:** | | |
| Syntaxis / Long Sentences | This technique is found when the composer uses syntax to express a complex writing style.<br><br>**Example:** "The mitochondria are essential elements within most cells, assisting in the biochemical processes of energy production and respiration." | |
| Parataxis / Short Sentences | This technique is found when the composer uses syntax to express short and simple sentences.<br><br>**Example:** "Yes we can." | |
| Hypotaxis | This technique is found when the composer uses syntax to express clauses in the same functional grammatical arrangement but makes the clauses play unequal roles within the sentence.<br><br>**Example:** "I went to the town, ravaged by hatred of war." | |
| Hypozeuxis | This technique is found when the composer uses an expression where every clause has its own independent subject and predicate.<br><br>**Example:** "I came. I saw. I conquered." | |

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| Chiasmus | This technique is found when the composer balances two or more related clauses against each other through the reversal of clause structure.<br><br>**Example:** "Are you hungry because you are bored, or bored because you are hungry?" |
| Anthimeria / Conversion | This technique is found when the composer transforms one word within a particular class (verb, noun etc.) to another word class.<br><br>**Example:** "He needed to motor to the other side of town." |
| Aphorismus | This technique is found when the composer uses an expression that calls into question the meaning, or use, of a particular word.<br><br>**Example:** "Am I human?" |
| Spoonerism | This technique is found when the composer switches the syllables in a sentence, which is often done in error.<br><br>**Example:** "Lack of pies" instead of 'pack of lies'. |
| Non Sequitur | This technique is found when the composer expresses a statement that does not logically follow on from the context established by the previous statements.<br><br>**Example:** "I would do anything for a cake, a muffin or some sweets. Videogames are so cool." |
| Solecism | This technique is found when the composer uses a phrase or expression where the grammatical and syntactical rules are intentionally broken.<br><br>**Example:** "It's up to you and I" instead of 'It's up to you and me'. |
| Double Negative | This technique is found when the composer uses the repetition of negative words to change the nature of an expression.<br><br>**Example:** "It isn't not hot today." |

| Tautology | This technique is found when the composer repeats aspects of meaning that have already been communicated.<br><br>**Example:** "I am intelligent, but I am also very smart indeed."<br><br>**NOTE:** This is generally considered to be a fault or incorrect style of communication. | Tautologies often indicate a lack of intelligence and/ or a sense of confusion and frustration; as they do not provide any additional clarity despite the ostensible intention for this to be the case.<br><br>This may be used to display power imbalances between characters or the composer and the responder. |
|---|---|---|
| **To be more specific, you could use:** | | |
| Sine Dicendo | This technique is found when the composer uses an inherently superfluous statement, which does not contribute any additional or useful information.<br><br>**Example:** "The water is wet." | |

# More Advanced Language Techniques

Ultimately, markers appreciate an understanding of the higher-order language techniques, as a meaningful understanding of these techniques generally comes from reading various texts and independently studying and researching language techniques. The following list does the hard work for you by putting most of these language techniques in one place. Nevertheless, this list is not exhaustive and you should remember to continue to expose yourself to new genres, writing styles and stylistic conventions to further improve your language technique repertoire.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| **Allusion**<br><br>Historical Allusion<br><br>Spiritual Allusion<br><br>Literary Allusion<br><br>Popular Culture Allusion | This technique is found when the composer makes a reference to a person, place, thing or event; where it is assumed that the responder will understand its significance.<br><br>**Example:** "I'll take my protein drink shaken, not stirred." (Literary allusion to Ian Fleming's James Bond character). | Allusions establish certain moods and explore concepts in more complex ways.<br><br>They may foreshadow certain outcomes that reflect the nature of the allusions.<br><br>Allusions support certain themes by exploiting the responders' reactions to references to their surroundings or history. |
| **To be more specific, you could use:** | | |
| Intertextuality | This technique is found when the composer uses a reference to another text, within his/her text; to create, give or support the meaning of something.<br><br>**Example:** "He jealously threw Dashiell Hammond's <u>The Maltese Falcon</u> to the floor." | |
| **Cliché** | This technique is found when the composer uses a phrase which is generally overused and lacks any semblance of originality.<br><br>**Example:** "Absence makes the heart grow fonder." | Clichés suggest unoriginal content and may indicate an irrelevant, or poor quality of, text.<br><br>Exploiting clichés and reversing typical views is often exploited for humorous purposes. |
| **To be more specific, you could use:** | | |
| Aphorism | This technique is found when the composer expresses an easily memorable statement, or adage, that suggests a particular truth or an established opinion.<br><br>**Example:** "People who live in glass houses shouldn't throw stones." | |

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| Snowclone | This technique is found when the composer uses a customisable, yet easily recognised phrase, which can be used like a formula or template for descriptive purposes.<br><br>**Example:** "BLANK is the new black." | |
| Anapodoton | This technique is found when the composer uses a common saying, or idiom, which is left unfinished.<br><br>**Example:** "When in Rome…" | |
| Metalepsis | This technique is found when the composer uses an established or well-known figurative language in a different context or way.<br><br>**Example:** "When in Bondi, do as the hipsters do." | |
| Truism | This technique is found when the composer uses a statement that is obviously and self-evidently true.<br><br>**Example:** "A man's gotta do what a man's gotta do." | |
| Falsism | This technique is found when the composer uses a statement that is obviously and self-evidently false.<br><br>**Example:** "Pigs can fly." | |
| Euphemism | This technique is found when the composer uses less offensive, or more agreeable, phrases instead of more offensive, or controversial, phrases of the same meaning.<br><br>**Example:** "Your friend unfortunately passed away overnight." (means 'died') | Euphemisms are used to extend a message to a wider range of responders and often work to ease tension.<br><br>They are often used to explore serious or emotionally troubling themes in simple, agreeable or more humorous ways.<br><br>Overuse of euphemisms can provide a social commentary as to the inefficiency of excessive political correctness. |

**To be more specific, you could use:**

| | | |
|---|---|---|
| Dysphemism | This technique is found when the composer uses more offensive, or disagreeable, phrases instead of another expression.<br><br>**Example:** "She stole your opportunity!" | |

| | | |
|---|---|---|
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**To be more specific, you could use:**

| | |
|---|---|
| Dysphemism | This technique is found when the composer uses more offensive, or disagreeable, phrases instead of another expression.<br><br>**Example:** "She stole your opportunity!" |

| | | |
|---|---|---|
| Paradiastole | This technique is found when the composer uses a euphemism to turn a negative characteristic into a positive characteristic.<br><br>**Example:** "He does misbehave, but I see it as his form of raw and uncensored self-expression." | |
| Extended Metaphor | This technique is found when the composer compares two dissimilar things in an obvious, or surprising, way that continues throughout a series of sentences in a paragraph, lines in a poem or throughout the entire body of work.<br><br>**Example:** John Donne's poem 'The Flea'. | An extended metaphor often promotes the questioning or deconstruction of themes, concepts or ideas.<br><br>When an extended metaphor is set up and materially altered, using a conceit, it is likely to shock the responders and create a more palpable impact on them. |

**To be more specific, you could use:**

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|---|---|---|
| Conceit | This technique is found when the composer uses extended metaphor to compare two very dissimilar things in an intriguing and sophisticated way. | |
| False Protagonist | This technique is found when the composer represents a character as a protagonist only to have that character quickly killed off, relegated to a minor character or removed from the story all together.<br><br>**Example:** Lord Eddard Stark in George R. R. Martin's A Game of Thrones. | False protagonists create a jarring and shocking introduction to a story. This may also keep the story refreshing and novel as the story progresses and evolves.<br><br>This technique often promotes feelings of unpredictability and/ or futility. |
| Flashback | This technique is found when the composer uses an excerpt, which occurs outside of the current timeline, to contextualise something.<br><br>**Example:** The flashback in Rob Reiner's Stand By Me where Gordie's late brother gives him a treasured NY Yankees baseball cap. | Flashbacks allow responders to appreciate a specific context and thereby gain a stronger understanding of a character or a situation.<br><br>This technique often encourages a disliked character to become beloved by responders, by appealing for an emotional response. |

| Foreshadow | This technique is found when the composer alludes to a concept, theme or idea in the present, which will be explored in the future.

**Example:** In John Steinbeck's <u>Of Mice and Men</u>, Lennie accidental killing of a mouse and a dog foreshadows the tragic events that soon follow. | Foreshadow is used to help establish certain moods and explore concepts in more complex ways.

It may support certain themes by exploiting the responder's reactions to specific objects, events or concepts. |
|---|---|---|
| Hyperbole | This technique is found when the composer makes a gross exaggeration which is intended to describe something, rather than to deceive the responder.

**Example:** "He had so many coins that he could fill a truck with them." | Hyperbole often emphasises or stresses the subject matter to provide abstract visual imagery, whilst contributing to thematic undertones.

It is often humorous or unabashedly absurd. |

**To be more specific, you could use:**

| Adynaton | This technique is found when the composer uses hyperbole to such an extreme that it implies impossibility.

**Example:** "Yeah, it'll happen… the day a fish climbs up a Christmas tree." |
|---|---|

| Hyperbaton

Anastrophe

Inversion | This technique is found when the composer changes the logical order of the words in a sentence.

**Example:** "Bloody thou art." | Hyperbaton reverses expectations, to heighten significance or to create a humorous effect.

For example, Yoda from George Lucas' <u>Star Wars</u> is famous for his use of hyperbaton. |
|---|---|---|

**To be more specific, you could use:**

| Anacoluthon | This technique is found when the composer uses unnatural ordering to create an incoherent sentence. It is often the result of an unexpected change in expression or syntactical structure.

**Example:** "While I painted, the roof fell in." |
|---|---|
| Cataphora | This technique is found when the composer refers to an expression with another expression where the second expression defines the first expression.

**Example:** "Though she is great with animals, Jennifer was never interested in becoming a veterinarian." |

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| *Enallage* | This technique is found when the composer intentionally ignores grammatical rules or conventions, where one grammatical form is used instead of another.<br><br>**Example:** "Is we going yet? I'm getting bored." |
| *Synesis* | This technique is found when the composer uses a word that adopts a number, or gender, that does not suit the word, but suits another word, which is being implied.<br><br>**Example:** "The family are hungry" where it should be 'the family is hungry', but the implication is that the members of the family are hungry. |
| *Synchysis* | This technique is found when the composer intentionally scatters words to effect a sense of bewilderment or confusion.<br><br>**Example:** "He was deep, milky, yet invisible and frosted." |
| *Malapropism* | This technique is found when the composer uses an incorrect word in place of a word that has a similar pronunciation.<br><br>**Example:** "for all intensive purposes" instead of 'for all intents and purposes'. |
| *Hysteron Proteron* | This technique is found when the composer expresses two elements in an inverted order where the item that should appear last is placed first and vice versa.<br><br>**Example**: "On the bed, he dreamt, and fell asleep." |
| *Paraprosdokian* | This technique is found when the composer expresses a latter element of a sentence, or excerpt, which is unexpected and encourages the responder to reinterpret the earlier element.<br><br>**Example:** "If I could just get a better view… I wouldn't have to go the optometrist." |
| *Par'hyponoian* | This technique is found when the composer replaces a particular secondary part of a sentence, phrase or text; with something that was not expected from the first part.<br><br>**Example:** "Jim is a wolf in wolf's clothing" instead of 'Jim is a wolf in sheep's clothing". |

| Irony | This technique is found when the composer uses a word or phrase to convey a meaning opposite to its usual meaning.<br><br>**Example:** "The battered man exclaimed "What a beautiful day!", as he stumbled into his apartment, after he was fired, robbed and dumped." | Irony creates a sense of imbalance or conflict.<br><br>It is often exploits dark humour, by contradicting the expectations of most responders.<br><br>Irony is often used to stress futility or to emphasise the unpredictability of life. |
|---|---|---|

**To be more specific, you could use:**

| Antiphrasis | This technique is found when the composer uses a word or phrase in an ironic way for humorous effect.<br><br>**Example:** "Very clever, you simpleton!" |
|---|---|

| Metonymy<br><br>Denominatio | This technique is found when the composer describes something by using the name of something associated in meaning with that first thing.<br><br>**Example:** "The Queen" being referred to as "the Crown". | Metonymy has various manifestations and works off of the significance of the established symbolism.<br><br>It often allows the subject matter to seem more majestic, powerful or pervasive. |
|---|---|---|

**To be more specific, you could use:**

| Synecdoche | This technique is found when the composer uses the name of a part to refer to the whole and the whole to refer to a part. It is also used when the name of the general term refers to a specific term and a specific term refers to the general term.<br><br>**Example:** "Two sets of eyes" referring to two people. |
|---|---|

| Antonomasia | This technique is found when the composer substitutes a name for a phrase, or title, and vice versa.<br><br>**Example:** "Your Majesty" instead of 'Queen'. |
|---|---|

| Toponym | This technique is found when the composer uses a town, location or city to refer to the government, or entirety, of a country or empire.<br><br>**Example:** "They won't like this proposed change in Washington." |
|---|---|

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| **Neologism** | This technique is found when the composer uses a word or phrase that may be in the process of entering common use but has not been accepted into mainstream language yet.<br><br>**Examples:** "Selfie", "bromance" or "noob". | Neologisms are used to alienate certain audiences and are often depicted as a more fashionable and exclusive style of jargon.<br><br>In the wake of recent technological innovation, neologisms may possess significant prestige. |

**To be more specific, you could use:**

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|---|---|
| *Portmanteau* | This technique is found when the composer combines two or more words to create a new word.<br><br>**Example:** "Brunch" formed from 'breakfast' and 'lunch'. |
| *Kenning* | This technique is found when the composer uses a compound word or phrase to create a new expression.<br><br>**Example:** "Mechanical stallion" instead of 'car'. |
| *Tmesis* | This technique is found when the composer places one or more words between a word, a phrase or the parts of a compound word.<br><br>**Example:** "Bris-bloody-bane" instead of 'Brisbane'. |
| *Zeugma / Syllepsis* | This technique is found when the composer uses one verb to apply to two or more different actions.<br><br>**Example:** "He opened his book after supper and smiled as he digested" where digest means 'read and understood information' and 'the process of breaking down food for use within the body'. |
| *Prosthesis* | This technique is found when the composer adds a letter or syllable at the beginning of a word.<br><br>**Examples:** "a-twain" or "avow". |

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| **Oxymoron** | This technique is found when the composer combines two apparently contradictory terms.<br><br>**Examples:** "Cool flame" or "sad clown". | An oxymoron may create a sense of imbalance or conflict.<br><br>This technique is often humorous or dark, as it contradicts the expectations of most responders. |

| To be more specific, you could use: | | |
|---|---|---|
| Hypallage / Transferred Epitaph | This technique is found when the composer uses a sentence that contains an unexpected or abnormal change in two of its segments<br><br>**Example:** "The sandwich sat before me, seductively dressed in sesame seeds." | |
| Dirimens Copulatio | This technique is found when the composer balances one idea with a contrasting idea to avoid bias in the argument.<br><br>**Example:** "Despite villains like Nero, the leadership of the great Roman Emperors changed our world for the better." | |
| Epitrope | This technique is found when the composer expresses an opposing argument, which is either seriously or ironically agreed with, to allow someone to do something.<br><br>**Example:** "If he is grumpy, just let him be grumpy." | |
| Paradox | This technique is found when the composer uses a seemingly contradictory or absurd statement that suggests an important truth or issue.<br><br>**Example:** "A towel gets wetter as it dries." | Paradoxes are thought provoking and may stress futility whilst simultaneously establishing a dark or sombre tone.<br><br>They may establish thematic undertones, such as: hopelessness, mystery etc. |
| Parody | This technique is found when the composer uses a word or phrase that imitates an original work, with the intent to mock, comment on or trivialise the original work.<br><br>**Example:** Weird Al Yankovic's Eat It is a parody of Michael Jackson's Beat It. | Parody works to repackage an established view of the subject matter and use it for comedic purposes. |
| **To be more specific, you could use:** | | |
| Appropriation / Adaptation / Homage | This technique is found when the composer uses a pre-existing character, plot or concept; to further a particular end or convey a particular message.<br><br>**Example:** Tim Blake Nelson's 2001 film O was an adaptation of William Shakespeare's 1603 tragedy Othello. | |

| | | |
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| *Pun*<br><br>Ambiguity | This technique is found when the composer uses a word or phrase that can be understood with varying interpretations.<br><br>**Example:** "Mr Plant has been uprooted in murder conspiracy." | Puns are often used to extend to wider audiences through humour or wit. |
| **To be more specific, you could use:** | | |
| *Asteismus* | This technique is found when the composer uses a humorous answer or witticism where the speaker plays on the meaning or use of a particular word.<br><br>**Example:** Bill: "I just need to train more..." Belle: "But I thought you drove a car?" | |
| *Innuendo* | This technique is found when the composer uses a hidden or indirect meaning within a sentence or remark, which is often used to suggest something derogatory.<br><br>**Example:** "Well, he isn't shy, is he?" | |
| *Paronomasia* | This technique is found when the composer expresses a pun using similar sounding words.<br><br>**Example:** "The cobbler sold his sole to the devil." | |
| *Satire* | This technique is found when the composer uses irony, sarcasm or ridicule to expose, denounce or deride a specific idea, place or person.<br><br>**Example:** Matt Groening uses his characters in <u>The Simpsons</u> to satirise the American 'nuclear' family. | Satire is used to alienate certain demographics in the pursuit of humour.<br><br>It often creates shock value, which is often highly offensive and/or controversial in nature. |

# Chapter Ten
## Visual Techniques

## Introduction to Visual Techniques

Technique analysis is the bedrock of every English course in New South Wales and this analysis is vital to our understanding of visual communication. Ultimately, visual techniques can be seen as the vehicles through which composers can communicate with their responders, providing a tone to every image composed.

Even though you may not know it, you are likely to be well-versed in some of these visual techniques by merely viewing art pieces or visual advertisement displays, but this basic understanding is not enough for scholastic success. We need to understand that composers use techniques to manipulate the reactions of their responders and to further their specific agendas or meanings. That is why we need to identify, describe and analyse instances where composers use these skills to evoke or further an idea, argument or concept in an interesting and evocative way.
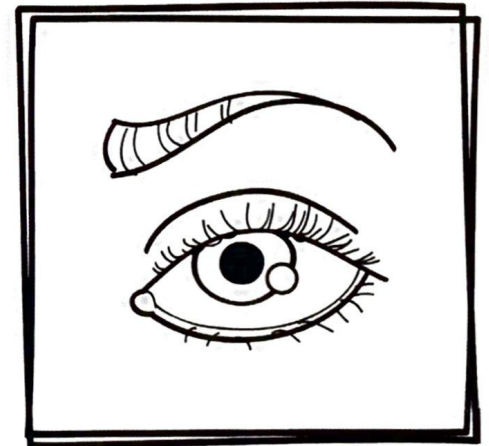
## When Do We Look for Visual Techniques?

We should look for visual techniques whenever we respond to a visual text. By their nature, visual techniques are not based in language and therefore we use our instinct, nature and conditioning to decipher the meaning of the image or device chosen to communicate any given idea, argument or concept. This will help you to improve your skills within comprehension and short answer assessments as well as within visual representation tasks and viewing assessments.

## You Need to Use Visual Techniques Yourself!

In addition to confident language technique analysis; identifying, describing and analysing the visual techniques used by composers is extremely important for success in your English studies, even though its uses will be much more limited. Nevertheless, where appropriate, you should try to apply visual techniques in your own compositions. By examining the successful use of visual techniques, you will find yourself in a much better place to use and exploit them yourself. By making your compositions more aesthetically pleasing and efficiently designed, you will be able to communicate a higher level of effort and a greater sense of legitimacy throughout your work. This will allow you to take the full benefit out of assessments which involve visual elements; such as, poster creation, collage creation, multimedia presentation as well as any, and all,

formatting presentation. Visual and aesthetically pleasing presentation is important in all assessments and examinations and may significantly enhance your ability to create a lasting positive impression on your marker.

## How to Use Visual Techniques

There are many different formulas that students can use for visual technique analysis but our preferred method is the 'IDA method'. Use this formula when approaching short answer questions or proving arguments within your essays and speeches:

- Identify the visual technique

- Describe the visual element in which the visual technique is used

- Analyse the effect of this visual technique

**For Example:**

*The composer utilises vectors and scale to draw the responder's eye away from the mountaineer, to emphasise her detachment and isolation from the modern world, whilst representing her discovery of purpose within a daunting and hostile natural environment.*

As this style of expression can possibly become repetitive, you will need to use synonyms for some of these words, and within expressions, to help them to sound original whilst maintaining the strong sense of sentence structure:

1.  The composer / [Composer's surname] / [Composer's full name]

2.  Utilises / employs / uses / adopts / applies / exploits

    **VISUAL TECHNIQUE in DESCRIPTION to...**

3.  Establish / highlight / stress / emphasise / illuminate / show / prove / sustain / accentuate / convey / communicate / express / suggest / indicate / represent / exemplify / reveal / echo / reflect / disclose / evoke / contribute / reinforce / clarify

    **... ANALYSIS.**

This formula is useful for all levels of English from Year 7 up to HSC English Extension II, but the essential thing to remember is that you should always choose to identify, describe and analyse the most specialised technique possible. This will work to ensure that you show your marker that you are capable of higher-order technique analysis. Markers appreciate an intimate knowledge of visual techniques, but need you to apply and analyse these techniques in intriguing ways to reward you with the highest ranks.

## Short Answer Questions and Assessments

One of the most straightforward ways that markers can assess your understanding of visual techniques is through the use of 'Short Answer' questions within 'Short Answer' assessments. These assessments may be held on their own during the academic year to examine your understanding of your Area of Study or Module, but will always be found within Question One of Paper One in your Trial and HSC Examinations. Accordingly, it is vital that you practise your performance within this form of assessment before you actually sit for this style of assessment.

The 'Short Answer' questions that you will be asked will follow the same question and marking structure as is found in Chapter Eighteen 'Listening and Viewing Assessments' of Manipulate Your Marker. However, instead of using audio or multimedia excerpts, 'Short Answer' assessments use different mediums of visual text to test your ability to identify, describe and analyse visual techniques to reinforce your arguments on your Area of Study or Module. These mediums of visual text may include, but are not limited to: book covers, comics, cartoons, artistic compositions, advertisements, collages, photographs, paintings and sketches.

## Comprehensive List of Visual Techniques

The following list will help you to be able to identify, understand and analyse visual techniques in a very efficient, concise and coherent way. By fully utilising this list, you will be in a better position to communicate your expertise to your markers by showing that you understand and respect the importance of visual techniques: whether they are simple or more sophisticated in nature.

This list is not in alphabetical order. Instead, it is displayed in a logical categorised order that will help you to learn and contextualise the techniques as easily as possible.

## Visual Techniques

*Visual techniques allow composers to be emotive, creative and original without expressing a single word and there is a terrific power within the ability to alter one's perception through these devices. Even though some of these techniques may be simple, it is the insightful application of these techniques that requires immense respect. Remember, as many visual techniques are also utilised in film, and to avoid unnecessarily re-mentioning techniques, various visual techniques may also be identified, described and analysed within the list found in Chapter Eleven 'Filmic Techniques' of Manipulate Your Marker.*

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Colour | This technique is found when the composer uses any colour within a visual text. It is often complemented by symbolism.<br><br>**Examples:**<br><br>**White:** purity, goodness, cleanliness, life<br><br>**Black:** death, destruction, evil, mystery, corruption<br><br>**Red:** passion, danger, blood, luck<br><br>**Blue:** depression, calm<br><br>**Purple:** royalty<br><br>**Yellow:** cowardice<br><br>**Green:** envy, nature<br><br>**Orange:** energy<br><br>**Grey:** uncertainty, apathy, misunderstanding, confusion, moral issues<br><br>**Pink:** femininity | Colours may establish or emphasise specific tones in a powerful way.<br><br>They may affect different audiences differently. For example, red is symbolic of passion in western culture and is symbolic of luck in Chinese culture. Accordingly, cultural differences necessitate different interpretations.<br><br>The fewer the number of colours used, generally allows for a stronger effect.<br><br>The juxtaposition of markedly different colours (especially if they are colours at opposing sides of the spectrum) encourages a sense of imbalance or instability. |
| Placement<br><br>**Positioning**<br><br>**Layout** | This technique is found when the composer places an image in a particular way or with a particular intention in mind. | Placement is a very versatile technique and is often complementary to other visual techniques. Accordingly, it should be analysed on a case-by-case basis.<br><br>It provides emphasis and directly guides the interpretation of the visual text. |

| | | |
|---|---|---|
| Foreground | This technique is found when the composer places an image in the foreground, in front of subject matter. | Images placed in the foreground may suggest immediacy or interruption. |
| Mid-ground | This technique is found when the composer places an image in the mid-ground, alongside the subject matter. | Images placed in the mid-ground may suggest conflict or harmony depending on the tone of the text. |
| Background | This technique is found when the composer places an image in the background, behind the subject matter. | Images placed in the background may suggest the presence of a brooding and ominous force or the resurfacing of the past. |
| Vectors | This technique is found when the composer uses lines to direct the movement of the responder's eye; whether directly or indirectly.<br><br>**Examples:**<br><br>**Direct:** a pointing arrow<br><br>**Indirect:** eyes looking in a particular direction | Vectors suggest movement toward something which works to accentuate, or emphasise, that specific subject matter or object.<br><br>This technique may also guide your interpretation of a composition by giving it a logical or systematic order. |
| Size / Scale | This technique is found when the composer emphasises, or contrasts, the dimensions of the subject matter with another object or the subject matter's surroundings.<br><br>**Example:** A mountaineer looking miniscule compared to the mountains that she is climbing. | Size and scale are relative and their interpretation should be considered on a case-by-case basis.<br><br>Larger scaled images often indicate power, importance and focus.<br><br>Smaller scaled images often indicate vulnerability, meaninglessness and detachment. |

| Contrast | This technique is found when the composer sets off dissimilar images, colours or tones for emphasis.<br><br>**Example:** The image of an army officer with a rifle that is contrasted with a musician with a trombone. | Contrast may create a more meaningful relationship between two images which may be either be rife with conflict or may be positioned harmoniously.<br><br>It is often used to visually represent or reflect a particular theme or concept. |
|---|---|---|
| Juxtaposition | This technique is found when the composer uses placement to display images, colours or tones that either touch or are essentially adjacent to one another.<br><br>**Example:** A homeless man sitting next to a wealthy king. | Juxtaposition achieves the same effect as contrast (above) but due to the close proximity, it often achieves these effects more effectively. |
| Visual Allusion | This technique is found when the composer makes a reference to a historical, social, political, literary or artistic style or concept which the responder ought to recognise and should, accordingly, appreciate its significance.<br><br>**Example:** A self-portrait in the style of Vincent Van Gogh. | Visual allusions emphasise themes or concepts and may encourage a deeper or more familiar emotional response. |
| Blurring | This technique is found when the composer distorts an image in such a way as to obscure a clear interpretation of the image. | Blurring may often indicate mystery, anonymity or movement.<br><br>When contrasted with blurred images, clear images have increased clarity, significance and emphasis. |
| Text / Dialogue | This technique is found when the composer uses text or dialogue within a visual text. | Text and dialogue used in this instance will have a special significance or emphasis.<br><br>It may work to better guide the interpretation of the visual text or convey a deeper insight into a particular subject matter. |

# Chapter Eleven
## Filmic Techniques

### Introduction to Filmic Techniques

Technique analysis is the bedrock of every English course in New South Wales and this analysis is vital to our understanding of filmic communication. Ultimately, filmic techniques can be seen as the vehicles through which composers can communicate with their responders, providing a tone to every scene of every film ever composed.
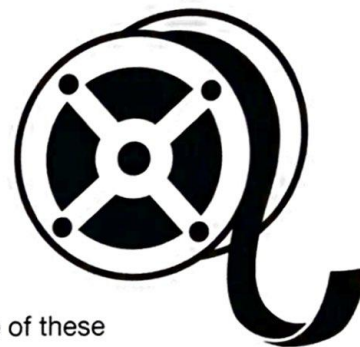
Even though you may not know it, you are likely to be well-versed in some of these filmic techniques by merely viewing films or visual advertisement displays, but this basic understanding is not enough for scholastic success. We need to understand that composers use techniques to manipulate the reactions of their responders and to further their specific agendas or meanings. That is why we need to identify, describe and analyse instances where composers use these skills to evoke or further an idea, argument or concept in an interesting and evocative way.

### When Do We Look for Filmic Techniques?

We should look for filmic techniques whenever we respond to a film. By their nature, filmic techniques are not based in language and therefore we use our instinct, nature and conditioning to decipher the meaning of the film or device chosen to communicate any given idea, argument or concept. This will help you to improve your skills within comprehension and short answer assessments as well as within visual representation tasks and viewing assessments.

### You Need to Use Filmic Techniques Yourself!

Identifying, quoting and analysing filmic techniques used by composers is another vital requirement for success in your English studies. Understanding filmic techniques will allow you to use the authority of a film's director to reinforce your arguments whilst simultaneously assisting you with your creative writing composition descriptions. For those students who are completing the HSC English Extension II course and choose to submit a film for your Major Work, you will be fortunate enough to have the opportunity to actively employ these filmic techniques in your short film to make your composition appear more advanced, emotional and impressive to your markers.

### How to Use Filmic Techniques

There are many different formulas that students can use for filmic technique analysis but our preferred method is the 'IDA method'. Use this formula when approaching short answer questions or proving arguments within your essays and speeches:

- Identify the filmic technique

- Describe the scene in which the filmic technique is used

- Analyse the effect of this filmic technique

**For Example:**

*The composer utilises an establishing shot, within the opening scene, to emphasise the hostility of the protagonist's environment and the mountaineer's all-encompassing detachment from a setting that is devoid of humanity and natural harmony.*

As this style of expression can possibly become repetitive, you will need to use synonyms for some of these words, and within expressions, to help them to sound original whilst maintaining the strong sense of sentence structure:

1. The composer / [Composer's surname] / [Composer's full name]

2. Utilises / employs / uses / adopts / applies / exploits

   **FILMIC TECHNIQUE in DESCRIPTION to...**

3. Establish / highlight / stress / emphasise / illuminate / show / prove / sustain / accentuate / convey / communicate / express / suggest / indicate / represent / exemplify / reveal / echo / reflect / disclose / evoke / contribute / reinforce / clarify

   **... ANALYSIS.**

This formula is useful for all levels of English from Year 7 up to HSC English Extension II, but the essential thing to remember is that you should always choose to identify, describe and analyse the most specialised technique possible. This will work to ensure that you show your marker that you are capable of higher-order technique analysis. Markers appreciate an intimate knowledge of filmic techniques, but need you to apply and analyse these techniques in intriguing ways to reward you with the highest ranks.
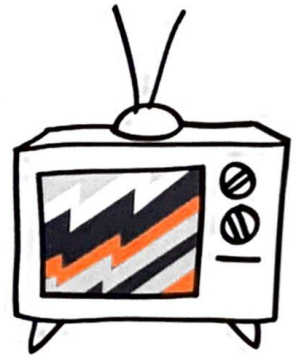
## Comprehensive List of Filmic Techniques

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This list is not in alphabetical order. Instead, it is displayed in a logical categorised order that will help you to learn and contextualise the techniques as easily as possible.

# Camera Shots

Cameras, as the eye-pieces of the responder, have an incredible impact on how films are interpreted. Accordingly, the differences in distances and angles between the camera and subject have significant impacts on the messages communicated directly from the director. These techniques work off our personal experiences and help us to understand intricate concepts more readily.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Establishing Shot | This technique is found when the composer uses an extreme long shot to establish a scene. | Establishing shots often represent detachment and isolation.<br><br>This shot gives emphasis to the environment and setting to further the tones, themes or ideas of the text. |
| Extreme Long Shot | This technique is found when the composer uses a shot in which a character or the subject matter is depicted as tiny in contrast to the scale of the setting. | Extreme long shots often represent detachment and isolation.<br><br>This shot gives emphasis to the environment and setting to further the tones, themes or ideas of the text. |
| Long Shot | This technique is found when the composer portrays the full body of a character or the subject matter, along with a large amount of the setting. | Long shots often represent detachment and isolation.<br><br>This shot echoes the effect of extreme long shot but is not as extreme in its effect. |
| Master Shot | This technique is found when the composer uses a single shot to shoot an entire scene, from an angle that keeps all of the characters in view. | Master shots bring emphasis to the dramatic interactions of the characters within the particular scene.<br><br>This shot often adopts the effects of long and/or establishing shots. |
| Mid Shot | This technique is found when the composer films a character or the subject matter from the waist up. | Mid shots often allow for a more empathetic view of the character to be attained.<br><br>This shot places a higher onus on body language to communicate the tones, themes or ideas of the text. |

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| Close-up | This technique is found when the composer focuses a shot on the face of a character or detail of the subject matter. | Close-up shots often allow for a more intimate and empathetic view of a character.<br><br>This shot places a higher onus on facial expressions to communicate the tones, themes or ideas of the text.<br><br>It often elicits a strong and sincere emotional response. |
| Extreme Close-up | This technique is found when the composer focuses a shot on a certain area of the face of a character or an intricate detail of the subject matter. | Extreme close-up shots often allow for an extremely intimate and empathetic view of a character.<br><br>This shot places a higher onus on specialised facial expressions to communicate the tones, themes or ideas of the text.<br><br>It often elicits base and powerful human emotions, like love or hate, or assists with the visual portrayal of human instinct. |

# Camera Movement

*When cameras move, replicating familiar or foreign movements, they communicate specific messages and directions to the responder. Some of these effects may be obvious or subtle; but always materially assist the responder to feel more immersed within, and connected to, the film.*

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Blur | This technique is found when the composer films a character or the subject matter within the scene when the camera is out of focus. | Blurring allows a visual element within the scene to be obstructed or masked, encouraging a sense of mystery or misunderstanding.<br><br>Visual elements that remain unaffected by the blurring are often given more emphasis.<br><br>Blurring may indicate a line of movement if the blurring is positioned in a particular way, such as, behind a running man or behind a car.<br><br>In pop-culture, blurring is often associated with embarrassment or forbidden images. |
| Focus | This technique is found when the composer depicts the process of a camera focusing within a scene. | Focus can be used to portray the reorientation of a disorientated character or to emphasise a particular subject matter. |
| Zoom | This technique is found when the composer transitions from a longer shot to a closer shot when filming a character or the subject matter within the scene. | Zooming brings emphasis to a particular aspect of a character of the subject matter.<br><br>It often encourages an emotional response, as zooming in may be used to provide a close-up of a character's reaction to an object, event or situation. |

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| **Dolly Shot**<br><br>Tracking Shot | This technique is found when the composer uses the camera to track a character or the subject matter as it moves from one locale to another. | The dolly shot allows the responder to empathise with the character, animal or prop that is making the movement.<br><br>Dolly shots with fast movements may indicate a sense of conflict or trepidation, whereas dolly shots with slow movements may indicate a sense of relaxation, peace or transcendence. |
| **Framing** | This technique is found when the composer uses a frame when filming the scene, whether the frame is visible to the characters themselves or just to the responders. | Framing often conveys a sense of security as it limits the ability of the environment to affect the characters.<br><br>It may encourage a sense of isolation, whilst emphasizing the character or the subject matter itself. |
| **Freeze-frame Shot** | This technique is found when the composer prints one shot in a single frame several times to create the illusion of a still photograph. | Freeze-frame shots often work to enhance the emotional depth of a particular scene.<br><br>They may draw attention to a particular element that may be enhanced by another technique. |
| **Tilt** | This technique is found when the composer films the scene while the camera is on a slant or angle. | Tilt often conveys a sense of imbalance, instability or imperfection.<br><br>It may signal the beginning or aftermath of a significant conflict or turbulent event. |
| **Hand Held Shots** | This technique is found when the composer films a scene using the camera when it is held by the operator's hands as opposed to using a mounted camera, producing a 'shakier' end result. | Hand held shots often promote the impression of raw movement and realism.<br><br>This technique promotes empathy and encourages feelings of unpredictability and insecurity. |

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| *Camera Stabiliser Mount Shot* | This technique is found when the composer films a scene using a stable mounted camera. | Camera stabiliser mount shots often promote the impression of professionalism and formality.<br><br>This technique may promote feelings of predictability and security, but it may also go unnoticed as it provides the platform for other filmic techniques to be used. |
| *Panning* | This technique is found when the composer uses a rotation in the horizontal plane of the camera when filming a scene. | Panning often emphasises the breadth or importance of the scenery.<br><br>It may communicate disorientation and/or a need to gain bearings. |
| *Point of View*<br><br>Subjective Shot | This technique is found when the composer uses the camera to portray the point of view of a character when filming a scene. | 'Point of view' shots encourage empathy and the establishment of a personal or emotional relationship with the characters in the scene. |
| *Over the Shoulder Shot* | This technique is found when the composer positions the camera over the shoulder of a character when filming a scene. | 'Over the shoulder' shots encourage empathy and the establishment of a personal relationship with a character, whilst subtly indicating their vulnerability within the scene. |
| *Shot Reverse Shot* | This technique is found when the composer uses multiple cameras to portray one character looking at another and then that character looking back at the first character. | Shot reverse shots visually represent the pace and intensity of a dialogue in an empathetic and relatable way.<br><br>This technique often emphasises the presence of significant emotional depth within a scene. |

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# Camera Angles

The angle of the camera shot, relative to the subject matter filmed, carries with it a powerful significance. These camera angles help to visually communicate relationship dynamics, tones or reactions to stimuli within the scene.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| High Angle Shot | This technique is found when the composer angles the camera to capture a scene from higher than eye level. This means that a high angle shot looks down on a character or the subject matter of a scene. | High angle shots often show a character or the subject matter in a vulnerable, powerless or submissive state.<br><br>This technique is often associated with feelings of pity, compassion or sorrow.<br><br>It may be used to convey voluntary submission within the scene, such as, the passing of the torch from father to son. |
| Low Angle Shot | This technique is found when the composer angles the camera to capture a scene from lower than eye level. This means that a low angle shot looks up to a character or the subject matter of a scene. | Low angle shots often show a character or the subject matter in an invulnerable, powerful or dominant state.<br><br>This technique is often associated with feelings of pride, cruelty and apathy.<br><br>It may be used to convey independence or prominence within the scene, such as, a character discovering that she has a newfound supernatural power. |

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|---|---|---|
| Eye-Level Shot | This technique is found when the composer angles the camera to capture a scene from eye level. This means that an eye-level shot looks at a character or the subject matter of a scene on its own level. | Eye-level shots often show a character or the subject matter in an empathetic way.<br><br>This technique explores the deeper emotions within the scene, rather than exploring relative representations of power.<br><br>It may be confronting when eye-level shots are used on violent characters, like criminals or monsters, whilst eye-level shots used on vulnerable characters may be either emotionally devastating or beautifully engaging. |
| Aerial Shot<br><br>Crane Shot | This technique is found when the composer films a scene from above; whether from a crane, a helicopter or atop a building. | Aerial shots are often used to suggest a change in place and/or time.<br><br>It may capture footage that would be deemed as private; indicating that the characters are vulnerable in an uncontrollable world. |

# Lighting and Colour Filters

*Lighting and colour filters contribute to the establishment of the tone within a scene. Some of these techniques are partial requirements for certain genres and may help a composer to enhance the stylistic features of a specific scene or the text as a whole.*

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| **Artificial Lighting**<br><br>Cold Light | This technique is found when the composer uses lighting from an artificial source within the scene.<br><br>**Examples:** Lighting from streetlights, torches or spotlights. | Artificial lighting works to emphasise the mood or tone of the scene.<br><br>It may introduce or accentuate an artificial or conflict-ridden element in the plot, character or theme.<br><br>Artificial lighting may be used to determine the stylistic conventions or genre of the film, such as, in the science fiction or film noir genres. |
| **Natural Lighting**<br><br>Warm Light | This technique is found when the composer uses lighting from a natural source within the scene.<br><br>**Examples:** Lighting from sunlight, firelight or lightning. | Natural lighting works to emphasise the mood or tone of the scene.<br><br>It may introduce or accentuate a natural or pacifying element in the plot, character or theme.<br><br>Natural lighting may be used to determine the stylistic conventions or genre of the film, such as, the adoption of romantic or documentary stylistic conventions. |
| **Low-Key Lighting** | This technique is found when the composer uses very little light relative to the presence of shadow or darkness within the scene.<br><br>**Example:** Scenes with characters skulking in alleyways. | Low-Key lighting works to give the scene a greater sense of mystery, horror or hopelessness.<br><br>It may be used to exploit the common human fear of the unknown and darkness itself. |

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|---|---|---|
| High-Key Lighting | This technique is found when the composer uses excessive lighting relative to the presence of shadow or darkness within the scene.<br><br>**Example:** An interrogation scene where a bright light is used on the accused. | High-Key lighting works to give the scene a greater sense of hopefulness, safety or understanding.<br><br>It may be used to exploit the common human preference for truth and light. |
| Black and White | This technique is found when the composer limits the use of colour within the scene to black, white and shades of grey.<br><br>**Examples:** Used in early film and the 'film noir' genre. | A black and white colour filter is often used as an homage to early film and cinema.<br><br>This technique is often associated with antiquity or history.<br><br>It may further the tone of specific genres or help to set the appropriate timeline within a scene. |
| Sepia | This technique is found when the composer limits the colour within the scene to different shades of the reddish-brown colour associated with the monochrome photographs of the 19th century. | A sepia colour filter is often used to create a warm memory of the past, often accompanied with antiquated costume and make-up.<br><br>This technique is often associated with nostalgia and romance. |

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# Sequencing

Sequencing is a category of filmic techniques that looks at the construction of filmic, as well as story, structure. The elements within the use of sequencing may change for every film; but you should always look for consistent patterns that might be indicative of adherence to certain stylistic conventions or a style of cinema that you can deconstruct and analyse.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Order | This technique is found when the composer uses the order of a series of scenes, to form a distinct narrative unit.<br><br>**Example:** Christopher Nolan's Memento is renowned for its uniquely ordered sequencing. | A structured order of sequences suggests stability whilst changing this order suggests instability. |
| Pace | This technique is found when the composer uses the pace of a series of scenes, to form a distinct narrative unit. | A fast pace of sequences suggests momentum and action whilst a slow pace of sequences often emphasises the importance of emotional growth or discovery within a scene. |
| Stylistic Conventions | This technique is found when the composer uses conventions that are particular to a specific director or art movement. | Stylistic conventions are essentially sequences of different filmic techniques that fit an established pattern. Accordingly, it follows that stylistic conventions work to enhance and amplify the impact of these effects, while bringing the film extra legitimacy and authority. |
| Parallels | This technique is found when the composer uses parallel series of scenes to form various potential distinctive narrative units. | Parallel sequences emphasise the dominance and pervasiveness of a certain idea or theme, by using different characters, settings and plots as vehicles for conceptual exploration. |

| Disrupted Narrative | This technique is found when the composer portrays events in a way where the standard narrative structure is disrupted. This may occur when a scene is shown that does not follow the correct chronological order. | Disrupted narratives work to further notions that are established in many post-modern texts, namely: uncertainty, confusion or powerlessness.<br><br>It may allow a greater dimension of the story to unravel or it may examine the motives of a character in a sympathetic, unique or enlightened way. |
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# Editing

Post-production, that is, work done on a film after the filming has been completed, is vital in the creation of the professional veneer, or appearance, of a given film. Editing helps the composer to draw attention to certain elements and aids in the communication of subtle messages to the responders.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Black-Out | This technique is found when the composer ends the scene by fading it out into black. | Black-Outs are used to promote feelings of emptiness, mystery or despair at the end of a scene or film. |
| Bridging Shot | This technique is found when the composer inserts shots between two scenes to indicate the passage of time.<br><br>**Example:** Calendar pages being torn off to show the passing of days. | Bridging shots are used to speed up the passage of time to emphasise the growth of a character or subject matter in a particular way. |
| Cross-Cutting | This technique is found when the composer shows two scenes together, occurring at the same time, in two different locations. | Cross-Cutting emphasises the common concepts, themes or actions that are displayed in both of these scenes. |
| Fast Cutting | This technique is found when the composer shows several consecutive shots in quick succession. | Fast Cutting assists in a rapid transfer of information to promote tones of energy, chaos or excitement.<br><br>This technique often emphasises the non-verbal actions of the subject matter. |
| Slow Cutting | This technique is found when the composer shows several consecutive shots that last for a longer duration than is expected. | Slow Cutting assists to convey information in an extended and meaningful way in order to promote stability and emphasis.<br><br>This technique does not emphasise an aspect within a scene, but rather, emphasises the entirety of the scene itself. |

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| **Long Take**<br><br>Single Cut | This technique is found when the composer uses a single uninterrupted shot in a scene which lasts much longer than the conventional editing pace of the film or films in general. | Long takes establish a similar effect to slow cutting, as is shown above, but possess a stronger sense of emphasis.<br><br>This technique may, or may not, follow the requirements of complete narrative structure. |
| **Dissolve** | This technique is found when the composer gradually transitions from one image to another. The dissolve overlaps the two shots for the duration of the effect between scenes or within the montage. | Dissolve often indicates an uneasy or incomplete resolution to a tense situation.<br><br>This technique may hint at the presence of unnatural or dangerous elements within a scene. |
| **Fade In** | This technique is found when the composer transitions from a blank image to a visual element within a scene. | Fade ins bring a greater focus and emphasis to the initial subject matter of the particular scene. |
| **Fade Out** | This technique is found when the composer transitions to a blank image from a visual element within a scene. | Fade outs move the focus and emphasis away from the subject matter of the particular scene. |
| **Fast Motion** | This technique is found when the composer increases the frame rate in the scene to allow time to appear as though it has been sped up. | Fast motion editing often brings a faster energy to the scene and emphasises movement and the passage of time. |
| **Jump Cut**<br><br>Flash Shot | This technique is found when the composer uses two sequential shots from camera positions that vary slightly in their placement. | Jump cuts emphasise movement and the passage of time, potentially through the use of various perspectives.<br><br>This technique is often associated with the distortion of reality. This may include representations of, or allusions to: hallucinations, time travel or supernatural occurrences. |

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| **Special Effects**<br><br>SFX | This technique is found when the composer uses computer generated effects within a scene to simulate an event, sound or visual. | Special effects expand upon the depiction of mise-en-scène as well as the establishment of the tone within a scene.<br><br>This technique may emphasise the artificial nature of the plot or a specific subject matter. |
| **Split Screen** | This technique is found when the composer maintains a visible division of the screen into two or more separate scenes or visual elements, whether or not there is a visible borderline between the two or more separate shots. | Split screen emphasises the differences in characters, actions and events but emphasises the pervasiveness of particular themes, tones or concepts.<br><br>This technique may indicate the divergence or convergence of different elements of the characters' respective personalities. |
| **Slow Motion** | This technique is found when the composer decreases the frame rate in the scene to allow time to appear as though it has been slowed down. | Slow motion editing often brings calmness to the scene and emphasises characters' emotional responses and the minutiae of actions, which may otherwise remain unnoticed. |
| **White-Out** | This technique is found when the composer ends the scene by fading it out into white. | White-outs are used to promote feelings of redemption, mystery or ecstasy at the end of a scene or film. |
| **Wipe** | This technique is found when the composer replaces one shot with another shot by travelling from one side of the frame to the other, potentially whilst emulating a particular shape. | Wipes help to clear the thoughts and consequences of the previous scene while introducing a new scene.<br><br>There are a wide variety of wipes, which have specific significance, with effects that must be assessed on a case-by-case basis. |

## Visual Filmic Components

Some filmic techniques fall beyond the scope of camera or editing techniques. As you might imagine, these may also extend to visual texts or plays. Nevertheless, these techniques are an undeniably important part of film production and it is prudent to be aware of how these techniques are used, and shape meaning, within a scene or the text as a whole.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Costume | This technique is found when the composer films characters with costumes or clothing that has particular significance within the scene or the text as a whole. | Costumes may visually represent a special relationship between two characters with similar costumes. Whereas, the wearing of different costumes may alienate characters from each other.<br><br>This technique may allude to specific ideas, characters or settings; which may or may not work to reinforce stereotypes. |
| Make-up / Hair Style | These techniques are found when the composer films characters with make-up or hair styles that have particular significance within the scene or the text as a whole. | Make-up and hair styles are products of fashion and, accordingly, have different meanings in different contexts.<br><br>These techniques may make characters appear more beautiful and approachable than they may otherwise be.<br><br>Outdated, or misused, makeup may make characters scary or untrustworthy, for example, Pris, the replicant within Blade Runner or Effie Trinket in The Hunger Games. |
| Props | This technique is found when the composer uses props (objects) that have particular significance within the scene or the text as a whole. | Props often have a deeply emotional and symbolic meaning, the significance of which is generally established within the film itself.<br><br>Certain props may be an allusion to a specific filmic culture, convention or genre. |

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| Actors / Casting | This technique is found when the composer directs the movements and actions of specifically chosen actors so that they have particular significance within the scene or the text as a whole. | Certain actors may allude to specific films, conventions or genres; which may be used to command a greater presence within a scene or may be used for comedic, or satirical, purposes. |
| Mise-en-scene<br><br>Set Design<br><br>Set Location | This technique is found in almost every scene, and when translated from French means, 'placing on stage'. For our purposes, this technique is the arrangement of scenery and properties to represent the setting or a particular message. | Mise-en-scène helps to establish the nature and tone of the scene.<br><br>As this technique is so versatile, it is prudent to analyse it on a case-by-case basis. |
| Filmic Allusion<br><br>Intertextuality | This technique is found when the composer refers to other films or alternate filmic mediums. | Filmic allusions work to enhance the significance of a scene by referring to other renowned scenes or films that have widely known, or established, tones or meanings. |
| Visual Metaphor | This technique is found when the composer uses an image, or series of images, within a scene to represent a dissimilar idea, concept or theme. | Visual metaphors allow for a greater significance to be imparted in otherwise meaningless, mundane or one-dimensional scenes.<br><br>This technique often appeals for an emotional response and this response is likely to vary from responder to responder. |
| Symbolism | This technique is found when the composer portrays an item, character or setting as a symbol for another item, character or setting, which has a particular significance within the scene or plot of the film. | Symbolism allows for a greater significance to be imparted in otherwise meaningless, mundane or one-dimensional scenes.<br><br>This technique often appeals for an emotional response and this response is likely to vary from responder to responder. |

# Sound Techniques

## Introduction to Sound Techniques

Technique analysis is the bedrock of every English course in New South Wales and this analysis is vital to our understanding of aural communication. Ultimately, sound techniques can be seen as the vehicles through which composers can communicate with their responders, providing a tone to every sound, song or film ever composed.

Even though you may not know it, you are likely to be well-versed in some of these sound techniques by merely using your sense of hearing every time that you communicate or interpret something, but this basic understanding is not enough for scholastic success. We need to understand that composers use techniques to manipulate the reactions of their responders and to further their specific agendas or meanings. That is why we need to identify, quote/describe and analyse instances where composers use these skills to evoke or further an idea, argument or concept in an interesting and evocative way.
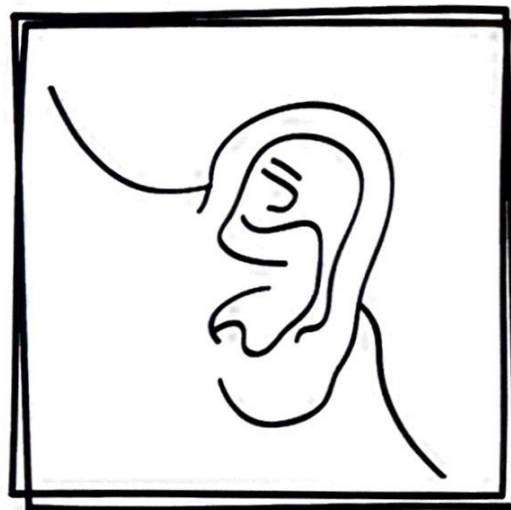
## When Do We Look for Sound Techniques?

We should look for sound techniques whenever we respond to a speech, recording, song or film. Sound techniques are versatile and are employed to communicate, reaffirm or contradict any given idea, argument or concept. The effect of these techniques are directly related to, and appeal to: our instinct, nature or conditioning. Having a complete understanding of sound techniques will help you to actively use the intentions of composers to further your arguments that you choose to adopt in your critical responses (essays), speeches, viva voces and listening and/or viewing assessments.

## You Need to Use Sound Techniques Yourself!

In addition to confident language technique analysis; identifying, quoting/describing and analysing the sound techniques used by composers is extremely important for success in your English studies, even though its uses will be much more limited. Nevertheless, where appropriate, you should try to apply sound techniques in your own compositions. By examining the successful use of sound techniques, you will find yourself in a much better place to use and exploit them yourself. By making your speeches or multimedia presentations more engaging through considered use of sound techniques, you will be able to communicate a higher level of effort and a greater sense of legitimacy throughout your work. Though the importance of sound techniques is not emphasised as much as

the importance of other categories of techniques; by effectively incorporating *sound* techniques into your presentations, you significantly enhance your ability to create a lasting positive impression on your marker.

## How to Use Sound Techniques

There are many different formulas that students can use for sound technique analysis but our preferred method is the 'IQA/IDA method'. Use this formula when approaching short answer questions or proving arguments within your essays and speeches:

- <u>Identify</u> the sound technique

- <u>Quote/Describe</u> the element in which the sound technique is used

- <u>Analyse</u> the effect of this sound technique

**For Example:**

*The composer employs the non-diegetic sound of a heartbeat hastening, within the opening scene, to emphasise the intense trauma suffered by the protagonist as she approaches her biological father; echoing the unpredictable, and stressful, nature of her familial interactions.*

As this style of expression can possibly become repetitive, you will need to use synonyms for some of these words, and within expressions, to help them to sound original whilst maintaining the strong sense of sentence structure:

1. The composer / [Composer's surname] / [Composer's full name]

2. Utilises / employs / uses / adopts / applies / exploits

   **SOUND TECHNIQUE in "QUOTE" / DESCRIPTION to...**

3. Establish / highlight / stress / emphasise / illuminate / show / prove / sustain / accentuate / convey / communicate / express / suggest / indicate / represent / exemplify / reveal / echo / reflect / disclose / evoke / contribute / reinforce / clarify

   **... ANALYSIS.**

This formula is useful for all levels of English from Year 7 up to HSC English Extension II, but the essential thing to remember is that you should always choose to identify, quote/ describe and analyse the most specialised technique possible. This will work to ensure that you show your marker that you are capable of higher-order technique analysis. Markers appreciate an intimate knowledge of sound techniques, but need you to apply and analyse these techniques in intriguing ways to reward you with the highest ranks.

# Comprehensive List of Sound Techniques

The following list will help you to be able to identify, understand and analyse sound techniques in a very efficient, concise and coherent way. By fully utilising this list, you will be in a better position to communicate your expertise to your markers by showing that you understand and respect the importance of sound techniques: whether they are simple or more sophisticated in nature.

This list is not in alphabetical order. Instead, it is displayed in a logical categorised order that will help you to learn and contextualise the techniques as easily as possible.

## Sound Techniques

*By only appealing to our sense of hearing, sound techniques give us the ability to reinforce the responses that we have to other sensual stimuli or encourage us to use our imaginations for a more meaningful interpretation of the text. Ultimately, we expect certain patterns within the use of sounds as most people have a high level of experience with these conventions of communication. Accordingly, any deviations from these expectations can have significant implications for part of, or the entirety of, the text. These sound techniques, along with their definitions and effects, are explored below.*

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| Diegetic Sounds | This technique is found when the composer uses sound that is audible to the characters within the film or aural text. | Diegetic sounds allow the responder to be immersed within the film, or aural text, as they encourage empathy toward the respective characters.<br><br>Aspects or elements of these sounds, which can be supplemented by other sound techniques, shape the effect of these sounds on responders in pivotal ways. |
| Non-Diegetic Sounds | This technique is found when the composer uses sound that is not audible to the characters within the film or aural text. | Non-diegetic sounds allow the responder to react to sounds that the composer has specifically utilised to most effectively convey the purpose, meaning or tone of the text.<br><br>Aspects or elements of these sounds, which can be supplemented by other sound techniques, shape the effect of these sounds on responders in pivotal ways. |

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| *Music* | This technique is found when the composer uses music, which can be either audible or inaudible to the characters within the scene. | Music is often used to set, or contribute to, the mood or tone of a particular scene. |
| *Narration*<br><br>Voice-Over | This technique is found when the composer uses a narrator to frame the plot or structure of the text. Narration generally falls under the 'Non-Diegetic Sounds' technique, but is more specific in its application. | Narration allows the responder to gain a greater sense of clarity in understanding the plot, themes, ideas or context of the texts themselves.<br><br>This technique is often inclusive and draws the responder into the text whilst establishing the illusion of security and accountability. |
| *Asterismos* | This technique is found when the composer introduces or begins a segment of speech with an exclamation, which may require the use of an iamb. | Asterismos brings a greater sense of emphasis to a speech by introducing it in an emphatic and engaging way. |
| *Cacophony* | This technique is found when the composer uses a mixture of harsh sounds or harsh-sounding words. | Cacophonies work to alienate or disturb the responders; encouraging them to distrust the character or subject matter that is being portrayed. |
| *Dissonance* | This technique is found when the composer intentionally uses a lack of harmony within sounds or musical notes. | Dissonance works to create a sense of discontent or confusion, as the expectation of rhythm or structured sound is subverted. |
| *Euphony* | This technique is found when the composer uses a mixture of pleasant sounds or pleasant-sounding words. | Euphonies work to engage and appeal to the responders, encouraging them to build a positive relationship with the character or subject matter that is being portrayed. |

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| Refrain | This technique is found when the composer uses the repetition of a phrase or verse at particular intervals. | Refrains work to create a sense of consistency and security, as the expectation of rhythm or structured sound is satisfied. |
| Modality of Dialogue | This technique is found when the composer uses characters that have adopted different paces, or modes, within their dialogue. | Instances of sustained dialogue may convey a sense of calm, security, enjoyment or boredom to the responder.<br><br>Instances of short or sharp dialogue may convey a sense of tension, stress, suspense or excitement to the responder.<br><br>Changes in styles of dialogue may suggest conflict or a change in emphasis or tone. |
| Volume | This technique is found when the composer uses sound in a way that is either: noticeably loud, noticeably soft or significantly changes between loud and soft within the text. | Softer volume may convey a sense of calm, security, enjoyment or boredom to the responder.<br><br>Louder volume may convey a sense of tension, stress, suspense or excitement to the responder.<br><br>Changes in volume may suggest conflict or a change in emphasis or tone. |
| Silence | This technique is found when the composer actively avoids sound within a part of the text, leaving the characters or actions as inaudible representations. | Silence encourages the responder to reflect upon the character, event, concept or theme.<br><br>This technique might be used to further notions of confrontation, relaxation or disorientation. |

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| Tempo | This technique is found when the composer uses sound in a way that is either: noticeably slow, noticeably fast-paced or readily changes between these two speeds. | Slower tempos may convey a sense of calm, security, enjoyment or boredom to the responder.<br><br>Faster tempos may convey a sense of tension, stress, suspense or excitement to the responder.<br><br>Changes in tempo may suggest conflict or a change in emphasis or tone. |
| Pause | This technique is found when the composer stops the flow of a sound for an indeterminate, but usually short, period of time. | Pauses allow the sounds that are made: before or afterwards, to be emphasised or reinforced as they are contrasted, or juxtaposed, with silence.<br><br>This technique may further notions of confusion, frustration, emptiness or error. |
| Accent<br><br>Language<br><br>Dialect | This technique is found when the composer directs characters to speak with a different, or distinct, cultural inflection when communicating with other characters or the responders. | Accents may show a special relationship between two characters with similar accents, whereas characters with different accents may be portrayed as being alienated from one another.<br><br>Accents may be employed as allusions to specific ideas, characters or settings; which may, or may not, work to reinforce stereotypes. |
| Sound Effects | This technique is found when the composer uses artificially created, previously recorded or otherwise enhanced sounds. | Sound effects establish a sense of artificiality within a particular scene, especially if the scene is otherwise considered to be gritty and raw.<br><br>This technique may be exploited for humour or may allow for the inclusion of typical sound elements within a particular text genre, e.g. futuristic sounds within science fiction films. |

# Dramatic Techniques

## Introduction to Dramatic Techniques

Technique analysis is the bedrock of every English course in New South Wales and this analysis is vital to our understanding of communication through drama. Ultimately, dramatic techniques can be seen as the vehicles through which composers can communicate deeply emotional messages or tones that meaningfully shape the interpretations of plays, presentations and films.

Even though you may not know it, you are likely to be well-versed in some of these dramatic techniques by merely having viewing films, plays or performances; but this basic understanding is not enough for scholastic success. We need to understand that composers use techniques to manipulate the reactions of their responders and to further their specific agendas or meanings. That is why we need to identify, quote/describe and analyse instances where composers use these skills to evoke or further an idea, argument or concept in an interesting and evocative way.

## When Do We Look for Dramatic Techniques?

We should look for dramatic techniques whenever we respond to a screenplay, presentation, film, radio drama or play. Dramatic techniques work within the constructs of plots, characters and themes to appeal to our instinct, nature and conditioning as well as to communicate a particular idea, argument or concept. An understanding of these techniques, will help you to improve your skills in analysing the above text types for your critical responses (essays), viva voces and speech assessments as well as the responses within listening and/or viewing assessments.

## You Need to Use Dramatic Techniques Yourself!

In addition to confident language technique analysis; identifying, quoting/describing and analysing the dramatic techniques used by composers is extremely important for success in your English studies, even though its uses will be much more limited. Nevertheless, where appropriate, you should try to apply dramatic techniques in your own compositions and presentations. By examining the successful use of dramatic techniques, you will find yourself in a better place to use and exploit them yourself. By incorporating dramatic techniques into your compositions and presentations, you will be able to communicate a higher level of effort and a greater sense of legitimacy throughout

your work. This, in turn, will significantly enhance your ability to create a *lasting positive* impression on your marker.

# How to Use Dramatic Techniques

There are many different formulas that students can use for dramatic technique analysis but our preferred method is the 'IQA/IDA method'. Use this formula when approaching short answer questions or proving arguments within your essays and speeches:

- <u>Identify</u> the dramatic technique

- <u>Quote/Describe</u> the element in which the dramatic technique is used

- <u>Analyse</u> the effect of this dramatic technique

**For Example:**

*The composer utilises 'breaking the fourth wall' and erotema when the protagonist addresses the audience with "What have I become?" to emphasise the unyielding deterioration of his sanity when he faces his imminent downfall in the play's dénouement.*

As this style of expression can possibly become repetitive, you will need to use synonyms for some of these words, and within expressions, to help them to sound original whilst maintaining the strong sense of sentence structure:

1. The composer / [Composer's surname] / [Composer's full name]

2. Utilises / employs / uses / adopts / applies / exploits

   **DRAMATIC TECHNIQUE in "QUOTE" / DESCRIPTION to...**

3. Establish / highlight / stress / emphasise / illuminate / show / prove / sustain / accentuate / convey / communicate / express / suggest / indicate / represent / exemplify / reveal / echo / reflect / disclose / evoke / contribute / reinforce / clarify

**... ANALYSIS.**

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## Comprehensive List of Dramatic Techniques

The following list will help you to be able to identify, understand and analyse dramatic techniques in a very efficient, concise and coherent way. By fully utilising this list, you will be in a better position to communicate your expertise to your markers by showing that you understand and respect the importance of dramatic techniques: whether they are simple or more sophisticated in nature.

This list is not in alphabetical order. Instead, it is displayed in a logical categorised order that will help you to learn and contextualise the techniques as easily as possible.

# Dramatic Techniques

Drama has been an artistic pursuit for thousands of years with independent origins in various cultures; including Ancient Greece and India. As a by-product of the human condition, drama, and the techniques that give these compositions their significance, have evolved in line with the evolution of our collective cultures themselves. Nevertheless, it is important to pay homage to the traditional techniques, as well as the modern dramatic devices, to get the fullest understanding of how dramatic techniques can craft and manipulate an understanding or interpretation.

| Technique | Definition & Example(s) | Effect |
|---|---|---|
| **Allegory**<br><br>Extended Metaphor | This technique is found when the composer uses a story that has a significant, or peripheral, meaning in addition to its obvious meaning. | Allegories allow the composer to communicate the purpose, meaning or tone of the play to the responder in a more subtle and sophisticated way.<br><br>This technique allows the play to be more multi-dimensional and encourages deep emotional responses. |
| **Anticlimax** | This technique is found when the composer forces a descent in discourse from something significant to something unimportant. | Anticlimax works to devalue or delegitimise a particular theme or character.<br><br>It can work to change or guide focus to a particular area whilst conjuring notions of futility or unpredictability. |
| **Apostrophe** | This technique is found when the composer directs a speaker to break off from addressing the audience and to start addressing his or her speech to an third party, whether this party is absent or not. | Apostrophe emphasises a change of focus; encouraging the responders to fully engage with the subject matter with an open, empathetic mind.<br><br>This technique is often addressed to abstract concepts which allows the exploration of complicated or amorphous concepts in a more accessible way. |

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| *Aside* | This technique is found when the composer directs a speaker to make a remark or recite a passage that is intended to only be heard by the audience and not by any other character(s). | Asides allow the responders to understand the subtle emotional transformations of characters in a more accessible way.<br><br>This technique encourages a greater appreciation of characters that potentially now appear more complex and deep than previously portrayed.<br><br>It may suggest emotional isolation or further notions of conspiracy or revelation. |
| *Bathos* | This technique is found when the composer uses the sudden appearance of the commonplace in an otherwise elevated story progress. | Bathos often builds up tension only to have the tension fall apart.<br><br>The effect of this technique is most powerful in the wake of an anti-climax as it promotes reflection and encourages the questioning of the importance of specific events, characters and themes. |
| *Breaking the Fourth Wall* | This technique is found when the composer directs a character to address the audience directly, in a way that breaks the responder's 'suspension of disbelief'. | Breaking the fourth wall allows for the responder to gain a better grasp of the context while the composer establishes the basis for the use of dramatic devices; such as: dramatic irony.<br><br>It directly engages the responder and signifies the composer's intention to defy traditionalist convention. |
| *Catharsis* | This technique is found when the composer purges or purifies the emotion felt by the responders by making an extreme change in emotion within the play, resulting in a sense of restoration or renewal. | Catharsis directly influences the emotional responses of the responders of the play, establishing a sense of security and closure.<br><br>This technique emphasises qualities that further notions of hope, faith or justice. |

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| Cliffhanger | This technique is found when the composer leaves a character in a precipitous situation at the end of a scene, act or play. | Cliffhangers raise the anticipation levels of the responders, leaving them desperate for a sense of closure. However, by not providing this finality, cliffhangers promote feelings of dread, trepidation and anxiety.<br><br>This technique heightens anticipation for following scenes or texts, thereby emphasizing their importance. |
| Climax / Suspense | This technique is found when the composer increases the level of tension and suspense to create the most intense moment within the plot of the text. | Climaxes work to heighten the impact and influence of the particular theme which is being explored.<br><br>The suspense, which is an inherent aspect of the climax, helps to create a more visceral or powerful impact on the responder. |
| Dénouement | This technique is found when the composer uses the final part of the play to resolve or explain the various plotlines that have been at play within the text. | Dénouements allow the responder to feel a sense of completeness, relief or closure.<br><br>This technique is often associated with the highest point of tension, or the climax, of the play; satisfying the human desire for order, understanding and stability. |
| Deus Ex Machina | This technique is found when the composer solves a seemingly unsolvable issue abruptly with the introduction of a new event, object, character or ability. | 'Deus Ex Machina' may be used as a comedic device, but shocks an audience that does not expect such a sudden, or unpredictable, resolution.<br><br>This technique might stress futility, unpredictability or the power of the supernatural.<br><br>It may also be used in parody as it indicates that the composer had a lack of forethought or a lesser sense of story structure. |

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| *Dramatic Foil*<br><br>Antagonist | This technique is found when the composer uses a character, who is compared and contrasted with another character, to emphasise the particular qualities of that other character. | Dramatic foils are used as a personified manifestation of a counterpoint to allow the development of a character, or the protagonist, to appear more, or less: shocking, inspirational or benevolent/ malevolent, by comparison. |
| *Dramatic Irony* | This technique is found when the composer actively ensures that the responders' knowledge of events surpasses that of the characters of the play. | Dramatic irony allows responders to sympathetically or sardonically watch characters unravel due to the stress of their circumstances.<br><br>This technique allows composers to more readily shock audiences by building their expectations up in a way so that they can later be reversed or exploited.<br><br>It often allows the responders to feel a morbid sense of security and power. |
| *Dramatic Pause*<br><br>Pregnant Pause | This technique is found when the composer uses a beat or two of silence (with no dialogue or music). | Dramatic pauses often heighten the anticipation before the final reveal, to emphasise a change or an obvious lack of change.<br><br>This technique slows down the pace of the play, often acting as a catalyst for excitement, change or tension. |
| *Disguise* | This technique is found when the composer portrays a character as disguised as another character or object. | Disguise is often used to allow responders to appreciate a specific reveal or concept with more focus and attention.<br><br>This technique may be used for comedic effect, or in the furtherance of dramatic irony, whilst promoting dishonesty or betrayal as potential themes. |

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| Epic Hero | This technique is found when the composer uses a noble, honourable and brave character as the protagonist. | Epic heroes elicit a large amount of respect from responders. As these responders understand the essence of temptation, they are able to truly appreciate the higher potential of humankind through these examples; whether realistic or fanciful. |
| Epilogue | This technique is found when the composer includes a section, act or speech after the conclusion of the play to comment on the play itself. | Epilogues satisfy the responder's desire for closure and understanding.<br><br>This technique may provide the most straightforward indication of the ideological ambitions for the play or the characters themselves. |
| Foreshadowing<br><br>Chekhov's Gun<br><br>Formal Patterning | This technique is found when the composer makes reference to something that will play an important role in the future events of the story.<br><br>**Example:** Sophocles' oracle in <u>Oedipus the King</u> | Foreshadowing emphasises a specific object, character or place as a highly profound article which may have a profound impact on thematic progression, or in the later stages, of the play.<br><br>This technique allows proactive responders to anticipate the conclusion of the play whilst ensuring that outcomes do not appear too farfetched or non-sequential. |
| Iamb<br><br>Iambus | This technique is found when the composer directs a character to use a lightly stressed syllable followed by a heavily stressed syllable.<br><br>**Examples:** "Behold" or "arise". | Iambs draw a heavy emphasis to the character or the subject matter in an overt and dramatic way.<br><br>This technique is direct and unapologetic; often used simultaneously with emphatic language. |

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| *Monologue* | This technique is found when the composer directs a character to express their thoughts aloud, often whilst addressing another character or the audience themselves. | Monologues may allow characters to appear authoritative and powerful through an enhanced sense of confidence, although they may also be used to indicate vulnerability as the character may be unable to deal with their situation privately or discretely.<br><br>This technique may depict characters as more honest and genuine or, depending on the context, more deceptive and nefarious. |
| *Pathos* | This technique is found when the composer directly appeals to the emotions and imaginations of the responders to elicit sympathy towards a character in the play. | Pathos engages with the responder on an emotional level, whilst emphasizing the emotional depth of the characters within the play.<br><br>This technique ensures that the responder develops a closer connection with characters, which makes their ultimate downfall or success even more dramatic or joyful. |
| *Prologue* | This technique is found when the composer includes a section, act or speech before, or concurrently, with the introduction of the play to foreshadow or comment on the play itself. | Prologues appeal to the responder's desire for mystery and excitement.<br><br>This technique may provide the foundation for a converging story structure or may further notions or themes that will be explored within the play or the characters themselves. |
| *Recognition*<br><br>Anagnorsis<br><br>Epiphany | This technique is found when the composer emphasises a particular moment in the play to allow a character to make a critical discovery. | Recognition brings emphasis to the relationship between a character and a particular event, a theme or another character within the play.<br><br>This technique is often used in conjunction with dramatic irony, to bring a dramatic end to the unequal access to information between the characters and the responders. |

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| *Red Herring* | This technique is found when the composer directs the responder's attention to insignificant or tangential details to divert their attention away from important plot developments. | Red Herrings promote feelings of futility and hopelessness, by raising hopes and then subsequently dashing them.<br><br>This technique also works to establish a stressful, convoluted or unpredictable feel to a play. This places a greater focus on the dénouement to ensure that the resolution is actually logical or reasonable. |
| *Soliloquy* | This technique is found when the composer directs a character to speak his or her thoughts aloud whilst alone or ignoring any potential listeners. | Soliloquys allow the responders to understand the subtle emotional transformations of characters in a more accessible way.<br><br>This technique encourages a greater appreciation of characters that potentially now appear more complex and deep than previously portrayed.<br><br>It may further themes of honesty and deception as well as further notions of conspiracy or revelation. |
| *Stage Directions* | This technique is found when the composer gives instructions to an actor as to how to act on stage which may take the form of directions that are written into the play itself, often easily visually identifiable as they are usually found in square brackets (parentheses).<br><br>**Example:** [Benson waves his arms.] | Stage directions emphasise the physical actions or movements on a stage in order to reflect certain meanings.<br><br>This technique should be assessed on a case-by-case basis. |
| **To be more specific, you could use:** | | |
| *Accismus* | This technique is found when the composer expresses the feigned refusal or denial of something that is obviously desired.<br><br>**Example:** "I definitely wouldn't like a sumptuous, delicious sandwich right now." | |

| Antirrhesis | This technique is found when the composer disproves an opponent's argument or challenges and rejects an authority. **Example:** "This is what the Wall Street 'fat cats' don't want you to know!" |
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| Categoria | This technique is found when the composer exposes the weaknesses or faults of an opponent. |
| Circumlocution / Periphrasis / Pleonasm | This technique is found when the composer uses long or complicated ways of expressing something, instead of using a more direct expression. |
| Commiseration | This technique is found when the composer directs a speaker to appeal for pity. |
| Dehortatio | This technique is found when the composer directs a speaker to give authoritarian advice that discourages a particular course of action. |
| Diatyposis | This technique is found when the composer directs a speaker to counsel or give advice to someone else. |
| Distinctio | This technique is found when the composer directs a speaker to refer to the meaning of a word or phrase. |
| Dubitatio | This technique is found when the composer directs a speaker to express uncertainty or doubt. |
| Ekphrasis | This technique is found when the composer directs a speaker to vividly describe a scene or something that can be seen; usually an artwork. |
| Encomium | This technique is found when the composer directs a speaker to praise something or someone. |
| Epanorthosis / Correctio | This technique is found when the composer directs a speaker to immediately and emphatically self-correct a statement; often following a 'Freudian' slip or mistake. |
| Epicrisis | This technique is found when the composer directs a speaker to quote, or refer to, a passage or saying; and subsequently comment on it. |

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| Exclamation / Ecphonesis | This technique is found when the composer directs a speaker to make a sudden and loud exclamation. |
| Invective | This technique is found when the composer directs a speaker to attack, denounce or insult something. |
| Litotes | This technique is found when the composer directs a speaker to make an understatement to the negative of one statement to emphasise or further reinforce the opposite view. |
| Meiosis | This technique is found when the composer directs a speaker to make an understatement, in order to lessen the significance, size or impact of the subject matter. |
| Auxesis | This technique is found when the composer directs a speaker to make an overstatement, in order to heighten the significance, size or impact of the subject matter. |
| Mimesis | This technique is found when the composer directs a speaker to imitate or re-express another party's words; whether these words were expressed in speech or writing. |
| Occupatio / Apophasis / Paralipsis / Praeteritio | This technique is found when the composer directs a speaker to allude to something by denying that it will be discussed. |
| Proslepsis | This technique is found when the composer uses an extreme form of paralipsis, where the speaker fully and completely describes a particular thing, whilst concurrently denying that it will be discussed. |
| Paradeigma / Parable / Proverb | This technique is found when the composer directs a speaker to compare the situation of something to a previous event, to offer counselling on how someone ought to act. |
| Parrhesia | This technique is found when the composer directs a speaker to speaking openly, honestly and candidly. |
| Procatalepsis | This technique is found when the composer directs a speaker to raise an anticipated objection to an argument so that it can be answered; which, in turn, strengthens the argument itself. |
| Prosopopoeia | This technique is found when the composer directs a speaker to communicate with the audience as another person, character or object. |
| Synathroesmus | This technique is found when the composer directs a speaker to use numerous, or a cluster of, adjectives to describe something. |

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| *Synchoresis* | This technique is found when the composer directs a speaker to make a concession to allow another speaker to be able to retort more effectively. | |
| *Staging* | This technique is found when the composer prepares the stage in a way that has particular significance. | Staging is a versatile technique and must be analysed on a case-by-case basis.<br><br>This technique, however, often brings attention to the scenery, context or setting; to allow for deeper thematic progression throughout the play. |
| *Static Character* | This technique is found when the composer uses a character who does not change, throughout the play, to provide a meaningful way to emphasise the changes within, or development of, other main characters. | Static characters allow responders to appreciate and gain an intimate understanding of the sense of normality within a story; so that this 'status quo' can be either reinforced or destabilised. |
| *Surprise*<br><br>Plot Twist | This technique is found when the composer uses a sudden or unexpected change which has a direct, and significant, impact on the outcome of the story. | Surprise is used as a catalyst for the further growth and development of characters, often allowing responders to appreciate the true, and uncensored, nature of a character who may otherwise be liable to hide behind a facade.<br><br>It is often used to allow responders to appreciate a specific reveal or concept with more focus and attention. |
| *Syllogism* | This technique is found when the composer expresses a logical argument that uses deductive reasoning to arrive at a conclusion based on two or more truthful propositions.<br><br>**Example:**<br><br>"All Spartans are warriors Leonidas is a Spartan. Therefore, Leonidas is a warrior." | Syllogisms work to legitimise a particular way of thinking by applying established and logical propositions.<br><br>This technique may be used for humorous effect if the final conclusion is absurd, despite this conclusion being founded on reliable assertions or correct propositions. |

| To be more specific, you could use: | | |
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| *Enthymeme* | This technique is found when the composer directs a speaker to use an incomplete or informal syllogism, usually where the premise or conclusion of the syllogism is not expressed. | |
| *Ticking Clock Scenario* | This technique is found when the composer creates dramatic tension by placing a character in a dangerous situation where time is of the essence. | The ticking clock scenario heightens suspense and shifts the focus to the most important aspects, thoughts or emotions within the scene; whether they are physical obstacles or stressed interpersonal relationships. |
| *Tragic Hero* | This technique is found when the composer uses a character who is almost perfectly virtuous, but undergoes adversity due to a character flaw, error or weakness. | The tragic hero suggests that the situation within the play may happen to any person, including the responder, allowing the text to seem more universal, whilst ensuring that the character is acknowledged with more pity, empathy or sympathy.<br><br>This technique often provides insight into the dichotomy of good and evil within humankind when even slightly negative traits can gain dominance over the virtuous elements of the benevolent character's psyche. |
| *Understatement* | This technique is found when the composer uses a restraint or lack of emphasis in the expression of a character for rhetorical effect. | Understatement is often a precursor to dramatic irony; but in isolation, it seeks to diminish the impact of an event, character or theme to give emphasis to another event, character or theme. |
| *Verisimilitude* | This technique is found when the composer actively ensures that the plot, or transpirations of the play, have a basis in reality that allows the audience to be engaged with the text, allowing them to suspend their disbelief. | Verisimilitude assists responders to personally connect with the story as they allow themselves to believe that the story is either true or is an honest exploration of a theme or concept. This results in a more meaningful impact and reinforces a lasting impression on the responder. |