**Attitudes & Values**

**Phrases used to discuss values**: she believes in…, he feels strongly that…, they cling to the idea that…, she upholds the right to…, they protect the right to…, he esteems/prizes…

**Phrases used to discuss attitudes:** she reveals an attitude of…, he demonstrates…, they hold a … attitude

**Attitudes may be of approval, disapproval or fairmindedness:**

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| **Positive** | **Negative** |
| Enthusiastic, in favour of, confident, accepting, admiring, compassionate, optimistic, respectful | Reluctant, against, antagonistic, obstinate, impatient, sarcastic, derogatory, racist, sexist, hostile, condescending |

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| **VALUES** | **ATTITUDES** |
| FamilyMotherhood – nurturingIndependenceCultureConformityEnvironment – the landAcceptanceWealthSocial status – classWork ethicLifeEquity – equalitySelfMateshipMarriageHistoryLoveHumanityPowerFreedom of speechJusticeHonourHuman rightsBelongingRespect – for self, others | PropertyIntegrityFriendshipMulticulturalismMoney or rewardOwnershipAwarenessDecencyHealthComfortSensitivityStrength ImagePatriotismReligion – faithChildhoodDemocracyTrust honestyHeritageSurvivalRelationshipsIndividualityReligionLeadershipEthnicity | Race ToleranceTraditionPrivacyPopularityLoyaltyCreativityCouragePeaceSuccess – accomplishmentSecurityCompetitionPerfectionCommunicationThinkingOrganisationWisdomCo-operationResponsibilityInitiativeFemininity/masculinityGenerosityDeterminationForgiveness Living conditions | StabilityPolitenessAppearanceConvenienceEducation‘Australian-ness’ | RespectfulSympatheticApprovalCompassionateDespairHopefulIndulgentSuperiorHumanitarianPessimisticOptimisticComplacentBewilderedRebelliousConservativeDetachedHumble, modestWhimsicalPassionateExcitedEnthusiasticAdmirationSincereMeek, timidNostalgic  | SentimentalRomanticBluntArrogantSarcasticHostileAbusiveScathingCriticalPompousDictatorialPatronising or condescendingVindictiveMock-seriousFrivolousJovialHypocriticalDerogatoryIgnorantRacistSexistSelf-righteous |

 **Summary of Common Conventions**

Please note that this is a basic summary only. Demonstrating a true understanding of these conventions involves awareness of how they interrelate, of how producers of texts select and shape such conventions, or even how they subvert them.

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|  | **Print narrative** | **Print Expository** | **Still Image** | **Visual Narrative** | **Visual Expository** |
| **Examples** | Novel, Short Story, Auto/Biography | Article, Essay, Speech, Full-length expository | Posters, Photojournalism, Personal photographs | Feature Film | Documentary |
| **Genre** | Narrative: Character Characterisation Actions, dialogue,  interactions, narrator,  symbolism Protagonist Antagonist Catalyst Setting Plot Exposition Rising Action Climax Denouement Resolution Conflict Point of view Theme Print language conv. | Expository: Persona / voice Thesis Evidence Structure Question-answer Problem-solution Recursion/repetition Chronological Compare/contrast Cause-effect Description Hypothesis/case study Call to action Use of rhetoric Emotional appeals Family values Tradition Modern/up-to-date Group belonging Hip-pocket nerve etc Techs of credibility Techs of persuasion Use of narrative conv. Images Print language conv. | Still image: Composition  Framing Rule of thirds Foregrounding Proximity Focus Leading lines Text Symbolism Visual language conv. | Narrative: Character Characterisation Actions, dialogue,  interactions, narrator,  symbolism Protagonist Antagonist Catalyst Setting Plot Exposition Rising Action Climax Denouement Resolution Conflict Point of view Theme Visual language conv. | Expository: Persona / voice Thesis Evidence Structure Question-answer Problem-solution Recursion/repetition Chronological Compare/contrast Cause-effect Description Hypothesis/case study Call to action Use of rhetoric Emotional appeals Family values Tradition Modern/up-to-date Group belonging Hip-pocket nerve etc Techs of credibility Techs of persuasion Use of narrative conv. Images Visual language conv. |
| **Language** | Print: Structure Paragraphing Syntax Diction / Vocab Tone Descriptive language Figurative language Simile/metaphor Symbolism/motif Poetic devices Foreshadowing Allegory Dialogue Narrator Irony/parody Allusion Style  | Print: Structure Paragraphing Syntax Diction / Vocab Tone Descriptive language Figurative language Simile/metaphor Symbolism/motif Poetic devices Rhetorical devices Credibility Expert testimony  Formal language Technical language Facts & stats  Case studies Quotes/research Emotions Rhetorical questions Repetition Emotive language Sensationalism Hyperbole Inclusive language Colloquial language Bias Attacks and praise Style  | Visual: Symbolic codes Character Costume Expression Posture Gesture Proximity Setting Props Colour Written codes Titles Credits Written props Text Font Size Colour Ratio to images Content Technical codes Camera angle Camera shot size Framing Foregrounding Special / digital effects Lighting Film stock / colour  | Visual: Symbolic codes Character Costume Expression Posture Gesture Proximity Setting Props Colour Written codes Titles Credits Written props Text Font Size Colour Ratio to images Content Audio Dialogue (inc tone) Music  Score & soundtrack Sound effects Ambient sound Silence Technical codes Camera angle Camera shot size Camera movement Editing Framing Foregrounding Special / digital effects Lighting Film stock / colour | Visual: Symbolic codes Character Costume Expression Posture Gesture Proximity Setting Props Colour Written codes Titles Credits Written props Text Font Size Colour Ratio to images Content Audio Dialogue (inc tone) Music  Score & soundtrack Sound effects Ambient sound Silence Technical codes Camera angle Camera shot size Camera movement Editing Framing Foregrounding Special / digital effects Lighting Film stock / colour |

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| **Genre/Conventions**  | **Representation** | **Context** | **Identity** | **Issues/Perspectives** |
| **The word genre comes from the French language and means a kind or type.** **Glossary Definition for Genre:***The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).**Genres are a product of the interplay between textual features and reading practices, which shape and limit the meanings readers can make with a text.*How we interpret texts is based on an understanding of genre (and its conventions). Writers may blend/borrow/manipulate conventions (from other genres) for effect**ASPECTS TO CONSIDER*** Which generic conventions are used and how?
* Do they conform to our expectations or subvert them?
* Purpose & effect?
* Does it affect representation & construction?
* Does it affect our interpretation of the text?
* What myths does the genre reproduce?
 | **New understandings of language and culture tell us that representations we find in texts - these images of the world - are not reflections but constructions (literally, ‘presenting again’).****Texts offer versions of reality/they ‘re-present’ ideas and are not real****(texts are constructions)****Glossary Definition:***Representation refers to the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of ‘reality’. These constructions are partially shaped through the writer’s use of conventions and techniques.***ASPECTS TO CONSIDER*** What is represented – an institution, individual, group, abstract idea?
* How is it represented?
* What does it reveal about the author’s attitudes, values & beliefs; the text’s context?
* Is the representation consistent throughout the text?
* How does it contribute to themes?
* How does it affect reader response?
 | **Context refers to the multitude of factors which shape the meanings of a text through its distribution and reading.** **Glossary Definition:***The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.*We can distinguish between the context of production (factors affecting the writer or producer) and the contexts of distribution and reading (factors affecting the readers/consumers). The reader’s context may include particular ideas about the text’s history, but it is also powerfully shaped by competing beliefs and practices in the present.**ASPECTS TO CONSIDER*** What are the contexts (ie – social, historical, cultural)
* How do they inform the text (ideas, values, representations, form)?
* How are they revealed? – language, genre
* How does it affect reader response?
 | **An identity is a sense of self, produced partly by biological processes and partly by social practices, including texts and readings.** **Cultural identity can be defined as a way of distinguishing one culture from another by defining their practices, beliefs and values. Cultures are constantly changing (they are not fixed or static) and individuals can move in and out of certain cultures.** Issues of identity are closely linked to issues of **power** and politics, because societies often divide people into groups on the basis of characteristics that are part of personal identity. Cultural aspects of identity, such as gender or class, are linked to issues of power and politics, because the social divisions that confer identity may be linked to the unequal treatment of people.**“The other”** - to characterise a person, group or institution as ‘other’ is to place them outside the system of normality or convention to which one belongs oneself. Lacan argues that an individual learns to construct a sense of identity through a process of exclusion.**ASPECTS TO CONSIDER*** What attributes are endorsed?
* Which identities are seen to be valued/empowered?
* What cultural myths are evident?
 | **Glossary Definition for Issues:***Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts and it is for the reader/audience to identify these.***Glossary Definition for Perspectives:***A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts. While a pregnant woman, a homeless man and a police officer, for example, view the world from different perspectives, they may still share the same opinion about something. Texts through an embedded ideology can also present a particular perspective.***ASPECTS TO CONSIDER*** What issues are seen to be valued? What beliefs underpin this?
* Whose viewpoint is privileged?
* Does the text endorse/challenge dominant perspectives on this issue?
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| **Language**  | **Voices** | **Power** | **Readings/Reader Response** | **Ideology** |
| **Language can be defined as words and the rules and methods of combining them.** **Glossary Definition for Metalanguage:***Language used to discuss language (for example, language used to discuss film or literary study, such as mise-en-scène, symbolism, characterisation, or language used to talk about grammatical terms, such as ‘sentence’, ‘clause’, ‘conjunction’).*When you are asked to examine or analyse the language used in a text you are being asked to comment on; the style and choice of language used, its effect on the reader’s/viewer’s interpretation, the discourse that the text has used ...To analyse the style of written language you need to consider three basic factors including; diction – or the choice of words, syntax – the order of words, and rhetorical devices – figurative language, rhetorical questions ...**ASPECTS TO CONSIDER*** Which type of language is being used (ie visual)? Is there genre specific use of language?
* How is it being used?
* What is the effect on the reader/viewer?
* How does context influence the type of language used?
* The relationship between language & power
 | **Glossary Definition for Voices in Texts:***As well as an author’s voice, texts often contain ‘multiple voices’. These are the views, positions, ideas and perspectives of other individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response.***Authorial voice***In the literary sense, voice can be used to refer to the nature of the voice projected in a text by an author; the persona, role or character adopted by an author.***Narrative voice***The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens.* **ASPECTS TO CONSIDER*** What narrative pov/type of persona was chosen?
* What is the effect of the chosen pov/voice?
* What are the limitations/advantages of this choice?
* Is the narrator reliable/does the author intrude?
 | **Power refers to people’s ability to exert influence over others, either deliberately or not.** Members of one group can often exert influence (even unconsciously) over members of another group due to socially constructed differences between them.**Literary texts can be examined and judged in terms of whether they reproduce or disrupt power relations (class, gender, race, culture …)****ASPECTS TO CONSIDER*** Who has power in the text?
* On what is it based?
* What kind of power do particular characters or groups have?
* How is this conveyed in the text?
* Who speaks? Who responds? When?
* How is the reader positioned to respond?
* How is this achieved?
 | **Readings are descriptions or interpretations of what a text might mean.** Readings are produced when a reader applies a particular reading practice to make sense of a text or some other element of culture. Readings can also be established ‘ways of thinking’ about some aspect of the world. **Texts are polysemic/multiple meanings and readings of texts are possible** **Alternative readings:** *readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text.* **Dominant reading:** *is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision.* **Resistant reading:** *a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading.***ASPECTS TO CONSIDER*** What factors does the reader bring to the text? The ‘already read’.
* What was the original audience’s response to the text?
* How would a contemporary audience react?
* How did you react?
 | **Ideology is a system of attitudes, values and beliefs that shape the way we see the world.** Ideology is understood as a collectively held system of ideas that allow us to look at the world as ‘normal’. A dominant ideology reflects the views of the most powerful sectors of society at a particular time and place. In short, ideology raises questions about the relationship between ideas and **power.****ASPECTS TO CONSIDER*** What ideologies underpin the text? Is it a dominant ideology?
* What are the attitudes, values & beliefs which underpin this ideology?
* What are the links between ideology and power?
* How is the reader positioned to respond?
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