

Using Language to Choreograph the Written Response



Government
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Text Connectives

Linking / Connecting Words

Connecting words are used to organise text and make text run smoothly. These words can be used to link ideas and some can be used to begin sentences.

Some commonly used words:

<p>to express comparison and contrast: less/more than, the least, the most, like, similarly, equally, the same as, whereas, unlike, dissimilar, although, alternatively, on the other hand, the same number/amount as, in contrast, however, instead, likewise</p>	<p>to indicate a sequence of events and time relationships: first, secondly, next, after that, afterwards, later, finally, initially, before, prior to, subsequently, ultimately, lastly, previously, meanwhile</p>
<p>to denote cause and effect: because, because of, as a result (of), consequently, leads to, causes, makes, produces, forms, creates, results in, brings about, gives rise to, accounts for, due to, owing to</p>	<p>to introduce examples and supporting information/data: for example, for instance, such as, like, moreover, in addition, furthermore</p>
<p>to establish conclusions or results: therefore, consequently, then, so, subsequently, that means, accordingly, it can be seen that, we can conclude, as a result, in conclusion, after all, nevertheless, admittedly, in this way, thus, it is evident that, ultimately</p>	<p>to indicate unexpected outcomes: even though, yet, nevertheless, however, despite, in spite of, but, although, on the contrary</p>
<p>to introduce components: consist of, is made up of, is composed of, is comprised of</p>	<p>to indicate levels of occurrence: often, always, frequently, sometimes, rarely, occasionally, infrequently, in some instances, never, seldom, usually, x per cent of..., x times out of...</p>
<p>to denote change: is transformed, is converted, is changed, changes into, turns, becomes</p>	<p>to specify conditions: if, in the case of, in that case, on condition that, provided that, so long as, unless</p>
<p>to indicate certainty/probability:</p> <p>high level of certainty ↓ low level</p> <ul style="list-style-type: none">▪ absolutely, always, as expected, certain, for sure, undoubtedly, must, definitely, inevitably, conclusively▪ probably, likely, should, is expected to, there's a good chance▪ possibly, perhaps, maybe, may, can, could, might, in some cases▪ unlikely, improbable, probably not, shouldn't	

A common language for talking about texts

Text knowledge	Language to talk about this
<p>Use knowledge of text (genre) structure</p>	<p>Text purpose - (e.g. To explain the cause and effect of an event in history) Text type - (e.g. Historical explanation) Text structure – (e.g. An essay with an introduction that identifies the historical event and its main causes, main body paragraphs that treat each of the causes/results in turn and a conclusion)</p>
<p>Use knowledge of text cohesion</p>	<p>Text level organisation: opening paragraph which foregrounds topic and overall text structure, topic sentence foregrounding what paragraph is about, sentence beginning foregrounding topic</p> <p>Theme and rheme: Theme is the main idea of the sentence/ the most important part of the sentence. The theme is everything that comes before the verb. Rheme is the remainder of the sentence. In a logically sequenced piece of writing the rheme can become the theme. (e.g. An atom is made up of a nucleus in the middle and rings of electrons outside. The nucleus has protons and neutrons while the electrons orbit in rings called shells. The protons...)</p> <p>Text connectives: linking sentences and sections of text (e.g. <i>Firstly, In conclusion, Therefore, At the same time, In particular, In addition, On the other hand</i>)</p> <p>Reference: through pronouns: (e.g. he , she, they, it, their, this, the)</p> <p>Repetition, synonyms, antonyms, word patterns (part/whole e.g. digestive system, oesophagus, stomach, duodenum etc.), class/sub-class. e.g. vertebrates, mammals, fish, amphibians etc., word chains/word association tracing the main participants in a text, ellipsis (leaving words out).</p>
Grammar knowledge	Language to talk about this
<p>Use knowledge of sentence structures</p>	<p>Simple sentence: single, independent clause (one verb) Compound sentence: 2 independent clauses linked by a conjunction – and, so, but, or etc. Complex sentence: Independent and dependent clause bound by a conjunction (which is 'bound to the dependent clause) - after, by, because, unless, although etc. Relative clauses: that I knew from childhood, who I got to know well; whose discoveries were recognised; which was then labelled Non-finite clauses: e.g. 'to' clauses (to see the show...), - ing clauses (sitting at my old desk, ...) – 'ed' clauses (tired by the demanding work, ...)</p>
<p>Use knowledge of words and word groups</p>	<p>Noun groups: (e.g. those three old Persian cats that climbed the tree; the digitally enhanced photograph in the exhibition) Adverbs, adverbials: telling about time, place, manner, cause etc. (e.g. in the morning, under the tree, due to the rain) Intensifiers and limiters (e.g. To a certain extent, pivotal, crucial) Verbs: verb types: doing, being, having, thinking, saying; polarity (is/isn't etc), aspect (almost finished, starting to understand)</p> <ul style="list-style-type: none"> ▪ Active/passive voice. Active voice identifies who completed the action (e.g. The pie was eaten-passive. Jane ate the pie-active. ▪ Tense. Events are nearly always described using the past tense. However if describing an idea, theory or model; it is best to use the present tense. (e.g. Social interdependence theory recognizes...) <p>Nominalisation: forming nouns, usually from verbs (e.g. react to reaction, produce to production) but also adjectives (e.g. broad to breadth), conjunctions (e.g. because to result/consequence) or conjunctions (e.g. may to possibility) and names of technical or complex processes (photosynthesis, reconciliation, the feminist movement...)</p>

<p>Express opinion and point of view</p>	<p>Evaluative language (positive and negative): expressing feelings. For example, words with positive evaluative meaning include: important, significant, necessary, impressive. Words with negative evaluative meaning include: inconclusive, questionable, unimpressive, insignificant and weak .Evaluating worth (the outstanding restaurant) , making judgements (his compassionate nature, the feeble excuse)</p> <p>Modality: a term we use to describe the words in English which express degrees of certainty, frequency or obligation. Academic writers choose to use modality when they want to present opinions in a respectful way or when they are not 100% certain of the validity of their claims.</p> <p>is - high degree of certainty; will, might, could, possibly, probably, possibility- lower degree of certainty)</p> <p>expressing frequency (always, sometimes,, never, rarely, frequent, usual)</p> <p>expressing obligation (must, have to, should, necessary, compulsory, obligation, expectation).</p>
<p>Word knowledge</p>	<p>Language to talk about this</p>
<p>Understand learning area vocabulary</p>	<p>Every day/common sense language versus technical/abstract language</p> <p>Subject specific language for specificity, authority and abstraction of texts</p> <p>Limited, repetitive vocabulary versus broad, selective, purposeful, strategic choice of vocabulary</p> <p>Attributing claims to outside sources: Attribution</p> <p>Attr bution is a resource that allows us to attribute or project claims to outside authorities in a general or specific way. By doing this we can make our texts appear more or less subjective. (E.g. "I think" is more subjective than "There is strong evidence to suggest")</p> <p>Supporting or not supporting claims of sources: Endorsement</p> <p>We can also choose to attr bute claims with more or less support. This is done by choosing verbs or nouns which are more or less interpretive.</p> <p><i>For example:</i></p> <p><u>Neutral</u> Jo states (that).</p> <p><u>Endorsement</u> Crystal demonstrates (that).</p> <p><u>Dis-Endorsement</u> Crystal's claim (that)</p> <p>Making comparisons and contrasts</p> <p>An important way to evaluate omissions, strengths and weaknesses is by creating comparisons and contrasts. There are a number of structures in English you can use to make comparisons and contrasts, depending on your purpose. (E.g. On the other hand, similarly)</p> <p>Making concessions</p> <p>Concession is a very powerful resource for acknowledging the views of others without giving those views very much power. Concessions are often expressed in phrases or clauses which begin with words like while, although, despite, even though, in spite of.</p>
<p>Use spelling knowledge</p>	<ul style="list-style-type: none"> ▪ visual (e.g. eight) ▪ phonetic (e.g. b-a-t)
<p>Visual knowledge</p>	<p>Language to talk about this</p>
<p>Understand how visual elements create meaning</p>	<ul style="list-style-type: none"> ▪ Visual texts eg. diagrams, maps, tables, graphs, images ▪ Layout and design – effects of choices ▪ Visual texts draw on and allude to other texts to enhance meaning

Adapted from *A common language for text, grammar, word and visual knowledge*,
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Structure	Text	Language Features
<p>Question</p>	<p style="text-align: center;">Assessment Type 2: Historical Perspectives Response</p> <p><i>Ballet experienced great changes between 1830 and 1850. Why are these years referred to as the “Romantic Era”? Explain why this short period in dance history is considered so significant and discuss the specific changes that occurred in ballet.</i></p> <p><i>Evidence of Learning</i> is demonstrated by:</p> <ul style="list-style-type: none"> • a display of in-depth knowledge, understanding of the work of dance artists locally, nationally, or globally • the highly developed use of language and terminology relevant to the dance context • sophisticated, coherent and sustained communication to exchange well-informed ideas and opinions • in-depth research into, and analysis and interpretation of, historical works, practice and issues in context, using a variety of sources • perceptive analysis and in-depth understanding of dance as a creative form. 	<p>Tense. Events, of course, are nearly always described using the past tense. However, if describing an idea, for example a theory or model, it is usually best to use the present tense e.g. ‘Social interdependence theory recognises...’ (not ‘recognised’)</p> <p>Complex sentences. A complex sentence has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as <i>because, since, after, although, or when</i> (and many others) or a relative pronoun such as <i>that, who, or which</i>. (e.g. When he handed in his homework, he forgot to give the teacher the last page.</p> <p>Strong verbs (e.g. validate, cross reference, indicated, conducted, refined, enhanced)</p> <p>Intensifiers and limiters (e.g. To a certain extent, pivotal, crucial, critical)</p> <p>Text connectives (furthermore, on the contrary, accordingly, even though, despite)</p> <p>Modality (e.g. possibly, may, could)</p> <p>Subject specific specialist vocabulary</p> <p>Vocabulary of judgement Evaluative language that expresses opinion point of view, feelings, evaluating worth and making judgements (e.g. inconclusive, significant, marginal, peripheral, key)</p> <p>Nominalisation (e.g. reliance, expansion, simplification)</p> <p>Attribution (e.g. There is strong evidence to suggest)</p> <p>Referring pronouns (e.g. this)</p>

<p>Introduction Foregrounds the topic</p>	<p>Between 1830 and 1850 classical dance has evolved significantly from its early years in French aristocratic court life, but no other period in its history created such monumental change as the Romantic Era. Despite the brevity of this period, it created radical change and helped form ballet into what it is today. Its impact can be seen in simple changes to costuming and theatrical innovations, which made a significant and substantial impression on how the public perceived dance. These technological advances revolutionised the theatre going experience. Iconic themes that were generated by the likes of Marie Taglioni brought depth and emotion to what were previously one-dimensional storylines, along with the development of how the roles of men and women in dance went against the conformation of society. These factors helped shape the mid 1800s into what is now considered to be the most influential and prominent era in the development of classical dance.</p>	<p>Nominalisation</p> <p>Vocabulary of judgement</p> <p>Text connectives</p> <p>Strong verbs</p> <p>Referring pronouns</p>
<p>Main body paragraphs</p> <p>TEEL Structure</p> <ul style="list-style-type: none"> • Topic sentence sums up the paragraph • Elaboration- what <p>Explains the main themes/ideas</p> <ul style="list-style-type: none"> • Evidence-how <p>Explains how key innovations build ideas and the effect of them</p> <ul style="list-style-type: none"> • Linking back- the paragraph ends with a statement referring back to the topic <p>Balance description and interpretation so the writing is not too technical. Remember the reader needs details of who, what, when, where, why as they may not know the topic well.</p>	<p>The Romantic Era, as it later became known, was thus named due to the influence of romanticism throughout Europe in the 1800s. Reflected also in the art, music and lifestyle of that time, these years became known as Romantic due to the popularity of such a lifestyle. In relation to dance, it was not so much a transition from one type of classical dance to another, but more major developmental phase that helped ballet emerge as a completely different art form. One of the most significant developments was the introduction of new theatrical innovations that revolutionised the experience for both dancers and audience members alike. Prior to the Romantic Era, theatres were lit only by houselights, which would remain at full capacity during the entire performance. When gas lighting was invented and implemented in the theatrical setting, it became a major feature. During a performance, gas lighting took a more predominant role, whilst houselights were dimmed, creating a thoroughly ethereal effect. The slight flickering of the gaslights added a sense of 'eeriness' to the production and produced a feeling of being in an environment with supernatural insinuation. The use of suspended gas jets helped create the illusion of flickering moonbeams. The combination of this and a darkened eerie atmosphere on stage is particularly indicative of the Romantic Era. Another innovation was the way the curtain was utilised. In previous decades, the curtain had remained raised for the entirety of the performance but in the 1800s it became the norm for the curtain to be lowered in between scenes. This allowed scenery to be re-arranged so that when the curtain was lifted again, the audience would be presented with an unexpected transformation. Lowering the curtain became a method of drawing the audience into the story line and becoming engaged in the performance. Possibly the most radical development was the introduction of fly wires which in turn created the basic ideology of the pointe shoe. In ballets that required spirits to transition across the stage with an almost 'ghost-like' fashion, the dancers were suspended above the stage on strong yet impossibly thin wires that were controlled away from the eye of the audience. Allowing the dancers to momentarily suspend in the air and create an illusion that they were balancing on the tips of their toes formed the foundations of a phenomena that now features extensively in modern classical dance, thus highlighting the significance of the Romantic Era.</p>	<p>Text connectives</p> <p>Nominalisation</p> <p>Strong verbs</p> <p>Complex sentences</p> <p>Subject specific specialist vocabulary</p> <p>Referring pronouns</p> <p>Vocabulary of judgement</p>

	<p>Costumes have always been significant in the world of dance as it helps create a certain feel to the piece being performed and can accentuate the line of the dancer. The Romantic Era created more significant changes to costuming than any other time period. The ballets created in this historical era were full of passion and 'out of this world events', and it was important that costumes were altered to suit this change. Ballets such as 'La Sylphide' required the female dancers to appear ethereal and weightless. The illusion of this airiness was created with the use of a tight, fitted bodice and a bell shaped skirt constructed from layers of material that complimented the line of the dancer yet billowed 'like a cloud' as she leapt around the stage. The tight bodice was crucial in displaying the slender physique of the dancers, whereas the appropriately named 'romantic tutu' was designed to conceal rather than convey. Costumes were unique to each production. In the 'moonlight phases of a ballet', the costumes were more simplistic, with well-crafted detailing and softer colours. In the happier sections of the piece (the peasants waltz in Giselle for example), the costumes were plainer, but with vibrant colours. The only areas of bare skin on display were the neck and shoulder area, and it was essential that the tutu was long enough to cover the ankle. In the 1800's, the ankle was considered the most sensual part of the female body. Creators of the ballet were concerned that if it were on display then the males of the audience would not be concentrating on the dancing itself. However the feet were shown, as the father of renowned ballerina Marie Taglioni wanted to display his daughter's intricate footwork and her ability to balance En Pointe. The introduction of the pointed shoe was a personification of the Romantic era, and its initiation is associated with this time period. The changes in costuming were indicative of the Romantic Era as they added to the mystery of the ethereal creatures that the ballets of the time depicted.</p>	<p>Text connectives</p> <p>Nominalisation</p> <p>Strong verbs</p> <p>Subject specific specialist vocabulary</p> <p>Vocabulary of judgement</p>
<p>Ref: A446999</p>	<p>The Romantic Era can be described as a codified collection of ballets that follow similar key themes of betrayal, love and a spiritual connection between the living and dead, as well as the evolutionary development of the female dancer. Choreographers such as Filippo Taglioni, Jean Coralli and Jules Perrot wove these themes into their defining ballets of romanticism: Giselle, La Sylphide and La Bayadere. All of the great ballets of this time contained complicated love triangles, tragic deaths and meetings between spiritual beings and those contained within their human form. These themes were a reflection on society of the time. When the public were facing hardship, they looked to the theatre to distract them from the troubles plaguing their lives. As such, the ballets of the mid 1800's were created to entertain and evoke emotion within communities. In the 19th century, men were seen to have the dominant role in society. This social hierarchy was disproved in the dance world with the arrival of the Romantic Era. Female dancers dominated the stage and engaged with the audience in a manner never before seen in the theatre. The development of the pointed shoe was a milestone in the development of classical dance that gave the female dancer a visual advantage over their male counterparts. Audiences were enthralled by the ability of the dancers to stand on the</p>	<p>Text connectives</p> <p>Nominalisation</p> <p>Strong verbs</p> <p>Subject specific specialist vocabulary</p> <p>Vocabulary of judgement</p> <p>Referring pronouns</p>

	<p>ends of their toes with effortless poise that created a supernatural feel to many works generated in this time. The influence of the 'modern' ballerina was steadily rising, fuelled more so by the phenomena of the pointed shoe. From that stage, the pointe shoe became associated with women and female dancers outgrew their 'gender competition', creating what is classified as the Romantic Ballerina.</p>	
<p>Conclusion Sums up main innovations with an emphasis on key effects</p>	<p>Between 1830 and 1850, more changes were made to classical dance than in any other time period. Despite this period being short in duration these changes have helped ballet become the respected art form of the 21st century. The significance of the Romantic Era can be gauged by multiple factors, including the changes made to costume and the theatre such as the invention of gas lighting, the introduction of the pointe shoe and the significantly more modern 'romantic tutu'. The numerous themes that were expressed through the works became associated with the era, along with the development of the roles of men and women, which were reversed in a manner never before seen in 19th century society.</p>	<p>Text connectives</p> <p>Nominalisation</p> <p>Strong verbs</p> <p>Subject specific specialist vocabulary</p> <p>Vocabulary of judgement</p>