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for
Queensland

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Lynda **WALL**

**UNITS
3 & 4**

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Glossex: a glossary and index (online and offline versions only)

Annotated responses (digital-only resource)

Note to Teachers

Downloadable worksheets for all of the activities included in this book are available on the Cambridge GO website (www.cambridge.edu.au/GO). Please contact your sales representative to arrange access.

To access all weblinks related to this title, go to:
<https://www.cambridge.edu.au/esseng3and4>

ABOUT THE AUTHORS



Julie Arnold has taught English in Queensland schools for 23 years, including 18 years as Head of Department and two years as a Literacy Coach across the Brisbane metropolitan region. Julie chairs the Professional Development Committee for the English Teachers Association of Queensland. In 2017 she was Education Queensland's representative on the QCAA Prescribed Text Working Group. She also won the Australian Council for Educational Leaders' New Voice in Educational Leadership Research Scholarship for her QUT Master of Philosophy project, Building Linguistic Subject Knowledge for Writing Instruction. She co-authored Cambridge's popular *English in Practice* workbooks and has previously published in *Teaching Writing in Today's Classrooms* for the Australian Literacy Educator's Association. Julie believes fundamentally in the power of language to create opportunities for all students to reach their potential.



Rhiannon French has had an exciting teaching journey catering for diverse learners within Queensland metropolitan schools as a teacher of English, history, geography and special education. In 2019, she embarked on a new adventure as a teacher librarian. She is particularly passionate about literature in English and challenging student expectations about the subject. Rhiannon has been fortunate to learn from dedicated and creative individuals and to be part of enthusiastic teaching teams in English, humanities and special education. She believes Essential English is an invaluable opportunity for students to investigate the way language shapes their world and is excited to see how they challenge expectations.



Lynda Wall is a widely experienced teacher, having taught English in its various guises in Queensland, New South Wales and London. She is currently Dean of Studies at an independent school in Brisbane, where she is inspired by dynamic and dedicated teachers and learners. Lynda was previously the QCAA External Assessment Officer for English, a District Panellist for English, District Panel Chair for English Extension and Head of English in an independent school. She holds a Master's Degree in Education, with a focus on teaching language and literature. Along with Julie Arnold, Lynda is co-author of Cambridge's popular *English in Practice* workbooks. Lynda is committed to the Essential English subject as a practical course that teaches students to use language as a tool for personal empowerment.

HOW THIS BOOK IS ORGANISED

UNIT 3

CHAPTER 1 GET SOME PERSPECTIVE: INFLUENCE AND MARKETING

Duration: 3 weeks

Culminating task: Practice response to stimulus test

This introductory chapter reviews the key concepts and learning routines needed for success in Essential English Units 3 and 4. It introduces vocabulary that underpins Unit 3 as well as reviewing the essential concepts from Units 1 and 2. The chapter uses

marketing to initiate discussion about persuasion and the influence texts have on audiences.

The culminating task is designed to review understanding and simulate a possible approach to the Common Internal Assessment that will be set by the QCAA. This culminating task is not intended to contribute to students' results for the semester.

CHAPTER 2 THINK GLOBAL, ACT LOCAL

Duration: 9 weeks

Assessment: Extended response (spoken/signed) – persuasive presentation

This chapter introduces students to representations of issues that have local and global impact.

It includes a study of two complete texts, the documentary film *The True Cost* and an episode of the television series *War on Waste*. These documentaries investigate the issues connected with the globalisation of

clothing production and the volume of waste Australians produce.

Students explore a range of persuasive techniques used to represent issues, including food insecurity in Australia, and the environmental cost of consumer choices.

The culminating task challenges students to represent how local action can impact on a global issue of their own choice. Students create a persuasive presentation for their local community.

CHAPTER 3 INVESTIGATING THE CIA

Duration: 8 weeks

Assessment: Response to stimulus test – Common Internal Assessment, set by the QCAA

This chapter prepares students for the Common Internal Assessment (CIA) set by the Queensland Curriculum and Assessment Authority.

It reviews the concepts related to influence introduced in Chapters 1 and 2, with activities based on representations of identity, representations of concepts, and representations of place. It uses examples from a range of persuasive

text types including opinion pieces, websites and journalism.

The activities explicitly model the writing style and structure required for the assessment. The chapter includes practice test questions, with model responses online.

UNIT 4

CHAPTER 4 LET ME ENTERTAIN YOU: THE GLOBALISATION OF POPULAR CULTURE

Duration: 10 weeks

Assessment: Extended response (multimodal) – director’s commentary

This chapter explores the inspiration behind a range of popular culture texts, including tattoos, graphic novels, reality television shows and high-rating on-demand series. It shows students how creativity rests on cultural histories, and that the globalisation of entertainment

draws together a rich range of older stories and symbols to create popular texts.

It includes extracts from case study texts, including *The Good Place*, *Survivor* and *American Born Chinese*.

The culminating task requires students to provide a director’s commentary explaining the influences and choices that have shaped a scene from a popular film or television series.

CHAPTER 5 SEEING AUSTRALIA

Duration: 8 weeks

Assessment: Extended response (written) – imaginative recount

This chapter builds on students’ understanding of how meaning is created in popular culture texts by exploring texts with Australian perspectives.

Students understand how perspectives are created in Australian song, contemporary poetry, novels and film. They explore how authors’ choices influence the way we think about social

groups, and they experiment with creating their own perspectives through imaginative writing activities.

The culminating task challenges students to imagine an archetypal character from an Australian text appearing in the students’ contemporary context. The recount or narrative reveals the ways in which new text can emerge by combining older ideas with new realities, and demonstrates insight into representations of social groups.

INTRODUCTION

Listening and speaking, reading and viewing, designing and writing are the ways we interact with others at school and in the complex and changing world of the twenty-first century. In Essential English, we will learn how **texts** shape the world around us and how we can understand, challenge and change the way representations are constructed.

WHAT IS A TEXT?

When we talk about texts in this book, we don't just mean SMS messages to friends. The Essential English Applied Senior Syllabus says a text is 'coherent communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts including written, spoken, non-verbal or visual communication of meaning; they may be extended unified works or series of related pieces'. More simply, a text is anything that can be read for meaning. We even read people – just think about what you can tell from someone's body language or outfit.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority

YOU WILL NEED

- The usual – notebook, laptop, pens, pencils, ruler
- Highlighter, coloured pencils or felt-tip pens
- Internet and access to films, video clips and other digital texts.

METHOD

Just do it! Come to every lesson. Work with your teacher, and hand your assessment in when it's due. Work smart. Careful planning and preparation will help you to succeed.

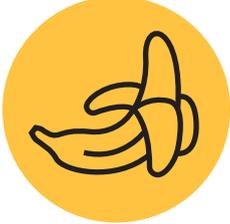
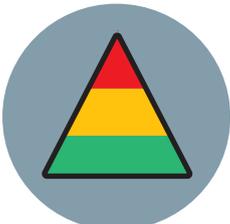
The word **ACTIVITY** means you have to do something. All the activities connect to your assessment and develop important skills you will need to participate as a citizen of the world. Everything that isn't an activity is the content – the information and explanation you need to complete the activities and assessment.

ROUTINES AND STRATEGIES

Routines are important in learning because they give you procedures to follow as you encounter new and more complex tasks. Scan (flick through) this textbook and note the routines and strategies below, so you're starting with a sense of how the whole text works.

Mastering these routines will set you up for success in Essential English and will help you to tackle new texts in tertiary study and the workplace.

ROUTINE	WHAT	HOW	WHY
<p>Words in bold</p> <p><i>We will learn how texts shape the world around us.</i></p>	<p>The first time an important or difficult word appears in the main sections of a chapter it will be in bold. These words are in the Glossex.</p>	<p>Print out or keep a digital copy of the Glossex and update it regularly with new words you encounter.</p>	<p>When you're building your Glossex, you're building your vocabulary. A bigger vocabulary improves your communication.</p>
<p>Cognitive verbs</p> <p><i>Analyse and compare are examples of cognitive verbs.</i></p>	<p>These words in green are thinking processes. They are important to know well so you can understand what a task is asking you to do and how you can complete it well.</p>	<p>Read questions and instructions carefully and identify the cognitive verbs. You can find their meaning in the Glossex.</p>	<p>When you know these words, it is easier to understand a task – how you need to think and what you need to do.</p>
<p>Frayer model</p> 	<p>Key words can be presented in a graphic organiser like this. It's called a Frayer model because it was designed by Dorothy Frayer at the University of Wisconsin in 1969.</p>	<p>Follow the instruction at the top of each blank cell to complete the model.</p>	<p>Actively constructing the meaning of the word builds your understanding and helps you remember it.</p>

ROUTINE	WHAT	HOW	WHY
<p>PEEL</p> 	<p>The PEEL approach to paragraphing is taught and revised throughout this book.</p> <ul style="list-style-type: none"> • Left-hand column: PEEL structure. • Right-hand column: notes and activities about other important language features. 	<p>You will either:</p> <ul style="list-style-type: none"> • analyse the paragraph by identifying its parts (PEEL it) <p>OR</p> <ul style="list-style-type: none"> • write a paragraph using the PEEL structure and the language features you have learned. 	<p>If you can master a well-structured paragraph, you can write a range of texts, including effective explanations, which are very important for your success in Essential English.</p>
<p>Practice Common Internal Assessment Question</p> 	<p>These questions use the same cognitions as the Common Internal Assessment set by the QCAA.</p>	<p>Answer in complete sentences and paragraphs of 200–300 words. Check your responses against the objectives described for the CIA in the Essential English syllabus.</p>	<p>Practice makes perfect; this will help you to succeed in the assessment for this subject.</p>
<p>Three-Level Guide</p> 	<p>Three-Level Guide</p>	<p>First, read the guide. Then, read the text. Next, mark the statements True or False. Finally, highlight the evidence and discuss your responses.</p>	<p>Done properly, Three-Level Guides develop strong reading skills. You pay attention to what the words say, what the words mean and how the meanings connect to other things you know.</p>



ROUTINE	WHAT	HOW	WHY
<p>Text-dependent questions</p> 	<p>These are questions that depend on your reading of the text to answer them. TDQs were formally developed by Douglas Fisher and Nancy Frey to help people to read complex texts closely. They ask you to look at what the text says, how it works, what it means and what you might need to do next.</p>	<p>Follow the instructions for reading the text and answer the questions. When you become confident in doing this, you may start coming up with your own questions for your classmates and teacher.</p>	<p>It is important to be able to read accurately and critically.</p>
<p>Putting it all together</p> <p>1.9 Putting it all together</p>	<p>This tells you what you need to do for the assessment. It is the last section of each chapter.</p>	<p>Well, do it! Obviously.</p>	<p>Like any course, Essential English has a syllabus. The syllabus says you must prove what you have learned. Fair enough.</p>

INTERACTIVE TEXTBOOK



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UNIT 3

Language that influences

Unit description

In Unit 3, students explore community, local and/or global issues and ideas presented in a range of texts that invite an audience to take up positions. Building on Units 1 and 2, students apply their understanding about how perspectives, ideas, attitudes and values are represented in texts to influence audiences to take up positions. They explore how issues are represented in a range of texts and develop their own point of view about these issues. Students synthesise information to respond to and create a range of texts, considering their intended purpose, their representation of ideas and issues, and audience responses. In responding to texts,

students have opportunities to discuss and listen to differing perspectives, compare, draw conclusions and influence audiences for a range of purposes. Students respond to a variety of texts that invite audiences to take up positions, by constructing texts of their own.

The unit is made up of two topics:

1. creating and shaping perspectives on community, local and global issues in texts
2. responding to texts that seek to influence audiences.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority

CHAPTER 1

Get some perspective: influence and marketing

In this chapter, you will review some of the most powerful techniques used to influence people, through the study of **advertising** and social media. The more we can understand human desire, the more we can understand how people can be influenced to buy, to vote for or to believe what the influencer suggests.

This short introductory chapter is a foundation for Chapters 2 and 3. It introduces the most important learning routines for your study of Essential English. Tick off these learning routines as you encounter them in this chapter:

- Word play
- Sentence combining
- Frayer model
- Three-Level Guide
- Text-dependent questions
- PEEL paragraph
- Observation and inference chart

The chapter also includes a practice task for the Common Internal Assessment (CIA), so you will be well prepared to explain different types of influence.

You will develop the skills to:

- examine the patterns and **conventions** of persuasive texts
- identify evidence, bias and persuasion in marketing texts
- understand and synthesise local and global ethical issues associated with marketing
- compare and **contrast** advertisements for similar products to recognise the embedded cultural assumptions.

**VIDEO INFLUENCER
MARKETING!**

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, and find words with similar spelling patterns. The first one has been done for you.

market	marketing	merchant	merchandise
image			
influence			
advertise			
social			
stereotype			

SENTENCE COMBINING

Combine and change the following sentences to make them more interesting. The original is from tennis player Andre Agassi's autobiography *Open*.

The ad was for a camera company.

I had to turn to the camera and say, 'Image is Everything.'

Reporters said I was like this slogan.

They said I had no substance because I hadn't won a grand slam.

They said I only cared about image, fame and money.

Source: Agassi, A., *Open*, Knopf Doubleday, 2009



1.1 What is marketing?

Marketing is selling. And selling is the sophisticated art of appealing to the real and imagined needs of people. We need attention. Love. Sex. Escape. Safety. Self-worth.

So, marketing isn't just about selling products – such as cars, shoes and drinks – it's about convincing the buyer to choose one **brand** over other, often very similar, brands. You know, the important decisions, like do you drink Pepsi or Coke? Do you drive Holden or Ford?

ACTIVITY 1.1

Four of the most powerful appeals **used** in advertising **campaigns** are listed below. On your worksheet, **create** a table with four columns, using these appeals as the headings. Flip through some magazines, browse the internet or watch television and find a real-life example of each type of **appeal**.

Advertising appeals

1. Associating the product with a powerful **emotion**
2. Suggesting an inadequacy in the buyer which the product could fix
3. Associating the product with the buyer's desire for a particular lifestyle or **identity**
4. Associating the product with the buyer's group identity and need to belong

These appeals overlap because they all target emotions.

Association with a powerful emotion	Buyer's inadequacy will be fixed	Association with desire for a lifestyle or identity	Association with group identity and need to belong
<p>RSPCA – Adopt for Life Campaign</p>  <p>The dog is associated with happiness and love.</p>			

1. Share the ads you found with your classmates and add these to your table. You should be able to list at least three ads in each category.
2. Have you seen advertisements that don't fit these categories? **Discuss** them with your classmates. **Identify** the alternative appeals they used. What real or imagined needs are these ads targeting?

COGNITIVE VERB ALERT

Pay attention to cognitive verbs, the words in green throughout this book. Refer to the Glossex for definitions.

1.2 Case study: the diamond intervention

We are surrounded by 'influencers.' These are the people, the campaigns and the customs that convince us that some choices are the normal or desirable thing to do.

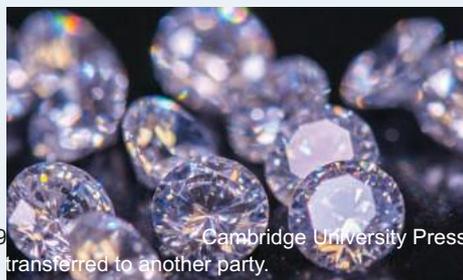
If you look at any survey of the most influential marketing success stories of all time, the marketing of diamonds comes out near the top. In this section, you will consider how clever marketers used language and **images** to convince people that a diamond ring was an essential part of an engagement – a marketing campaign created a cultural norm.

ACTIVITY 1.2

1. What are the **connotations** of 'diamonds'?

A connotation is not the **literal** meaning of the word – that's denotation. Connotations are **ideas** we associate with words. They are implied but not directly stated, and in marketing they create the viewer's impression of the product. For example, we associate holidays and freedom with the word 'summer'.

2. **Compare** your answers with your classmates' answers. Did you all have the same associations, or was there a range? What ideas or words were most commonly linked with diamonds?

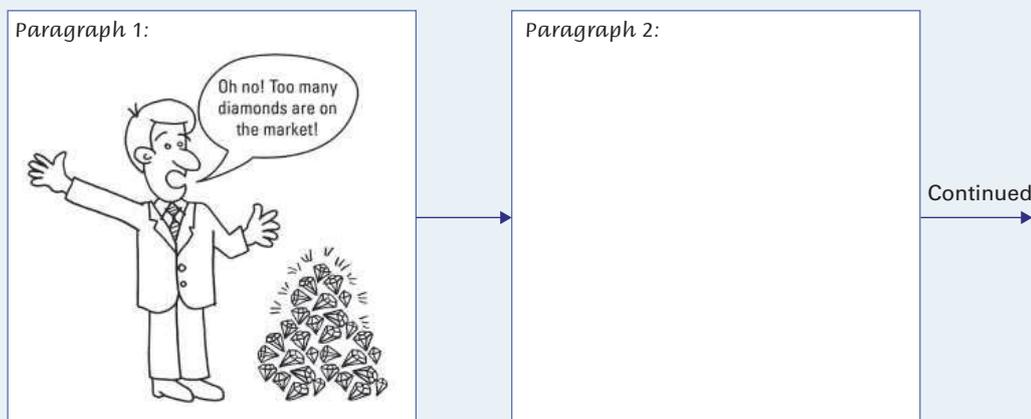


The word 'expensive' might have featured in your notes and the reason for this is marketing. After all, a diamond is just a polished rock, and it is no more rare than other gems. De Beers is the largest producer and distributor of diamonds in the world, thanks to its 1938 marketing campaign that linked diamonds to romance and wedding proposals. Before the De Beers diamond advertising campaign, rubies and sapphires were the most popular gems for engagement rings.



- The article on the following page, 'Have you ever tried to sell a diamond?', explains how the diamond marketing campaign came about. As you read the article, make a sequencing chart like the one below to **cartoon** the story. Draw one cartoon or image for each paragraph. The first one has been done for you.

It is important to be able to visualise what you are reading. Graphic organisers, using images or cartoons, are an effective technique to help you visualise and keep track of a sequence of events.



- Highlight all the words and **phrases** in the article relating to the value and significance of diamonds. The first examples have been done for you.



HAVE YOU EVER TRIED TO SELL A DIAMOND?

THE DIAMOND INVENTION – the creation of the idea that diamonds are rare and valuable, and are **essential signs of esteem** – is a relatively recent development in the history of the diamond trade ... In 1870, however, huge diamond mines were discovered near the Orange River, in South Africa, where diamonds were soon being scooped out by the ton. Suddenly, the market was deluged with diamonds. The British financiers who had organized the South African mines quickly realized that their investment was endangered; diamonds had little intrinsic value – and their price depended almost entirely on their scarcity. The financiers feared that when new mines were developed in South Africa, diamonds would become at best only semiprecious gems.

The major investors in the diamond mines realized that they had no alternative but to merge their interests into a single entity that would be powerful enough to control production and perpetuate the illusion of scarcity of diamonds. The instrument they created, in 1888, was called De Beers Consolidated Mines, Ltd., incorporated in South Africa ...

The diamond invention is far more than a monopoly for fixing diamond prices; it is a mechanism for converting tiny crystals of carbon into universally recognized tokens of wealth, power, and romance ... In September of 1938, Harry Oppenheimer, son of the founder

of De Beers ..., traveled from Johannesburg to New York City, to meet with the president of N.W. Ayer, a leading advertising agency in the United States ...

In Europe, where diamond prices had collapsed during the Depression, there seemed little possibility of restoring public confidence in diamonds ... In England and France, diamonds were still presumed to be jewels for aristocrats rather than the masses. Furthermore, Europe was on the verge of war, and there seemed little possibility of expanding diamond sales. This left the United States as the only real market for De Beers's diamonds ... Oppenheimer suggested [the advertising] agency prepare a plan for creating a new image for diamonds among Americans...

... N.W. Ayer suggested that through a well-orchestrated advertising and public-relations campaign it could have a significant impact on the 'social attitudes of the public at large' and thereby channel American spending toward larger and more expensive diamonds instead of 'competitive luxuries.' Specifically, the Ayer study stressed the need to strengthen the association in the public's mind of diamonds with romance. Since 'young men buy over 90% of all engagement rings' it would be crucial to inculcate in them the idea that diamonds were a gift of love: the larger and finer the diamond, the greater the expression

of love. Similarly, young women had to be encouraged to view diamonds as an integral part of any romantic courtship.

Since the Ayer plan to romanticize diamonds required subtly altering the public's picture of the way a man courts – and wins – a woman, the advertising agency strongly suggested exploiting the relatively new medium of motion pictures. Movie idols, the paragons of romance for the mass audience, would be given diamonds to use as their symbols of indestructible love. In addition, the agency suggested offering stories and society photographs to selected magazines and newspapers which would reinforce the link between diamonds and romance. Stories would stress the size of diamonds that celebrities

presented to their loved ones, and photographs would conspicuously show the glittering stone on the hand of a well-known woman.

Fashion designers would talk on radio programs about the 'trend towards diamonds' that Ayer planned to start. The Ayer plan also envisioned using the British royal family to help foster the romantic allure of diamonds ... Queen Elizabeth later went on a well-publicized trip to several South African diamond mines, and she accepted a diamond from Oppenheimer ...

Source: Epstein, E.J., 'Have you ever tried to sell a diamond?', *The Atlantic Monthly*, Atlantic Media Company, February 1982. Used with permission of the Atlantic. Copyright © 1982. All rights reserved.

HOW TO PEEL A PARAGRAPH

Now that you've read about the influence of the De Beers campaign, you will need to *explain* it, using **paragraphs**.

WHY AM I DOING THIS?

In Essential English, you use paragraphs frequently because they are the basic building blocks of extended responses. The PEEL paragraph is useful for writing a coherent series of sentences to explain something – the most valuable type of written structure you'll need for your assessment.



PEEL stands for:

- P Point or Purpose** – make your main point in the first sentence, referred to as the topic sentence. You might explain what you mean in more detail in an additional sentence.
- E Evidence** – provide evidence and examples to support your point.
- E Explanation** – explain the evidence in your own words and how it relates to your point.
- L Link** – the **conclusion** of the paragraph back to the main point.

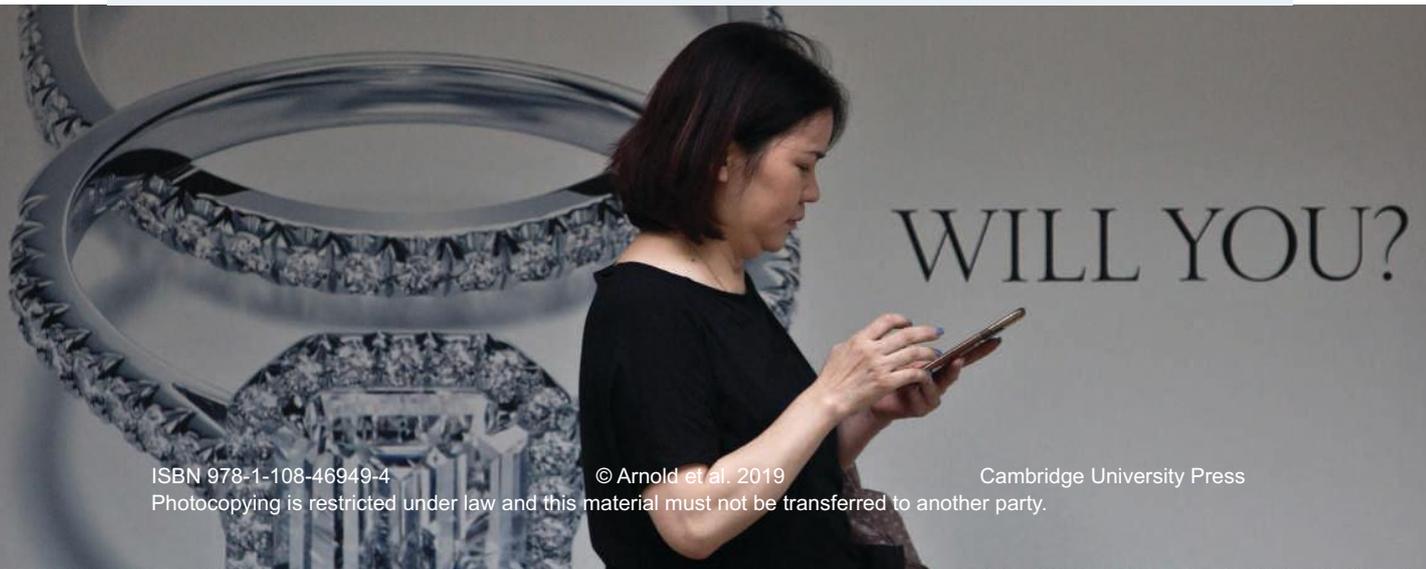
As you gain confidence in writing, it is likely you will start to play with the order of your evidence and explanation and that you will extend your paragraphs. It may help you to think of the evidence and explanation as an E+E.

ACTIVITY 1.3

- Explain** the changing value of diamonds by completing the PEEL paragraph on your worksheet.



Point or Purpose	The 'Diamonds are Forever' campaign is one of the most ____ in the history of marketing. The value of diamonds was ____ because of excessive supply when the De Beers campaign managed to turn them into symbols of never-ending _____. One of the ways they did this was to _____. They also _____. Because of this, diamonds were transformed from being seen as jewels worn only by ____ to being an essential part of every marriage proposal. This shows that the ____ of diamonds relies on their symbolic significance.
E+E (Evidence + Explanation)	
E+E	
Link	



2. Add the De Beers advertising campaign to your table from Activity 1.1. To **decide** what appeals De Beers uses, look online at some of its more recent advertising.

SYMBOLISM

Symbols **represent** or *identify* ideas or qualities. A **symbol** can be an image, mark, sign or word that stands for something else, usually an **abstract** idea. For example, the image on the right contains a well-known symbol. Do you recognise it? What is it a symbol for?



Even if you have never bought a diamond, you have most likely made purchases motivated by a product's symbolic significance. For example, if you have bought someone flowers, a card or chocolates for a special occasion, you have given a product that has been made into a symbol by marketers.



3. Discuss in groups:
 - What connotations are attached to the products we buy for particular events? Does buying someone chocolates on Valentine's Day have a different meaning to giving them chocolates at Christmas?
 - Are there potential problems or ethical **issues** when marketers influence us to buy products for our most significant celebrations? What harm could it do?

1.3 Understanding images: learn to speak advertising

Having the right words with which to identify and explain makes it easier to describe influential **texts**, such as advertisements. In this section, you will revise some important vocabulary. For these activities, refer to the following image from an advertisement for running shoes.

We also suggest you check out the Reebok Reetone advertisements online for examples of a similar technique used by a big-name brand.



You are looking at the shoes, right? No? What *are* you looking at then?

Sometimes the product isn't the most important part of the advertisement. This is because the ad is selling a look and a lifestyle, rather than just shoes.

Connotations are very powerful. While not many people are silly enough to think that buying expensive shoes is the key to looking toned and fabulous on the beach, the implied look and lifestyle give the shoes a significance they wouldn't otherwise have.

Here are the words you will master to explain this advertisement: **foreground** and **background**.

ACTIVITY 1.4

1. Complete the 'Example' row of the table on your worksheet.

	Foreground	Background
Associated words	Fore: forward, front	Back: backward, behind
Definition	The focus of the advertisement – the object in the front of the image. This is where the viewer's eye is directed.	The less obvious objects that surround the image or are at the back of the picture. These enhance the message without being immediately obvious.
Example	What can you see in the foreground of the image?	What can you see in the background of the image?

We make assumptions about and **categorise** people based on our own experiences and the associations evoked by powerful images and language. These are our opinions. Widely held opinions can become **cultural assumptions**, while ideas, **attitudes** and **beliefs** that are taken for granted are seen as being 'the norm' in society.

2. What assumptions might you make about the woman in the image? **Describe** who you imagine she is and what her life is like.
3. Which of the four types of appeal listed on page 3 (emotion, inadequacy, lifestyle and group identity) is the shoe ad using? Explain your answer to a classmate.
4. This time the PEEL paragraph has been written for you. Your job is to **annotate** the paragraph on your worksheet.
- Label the parts of the paragraph P-E-E-L.
 - Highlight key language: foreground, background, appeal, association, assumption, connotation (the words may be in different forms).



Task: explain how the advertisement for shoes uses connotations and assumptions to appeal to the viewer.	The advertisement for sports shoes is persuasive because it appeals to the viewer's desire for a particular lifestyle or identity. It places the shoes in the foreground of the advertisement, along with a close-up image of a woman's tanned, taut legs as she jogs. This image suggests that the model is fit and healthy, and also that she is attractive. The shoes are associated with this identity. In the background of the image, a beach stretches towards a headland, with the sun beaming overhead. This has connotations of freedom and a natural lifestyle. The cultural assumption that this advertisement draws upon is that viewers aspire to look like this very fit woman and to live active, beachside lives.
---	--

Opinions about what is 'normal', 'good' or 'beautiful' can be used by influencers to sell us products – for example, the woman in the shoe ad has attractive legs, doesn't she? This is an opinion rather than being **objectively** true.

5. Truth or opinion? Make two columns, one headed 'Truth' and the other 'Opinion'. Then categorise these statements:
 - Exercise is good for your health.
 - Tanned people are healthier.
 - Shoes should be worn when running on the beach.
 - Engagement rings should be given by men, to women.
 - Sexual attraction is diverse – not everyone finds the same things attractive.
 - Alcohol consumption in Australia has decreased per capita in the past 10 years.
 - Beer goes with barbecues.

6. In groups, discuss the opinions. Why might each of these opinions be promoted by advertisers? Are there potentially negative consequences if these opinions became widely held cultural assumptions?

It is important to consider the impact of assumptions on people who don't fit into the images shown by the media, which – let's be honest – is most of us. If we aren't super-fit, with flawless skin and hanging out beachside in tight white sportswear, does that mean we should feel unattractive or unsuccessful?

It's easy to scoff at this question – we all think we aren't that gullible. However, there are lots of studies that show people are subconsciously influenced by what they see in the media. If you are interested in this research, locate and read some of these articles from *The Conversation* website:

- 'Women and body shape issues: study finds images matter,' by Charis Palmer
- 'Social media can damage body image – here's how to counteract it,' by Susan Paxton and Sian McLean
- 'Why it's so important for kids to see diverse TV and movie characters,' by Julie Dobrow, Calvin Gidney and Jennifer Burton.





We know that the media influences viewers' assumptions about what is normal. There are advertisers using models and images that are more representative of the diversity of modern Australia - for example, the representation of same-sex couples, Australians with diverse cultural heritage, older models, people with different body shapes and looks, and people with genetic conditions such as Down syndrome.

ACTIVITY 1.5

Go online to view the Australian insurance company Medibank's 2016 advertisement 'Health cover for every kind of family and individual'. Then answer these questions.

1. Make a list of the **social groups** you can identify in this ad.
2. Explain the mood of the ad. Refer to the music, pace and events depicted.
3. Decide which of the following appeals this ad uses to encourage people to consider Medibank's insurance:
 - Associating the product with a powerful emotion
 - Suggesting a need the buyer may have which the product could fix
 - Associating the product with the buyer's desire for a particular lifestyle or identity
 - Associating the product with the buyer's group identity and need to belong.

Identify a different appeal if you believe there is one.

4. Explain how the Medibank ad encourages people to consider Medibank.



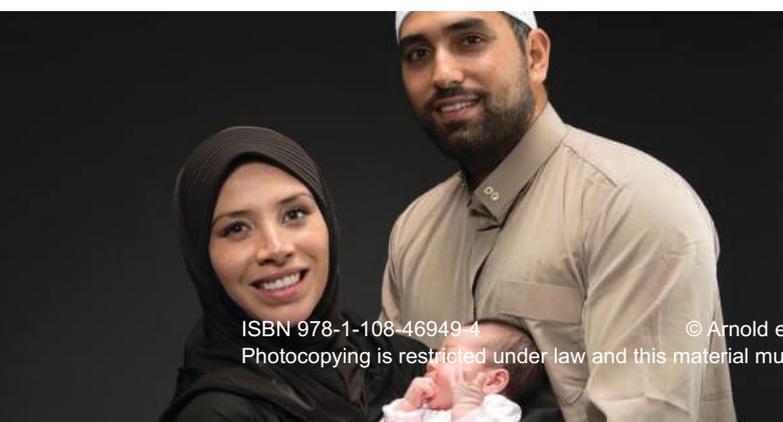
CULTURAL ASSUMPTIONS, VALUES AND ATTITUDES

What do you **recall** about these key terms from Unit 2? Can you put them into your own words? Refer to the Glossex if you need a reminder.

These terms will be important for understanding the ways advertisements work to persuade their **audience**.

Questions to help you reveal cultural assumptions, **values**, attitudes and beliefs in advertising include:

- What times, places, individuals or ideas are represented?
- What symbols do you recognise? What do they mean?
- What social groups are represented?
- Who is included or excluded? Who is powerful and not powerful?
- What beliefs about such things as gender, youth, disability or sexuality are taken for granted?
- What beliefs about such things as gender, youth, disability or sexuality are promoted or celebrated?
- What does the ad represent as happiness, romance, heroism or success?
- What appeals are used?
- What attitudes and values are upheld in the detail and overall message of this advertisement?



1.4 Invited readings, resistant readings and stereotypes

In Chapter 2, you will consider how **perspectives**, ideas, attitudes and values are represented, and you will focus on developing your own points of view about the issues represented in these texts.

To prepare for this, we will look at **invited** and **resistant readings** of several ads. Making a ‘reading’ means that you are interpreting the key messages of the text. Some readings are ‘invited’ – the messages are intentionally placed by the text’s creator. Sometimes we, the audience, ‘resist’ the messages.

Here’s an example:



I see an ad for beer that shows a group of men in a pub looking very happy. I recognise that the invited reading is that beer = fun times. I make a resistant reading because of experiences where beer = violence. A resistant reading is made when we associate different connotations with the image or idea than the creator intended.

First, consider what is meant by ‘invited reading’ by completing the **Fruyer model**.

<p>Definition</p> <p><i>The interpretation intended by the advertiser and suggested by the text – the most obvious interpretation.</i></p>	<p>Picture</p>
<p>Examples</p> <ul style="list-style-type: none"> • Reetone shoes will help you get a butt like the woman in the ad. 	<p>Non-examples</p> <ul style="list-style-type: none"> • Beer tastes like cat’s wee.

In the following activities, you will use the vocabulary you learned in Sections 1.1, 1.2 and 1.3 to explain beer advertising. At the same time, you can make up your mind to what extent you accept or resist the invited reading.

ACTIVITY 1.6

Go online and watch two of the ads for Carlton Mid Beer released in 2013. One features 'adjoining rooms' and another is 'poolside'.

1. Describe each ad in point form, or draw a quick comic strip version.
2. Complete the **Venn diagram** on the worksheet to identify what characters, settings, events, themes or ideas are similar or different between the two ads and discuss these with your classmates.
3. Part of the invited reading is **constructed** by the humour in the advertisements. They are part of a tradition of Carlton ads where the viewer is expected to find the men's ingenuity funny, either because we don't expect them to be so well organised or because they have tricked their partners. Which interpretation do you think is correct?

To see earlier examples of traditional Carlton beer ads, go online and view the 'Shed' ad from 2006 or the 'Speak woman' ad from 2009. These use similar elements to the 2013 ads.

In the following **cloze** exercise, you will identify aspects of the invited reading.

ACTIVITY 1.7

1. Choose the correct words from the square brackets to complete the invited reading of the Carlton campaigns.

The invited reading is that Carlton beer is a great drink to enjoy with [*mates/wives*]. It is a [*blokey/sophisticated*] drink that fits with activities like going to [*restaurants/bars*]. It is part of a lifestyle where men want to [*enjoy/escape*] the company of [*friends/families*]. This beer is for [*men/women*] who are [*teenagers/middle aged/elderly*], are [*straight/gay*] and live [*alone/with partners*].

2. Of the four types of advertising appeal from Section 1.1, which are being used here?

Of course, not everyone will find the ad funny or be convinced that they should go and buy a Carlton beer. Invited readings rely on cultural assumptions – the idea that your experiences will be similar to mine. Sharing cultural assumptions means we will have, or at least understand, similar perspectives, ideas, attitudes and values. However, Australia is one of the most culturally diverse countries in the world. The variety of different cultural backgrounds means we all read advertisements differently.

The opposite of the invited reading is a resistant reading.

3. Complete the Frayer model on your worksheet.

<p>Definition</p> <p><i>a justifiable interpretation of the text that contradicts the invited reading. The resistant reading is often a negative one.</i></p>	<p>Picture</p>
<p>Examples</p> <ul style="list-style-type: none"> • Men who drink Carlton lie to get what they want. 	<p>Non-examples</p> <ul style="list-style-type: none"> • Carlton beer is good to share with friends.

4. On your worksheet, tick ✓ which of the following statements are INVITED readings and cross X which are RESISTANT readings of the Carlton ads. You don't have to mark every statement. Remember that the resistant reading has to be able to be **justified** by evidence in the ads.

- Men who drink Carlton are weaklings who lie to get what they want.
- Carlton beer is a good drink to share with friends.
- Men who drink Carlton don't like women and are infatuated with their male friends.
- The Carlton ads will appeal to women.
- Women are no fun to hang out with.
- Busy men need a break from their lives.
- Beer is a drink for men.

Discuss your choices with your classmates.

EXTENSION TASK 1.1

Research some more recent advertisements for different beer brands.

- How do they use humour?
- What cultural assumptions about beer drinkers are used?
- Can you find an example of an advertisement that challenges these assumptions?

Present your findings to your classmates.

1.5 Issues in advertising: stereotypes

The Carlton Mid ads, like many other advertisements, use **stereotypes** about men and women. Stereotypes are powerful advertising techniques because they appeal to group identity and lifestyle.

ACTIVITY 1.8

Look at the four appeals again. Which one/s are most likely to lead advertisers to use stereotypes?

Advertising appeals

1. Associating the product with a powerful emotion
2. Suggesting an inadequacy in the buyer which the product could fix
3. Associating the product with the buyer's desire for a particular lifestyle or identity
4. Associating the product with the buyer's group identity and need to belong



Stereotypes work by categorising individuals. Many people find stereotypes funny, even when they know they aren't true. Studies in psychology, however, have shown that repeated exposure to stereotypes alters our behaviour and has a harmful influence on how we perceive ourselves and how we treat others.

ACTIVITY 1.9

- Brainstorm** as a group and list three stereotypes you have noticed in television shows, advertising or conversations.
- The table below lists known effects of stereotyping in the left-hand column. On your worksheet, complete the middle and right-hand columns with examples of thinking influenced by the stereotypes in the Carlton beer advertisements. Some examples have been completed for you.

Effects of stereotyping	Beliefs about men	Beliefs about women
You notice the behaviours that confirm your stereotypical beliefs and ignore any behaviour that contradicts it.	<i>Any time you see a group of men having fun together, it confirms that men neglect time with their families. You ignore all the times you see family groups having fun together.</i>	
You unconsciously model your behaviour on the stereotypes, accepting them as 'normal'.		<i>You believe that all women are naggers and so you don't bother listening to their opinions. You exclude women from your social activities.</i>
The people discriminated against by the stereotype experience low self-esteem. They perform worse on tests of ability.	<i>Men assume that they are ...</i>	<i>Women believe that they are ...</i>

- Your **evaluation** of the **ethics** of an advertisement or text will depend in part on your own attitudes and beliefs. Create two columns and sort the following words expressing positive evaluations and negative evaluations:

admirable, affirming, alarming, appalling, appealing, clever, damaging, degrading, entertaining, exploitative, fair, honest, immoral, insightful, insulting, manipulative, misleading, motivating, outdated, pleasing, positive, reprehensible, revolutionary, stupid, unacceptable, worrying

ACTIVITY 1.10

Select an advertising campaign for a well-known international brand. Examples include brands of sportswear, cars, drinks, sporting events, airlines and perfumes.

Use some of the words in the columns you created for question 3 in Activity 1.9 to write a paragraph for a **blog**, either:

- expressing admiration for the ingenious way a product has been advertised

OR

- expressing concern about the damaging or manipulative way a product has been advertised.

You may want to refer to blogs such as *Collective Shout* or *Mumbrella* for examples and opinions.

Try an effective opening, such as:

- Enough is enough!
- A big shout out to...
- Our campaign against ___ continues.
- If you think nobody in advertising has a heart, think again.



P: State your purpose.

E+E: What are the connotations of the ad?
What is your opinion about this?

E+E: Who is the target audience and how might they respond to these connotations?

L: What, in your opinion, should the advertiser or the reader do in response?

[express concern or admiration]

[sign off: yours ...]

EXTENSION TASK 1.2

Can you condense your blog post into a tweet? You have 140 characters to make your feelings known. Extra kudos if you can make it catchy or funny.



1.6 Issues in advertising: body image and perception

Psychologists believe that the images we see in advertising and other forms of media can influence our perception of ourselves. Read the following extract from an academic paper about advertising, social media and body image.

ACTIVITY 1.11

1. Before you read the extract, complete this anticipation guide. Discuss your responses with your classmates. Repeat the exercise afterwards, to see if your thinking has changed.

Before reading		Respond to this statement	After reading	
True	False	Media images can change the way we think.	True	False
True	False	The ways bodies are represented in advertising and social media can cause harm.	True	False
True	False	People shouldn't blame their personal problems on other people, organisations or social media.	True	False
True	False	As long as it's legal, advertisers have the right to sell their product in any way they choose.	True	False
True	False	Social media shouldn't be regulated by governments or schools.	True	False

2. While you read, on your worksheet highlight the language features listed in the 'Spotlight on language' column. These indicate the **formal**, academic tone of the paragraphs. The first one has been done for you.

Advertising, social media and body image	Spotlight on language
<p>ADVERTISING ALTERS PERCEPTIONS of normal body types. A 2016 study from Macquarie University¹ found that repeated exposure to images of slender, artificially-perfected bodies led to people perceiving healthy bodies as 'fat' and being dissatisfied with their own body; their brain's visual perception changed.</p>	<p>Large noun groups, especially at the beginning of sentences, communicate detailed information focused on concepts instead of actions.</p>

Advertising, social media and body image	Spotlight on language
<p>Similarly, studies in the UK², and US³, found that the ubiquitousness of social media means that teenagers, particularly girls, are influenced by the ‘comparison culture’ emerging on these sites. Time spent on social media sites was shown to have a correlation to increased body surveillance and dieting, and lower self-esteem. Adolescents are considered by psychologists to be particularly vulnerable to influences on sites such as Facebook, Snapchat and Instagram, as adolescence is a time when young adults are increasingly conscious of how they are perceived by others and place greater importance on the opinion of peers.</p> <p>The use of social media has also been linked by psychologists to ‘self-objectification’, the phenomenon when some people view their bodies from an outsider’s perspective. They look at themselves critically as if they were objects to be remade to please others. Self-objectification can lead to increased levels of depression, eating disorders and harmful sexual behaviours.</p> <p>Studies have found connections between those who repeatedly take and post ‘selfies’ and those most likely to be suffering from low self-esteem⁴. Doctors’ groups⁵ are also warning that they are seeing links between selfies and body dysmorphia, a psychological disorder where a person becomes obsessed with imaginary flaws and imperfections. The person’s pre-disposition has been shown to be important in these studies; some people are more vulnerable to influence than others.</p>  <p>Traditionally, concerns about media distortions of body image have been focussed on girls, but researchers are now becoming alarmed about the impact on boys as well. Health professionals including the Australian Medical Association⁶ have reported increases in men’s obsession with excessive muscle-building, including the abuse of anabolic steroids and other drugs, which have the potential to damage the heart, kidneys and liver.</p> <p>Schools are being urged to offer education about body image in the media to both young boys and girls.</p>	<p>Attribution of information to researchers or studies</p> <p>Modal words that reduce or increase the certainty of conclusions (e.g. <i>may, suggests, are</i>)</p> <p>Quantifiers that suggest the significance of the conclusions (e.g. <i>few, many, some, statistics</i>)</p> <p>Text connectives to link different findings (e.g. <i>similarly</i>)</p>

1. Brooks, Kevin R., Mond, Jonathan M., Stevenson, Richard J., Stephen, Ian D. Body Image Distortion and Exposure to Extreme Body Types: Contingent Adaption and Cross Adaption for Self and Other. *Frontiers in Neuroscience*. July 2016. 2. Frith, Emily. *Social media and children's mental health: A review of the evidence*. The Education Policy Institute. June 2017. 3. Salomon, Ilyssa, Spears Brown, Christia. The Selfie Generation: Examining the Relationship Between Social Media Use and Early Adolescent Body Image. *Journal of Early Adolescence*. April 2018. 4. Salomon, Ilyssa, Spears Brown, Christia. The Selfie Generation: Examining the Relationship Between Social Media Use and Early Adolescent Body Image. *Journal of Early Adolescence*. April 2018. 5. Astrup, Juliette. Distorted Reality. *Community Practitioner*, London Vol. 91, Iss. 7 (Sep 2018): 14–16. 6. Australian Medical Association. Male Body Image and the Damage Done, <https://ama.com.au/ausmed/male-body-image-and-damage-done>. 18 February 2014.

3. On your worksheet, complete the following observation and **inference** chart using the 'Advertising, social media and body image' article.

- In the observation boxes, identify significant facts from the paragraphs:
 - On the left, record facts about the impact of advertising and social media on psychological wellbeing.
 - On the right, record facts about the impact of social media and advertising on actions and behaviour.
- In the inference boxes, write what these observations suggest about the impact of advertising and social media on body image.
- In the conclusion box, identify the main argument of the paragraphs.

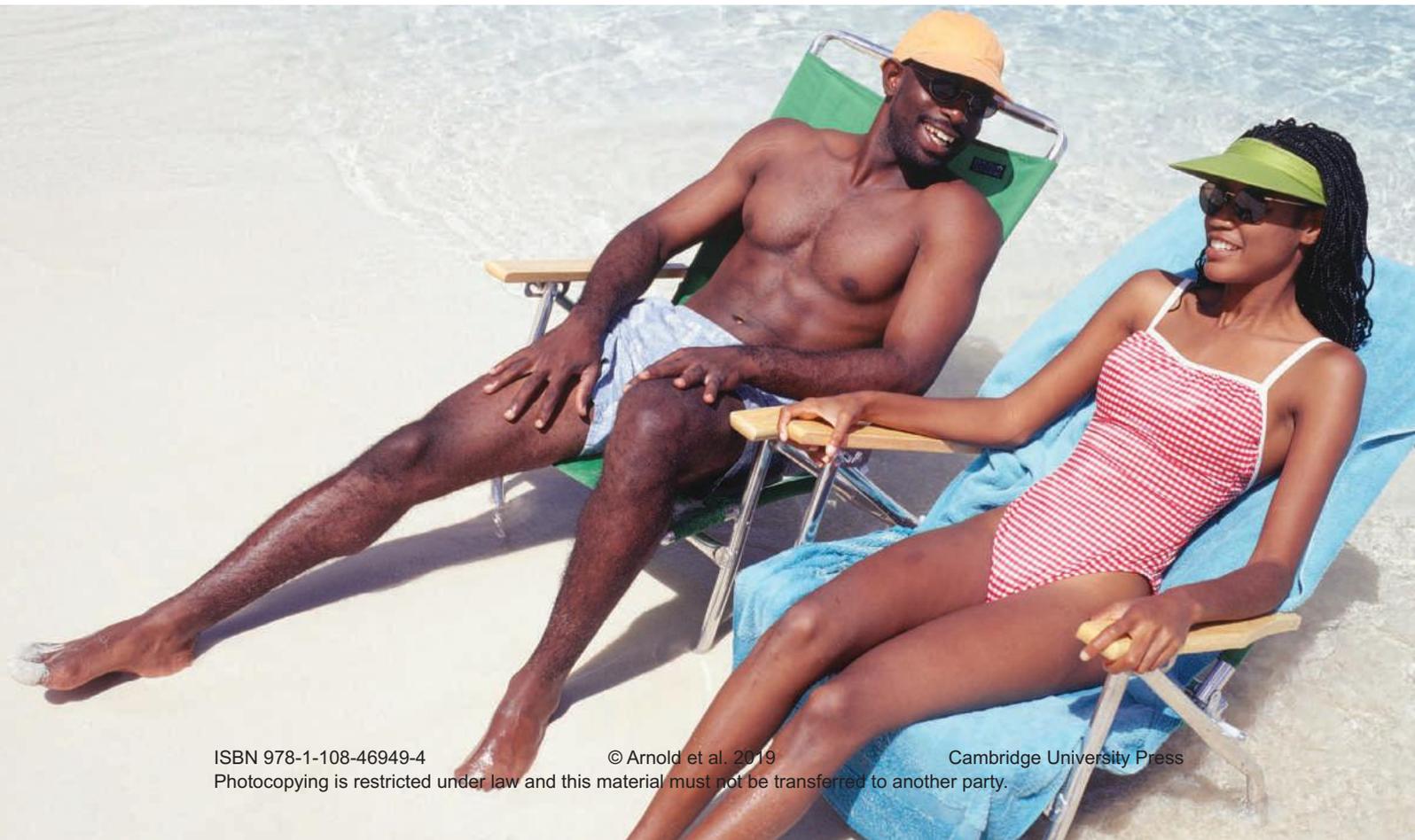
What does it say?	<p>Observation: 50% of ads aimed at girls spoke of physical attractiveness</p>	<p>Observation:</p>	<p>Observation:</p>	<p>Observation:</p>
What does it mean?	<p>Inference about female body image</p>		<p>Inference about male body image</p>	
Conclusion	<p>The main argument in these paragraph is _____</p> <p>_____</p> <p>_____</p> <p>_____</p>			

A TRICK FOR EXPLAINING: USEFUL FOR THE COMMON INTERNAL ASSESSMENT

If you flip a completed observation and inference chart on its head, you have the makings of an excellent explanation in a basic P+E+E form. The conclusion becomes your point, then you can connect the sets of observations and inferences to make a series of supporting sentences. You might need to experiment with the order – combine sentences, rearrange clauses (parts of a sentence), include text connectives – and you will need to edit your writing. However, this strategy can help you to explain clearly and in detail.

EXTENSION TASK 1.3

Find an advertising campaign that suffered a backlash or protest over its portrayal of bodies. You can use sites such as the Australian Advertising Standards Bureau, or search for the most complained about ads of the year. Identify what the campaign was and explain the reasons people protested. Also identify whether the complaints were upheld or dismissed by the Advertising Standards Bureau – it always gives reasons for its decisions.



1.7 Issues in advertising: data collection

Companies conduct market research to identify the target market for the product and decide what the ad campaign should focus on. This research is increasingly conducted online via social media applications. All social media platforms review data about you – what you like, where you check in, who you are hanging out with – and then show you advertisements that are likely to appeal to you based on this information. The collection, use and sale of information obtained from social media accounts is a significant current issue all over the world.



ACTIVITY 1.12

On the following page is an extract about the 2018 Facebook data scandal. Information from millions of social media users was shared with a marketing company claiming to be able to influence elections. Elections are a form of advertising campaign that sell the candidate to the voter.



1. Read the statements in the Three-Level Guide below and then carefully read the text.
2. For each statement, decide whether the **author** would say it is true or false. On your worksheet, highlight the evidence that supports your claim.
3. Discuss your responses with your classmates. Were there any statements that you disagreed about?

	Text: Who's watching you?	T/F
Level 1	Information from millions of users was shared with their knowledge.	
	Facebook will fix the issues quickly.	
	The value of Facebook's shares fell by \$2 billion because of the scandal.	
Level 2	International authorities did not cooperate with each other.	
	Users are moving to social media platforms other than Facebook.	
Level 3	Social media companies like Facebook have the right to collect information about users.	

WHO'S WATCHING YOU?

By R. Rumble, November 2018

In April 2018, the alarming news broke that Facebook data for an estimated 87 million users had been unknowingly and improperly shared with marketing companies. The scandal instigated investigations by Britain's Information Commissioner's Office, Australia's Privacy Commissioner and the US Federal Trade Commission. They revealed a flaw in Facebook's terms and conditions at the time, one that allowed apps to gather information about users and their unsuspecting friends, even if their friends had not signed up.

Facebook's terms and conditions were quickly updated, with a personal message being sent to any user whose data may have been leaked. Over 300 000 Australians were the first to be alerted to the improper use of data; one in every fifty Australian Facebook users had been affected. Mark Zuckerberg confessed that it might take as long as two more years to fix the issues.

SBS reported the social media giant lost \$100 billion of its market share value when the news broke. However, a more troubling issue for the company is rising criticism and disengagement. At the end of 2017, users were spending less time on Facebook and the number of US users dropped for the first time. Many said that they did not feel Facebook cared about the people using it any more. More and more users are questioning where data is going, who is looking at our private information and what is being done with it.

Social media has undoubtedly made our world a more connected place, but we have less control than ever over our personal information. Now, analytical technology can **predict** our behaviour better than even our friends. Facebook may provide us with a comforting network, but user beware; you never know who's watching.

EXTENSION TASK 1.4

Compare the ads on your social media feed with those your parents or grandparents receive on their social media feeds. These ads are placed based on your personal information. What do the marketers think you desire? Discuss with your classmates the ways symbols and stereotypes are used in this type of targeted advertising.

1.8 Comparing brands

In this section, you will see that companies choose to market their similar products in very different ways. While you are investigating the ad campaigns for rival brands, consider what message they want audiences to take away from their advertisements, and what issues the representations raise.

TARGET AUDIENCE

These are the people who are expected to respond to the ad and buy the product. The target audience isn't always the same as the real audience; women can buy the beer from earlier examples, even though they aren't the targets.

To investigate this issue, you will need to go online to view Under Armour's 'Unlike Any' advertising campaign. This campaign uses female athletes from a range of different sporting codes and professions as models for its products.

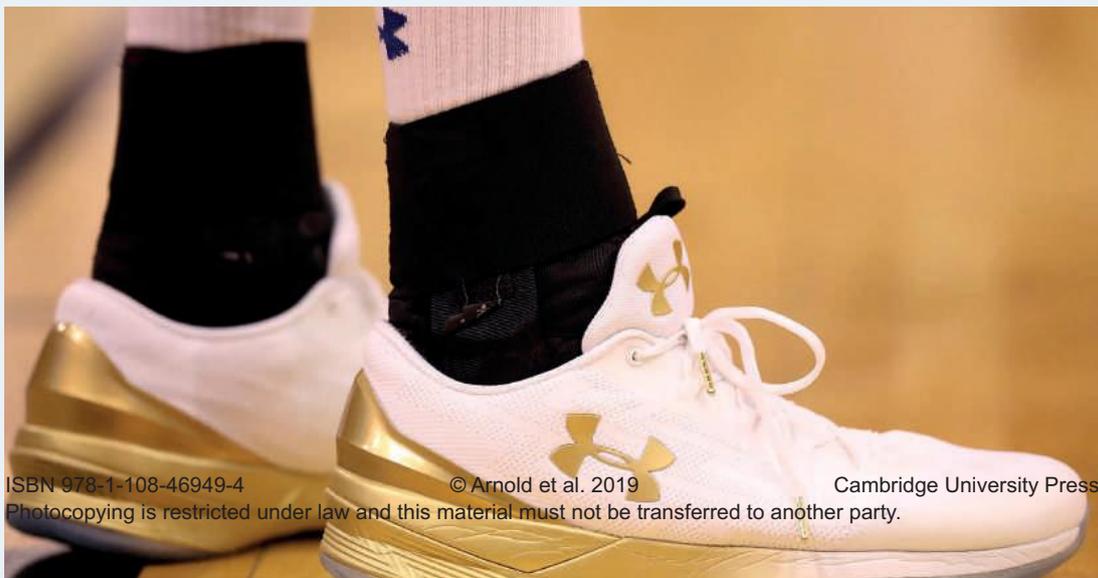


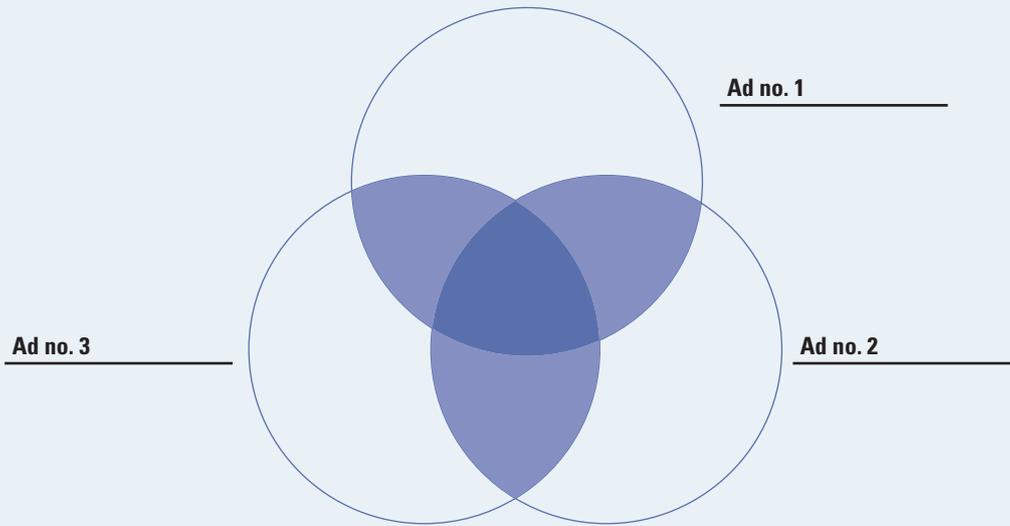
DID YOU KNOW?

At the 2016 Rio de Janeiro Olympics, Under Armour noticed that female athletes were almost always compared with male competitors. As a result, they commissioned a campaign that aimed to challenge this practice.

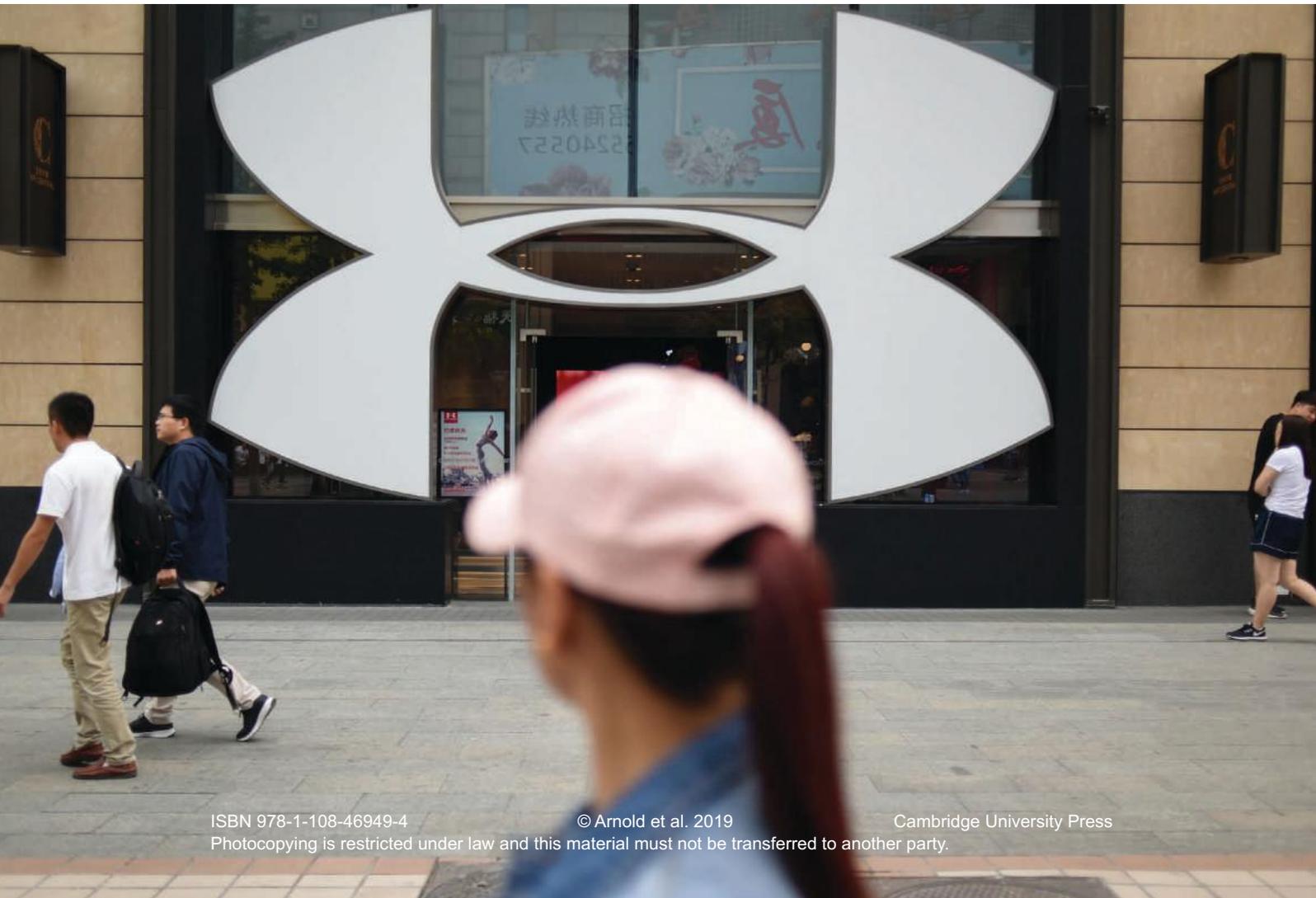
ACTIVITY 1.13

1. Choose three Under Armour advertisements. You can find them by searching YouTube.
2. Find the following features in the ads. Using the numbers, list the features on the Venn diagram on your worksheet. Show whether the feature appears in one, two or all three ads.
 - a. Named sportswomen as models
 - b. Personal information about the model
 - c. Female voiceover
 - d. Male voiceover
 - e. Models doing exercise
 - f. View of full body action
 - g. Focus on individual body part or feature
 - h. Defiant or aggressive stance
 - i. Muscles visible
 - j. Sweat visible
 - k. Determined facial expression
 - l. Eye contact with the viewer
 - m. Under Armour shoes visible
 - n. Under Armour clothes visible
 - o. Natural environment
 - p. Urban environment
 - q. Minimal text/explanation of the product
 - r. **Metaphor** about the model's sporting performance
 - s. Metaphor about the model's identity
 - t. Model not wearing obvious jewellery
 - u. Model not wearing obvious make-up
 - v. Music backing
 - w. Hashtag or connection to social media
 - x. The slogan 'Unlike Any' included in spoken word and on-screen





- Write a paragraph explaining the representation of the Under Armour brand created by these ads. Refer particularly to the features in the centre of the Venn diagram you created in question 2. What do the ads have in common?



1.9 Putting it all together

ASSESSMENT TASK



This task is a practice for the Common Internal Assessment. It will not contribute to your results for Unit 3.

Context:

You are a media analyst interested in advertising. You are responding to the Under Armour 'Unlike Any' campaign.

Task:

Answer the following questions in 200–300 words each.

Question 1:

How does the Under Armour 'Unlike Any' advertising campaign challenge stereotyping?

Justify your answer by referring to elements of the advertisements.

Question 2:

How does another advertisement or social media text (chosen by your teacher) represent the identity of the individual/s or social group/s depicted?

Justify your answer by referring to elements of the text.

Purpose: To explain

Genre: Explanatory paragraphs

Audience: General audience interested in advertising

Length: 200–300 words per paragraph (400–600 words in total)

Time: 1½ hours plus 15 minutes of planning time

200–300 words is a long paragraph, isn't it? You can use a PEEL structure to make one long paragraph; however, you might consider breaking your sets of E+E to make shorter paragraphs.

CHAPTER 2

Think global, act local

As students and citizens, we encounter many texts that deal with issues. Newspapers, social and news media sites, and films and television programs all influence us to respond to issues in certain ways. By selecting content, language and textual elements, the creators of these texts invite us to align our attitudes and values with theirs. This is called positioning. Your job is to understand how positioning works and to become a powerful critical reader. You can also learn to be a powerful influencer.

You will develop the skills and understanding to:

- explore issues affecting local and global communities
- examine how articles and documentaries invite audiences to take positions on issues
- understand how cultural assumptions, attitudes, values and beliefs underpin articles and documentaries
- develop a point of view about an issue
- use language features and text structures to persuade an audience
- create a spoken presentation that will encourage a community to enact positive change.



WORD PLAY

Build new words from the words in the first column. Change their forms, morph them into new words, add prefixes or suffixes, and find words with similar spelling patterns. The first one has been done for you.

commune	community	communicate	communal	uncommon
local				
globe				
relate				

SENTENCE COMBINING

Rearrange and combine these short sentences as well as substituting words to make a more interesting passage about the Australian charity organisation, Foodbank.

Foodbank provides over 3.2 million kilograms of food for food-insecure Australians.

Foodbank is the largest hunger relief organisation in Australia.

Foodbank connects the food industry and the welfare sector.

Foodbank is committed to ending food insecurity in Australia.

Foodbank is a not-for-profit organisation.

Foodbank accepts donations online.



2.1 Exploring issues



An **issue** is an important topic or problem that causes debate or discussion. My shoelace coming undone isn't an issue. Nobody will think about it or talk about it. But childhood obesity is an issue; people discuss it at barbecues, worry about it, even study it as a topic in higher education. Issues can be local, **affecting** only a few people – for example, litter in a neighbourhood park. Or they can be global, like climate change, which means their impacts are felt around the world.

Complete a **Framer model** like the one below to consolidate your understanding of this key term.

<p>Definition in your own words</p>	<p>Characteristics</p>
<p>Examples</p>	<p>Non-examples</p>

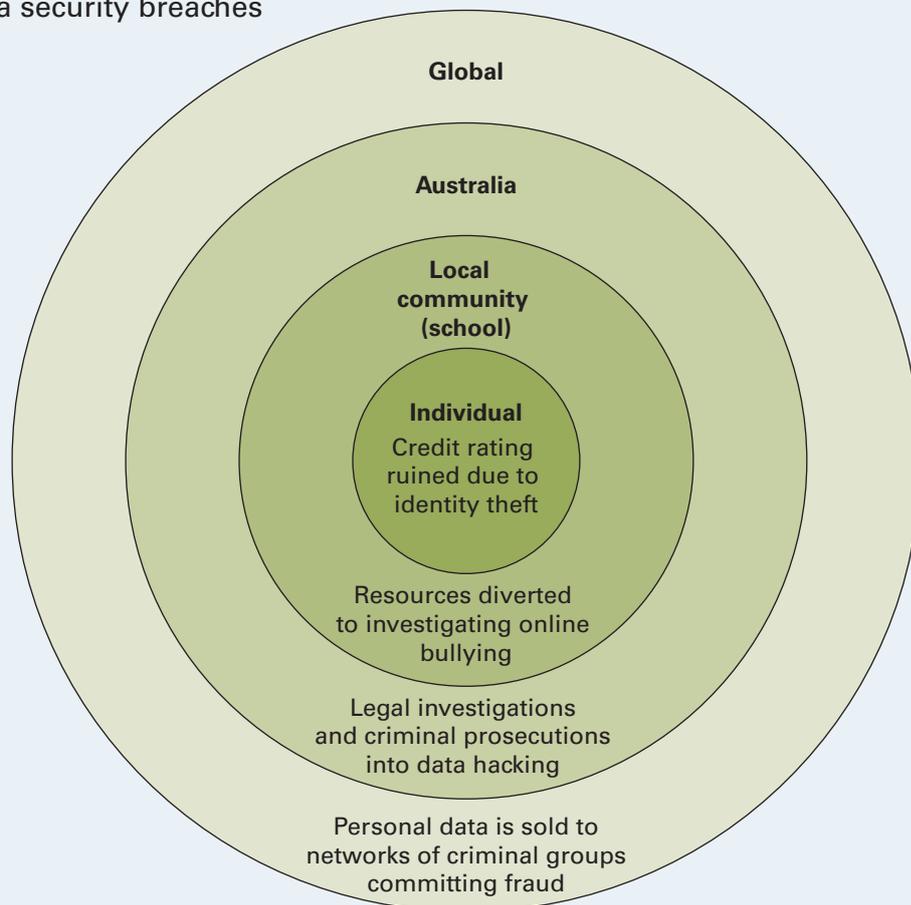
Issue

ACTIVITY 2.1

Think about an issue you have experienced or heard about recently. How many people did it affect? Was it a local, national or global issue? Did people have different views about how serious it was? What suggestions were made to resolve or alleviate the issue?

You can **represent** the effects of an issue visually by thinking of ripples expanding across a body of water when an object is dropped into it. In the centre of the concentric circles, consider the effects on you and then the larger communities of which you are a part – friends, school, community, Australia, the world. Here is an example of a ripple diagram:

Issue: data security breaches



1. Choose an issue you've heard about recently; visit news websites or a website like the United Nations or Hodai for inspiration. Complete a ripple diagram, similar to the above example, considering how that issue might affect different communities.
2. **Explain** your chosen issue and its effects by completing the following PEEL **paragraph** on your worksheet.



PEEL	Topic: How does the issue of _____ affect individuals and the wider community?	Spotlight on language
<p>Point</p> <p>E+E</p> <p>E+E</p> <p>Links back to the purpose of the paragraph</p>	<p>The issue of _____ can have significant negative effects such as _____ and _____. For individuals, _____ means they will _____.</p> <p>Within the local _____ community, this issue affects _____. Furthermore, this may influence other communities by _____. On a global scale, _____ is a problem because _____.</p> <p>Like many issues, _____ potentially has far-reaching consequences and we must _____.</p>	<p>Highlight prepositional phrases that indicate where the effect is, e.g. throughout <i>South-East Queensland</i>.</p> <p>Make meaning by using synonyms to identify the issue, e.g. <i>The issue of <u>food insecurity</u>; For individuals, a <u>lack of food</u> means ...</i>, and adding adjectives to make noun groups more precise.</p>

EXTENSION TASK 2.1

There are some issues that cannot be resolved by a single country working alone. This is why we have global organisations like the United Nations. Visit the UN website and investigate what it has identified as the current global issues by searching for its 'Global issues overview'.



2.2 Representations of an issue: food insecurity

To develop informed **perspectives** that lead to action, you need to understand the causes and effects of an issue. While you are informing yourself and developing your perspectives about issues, it is worthwhile paying attention to how the **texts** you encounter are **positioning** you to respond. When you care deeply about an issue, you may want to persuade people to share your perspective and take action.

In this section, you will consider the issue of food insecurity and how representations of the issue have been created through texts.

FOOD INSECURITY: PROBLEMS AND SOLUTIONS



A serious issue facing many Australians is the problem of food insecurity. This is when someone does not have reliable access to a sufficient quantity of affordable, nutritious food. The text below is from an Australian Government publication based on World Health Organization guidelines. After you have read it, you will complete activities to identify the causes and effects of this issue.

COMPONENTS OF FOOD SECURITY

The World Health Organization identifies three key components of food security:

1. Food access – the capacity to acquire and consume a nutritious diet, including:
 - the ability to buy and transport food;
 - home storage, preparation and cooking facilities;

- knowledge and skills to make appropriate choices;
 - and time and mobility to shop for and prepare food.
2. Food availability – the supply of food within a community affecting food security of individuals, households or an entire population, specifically:
 - location of food outlets;
 - availability of food within stores; and
 - price, quality and variety of available food (Nolan, Rickard-Bell, Mohsin, & Williams, 2006).
 3. Food use – the appropriate use of food based on knowledge of basic nutrition and care.

Source: Rosier, K., 'Food insecurity in Australia: what is it, who experiences it and how can child and family services support families?', Australian Institute of Family Studies CAFCA Practice Sheet, August 2011

ACTIVITY 2.2

An Ishikawa or **fishbone diagram** is a graphic organiser that shows the causes of a particular effect. The process of creating an Ishikawa diagram pushes you to consider many potential causes of a problem, not just the obvious causes. A thorough Ishikawa diagram looks like fish bones because each branch (primary cause) can have a number of sub-branches (secondary causes). To help you make your diagram, try repeating the question: 'Why?'

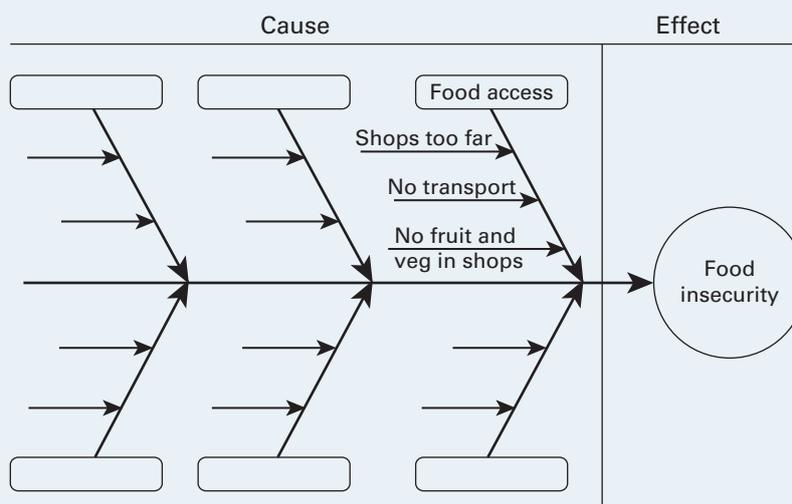
Q: Why do we have a problem with food insecurity?

A: Because some people can't access healthy food.

Q: Why can't some people access healthy food?

You can find a number of templates online, but begin with this one and add to it on your worksheet as you work through this section.

Add the primary causes of food insecurity, as identified by the World Health Organization above, to your fishbone diagram. You won't fill the whole diagram.



WHAT ARE THE EFFECTS OF FOOD INSECURITY?

After you have read the following article, you will be asked to answer text-dependent questions. These will help you to see how the article **uses** language and textual features.

HOW DO WE SOLVE FOOD INSECURITY IN AUSTRALIA?

While there are several well-established programs providing essential services for struggling families, they aren't able to address the root cause of food insecurity, according to Australia's Right to Food Coalition.

Daily and weekly access to nutritious food is a challenge for many individuals, households and communities across Australia. Estimates vary, but approximately 5–6% of Australians report that they sometimes run out of food and are unable to buy more – that's over 1.5 million people.

It comes as a shock to many people that, in a rich nation where food can seem so plentiful, there are families who you wouldn't expect to be struggling, who suffer stress and anxiety in order to put food on the table.

The picture is even worse among many low-income groups. Research has shown 40% of homeless young people have severe food insecurity; it can affect up to 45% of single parent families, over 18% of Aboriginal families and up to 80% of newly arrived refugee communities. And it seems to be getting worse, with many welfare agencies reporting increased demand for support from the 'working poor'.

Food insecurity affects people's health and contributes to a number of chronic diseases like cardiovascular disease and Type 2 diabetes. Faced with hungry kids, parents may have no option but to choose filling and less healthy foods, and will often skip meals themselves. Many people report that the stress of not knowing where the next meal will come from can be even worse than feeling hungry. Not eating enough can make you irritable and lack energy and motivation.

Source: Millen, L., 'How do we solve food insecurity in Australia?', *SBS Insight*, 11 July 2018

ACTIVITY 2.3

Answer the text-dependent questions below to develop your understanding of the article. Highlight the **evidence** you used to answer the questions and record the answers as annotations.



What does the text say?

1. Which groups of people are affected by food insecurity? Refer back to your fishbone diagram. Which causes of food insecurity apply to each group?
2. What are the key negative effects of food insecurity?

How does the text work?

3. This article refers directly to the reader, using **pronouns**, and refers to likely reader reactions to the information. Highlight examples in the text and explain how using pronouns can be a persuasive device.
4. Find examples of devices used to give the article credibility. Highlight the use of **statistics** and the **attribution** of the information to outside sources – for example, ‘According to Australia’s Right to Food Coalition ...’
5. How does the article use words and phrases to **intensify** the sense of urgency about this issue?

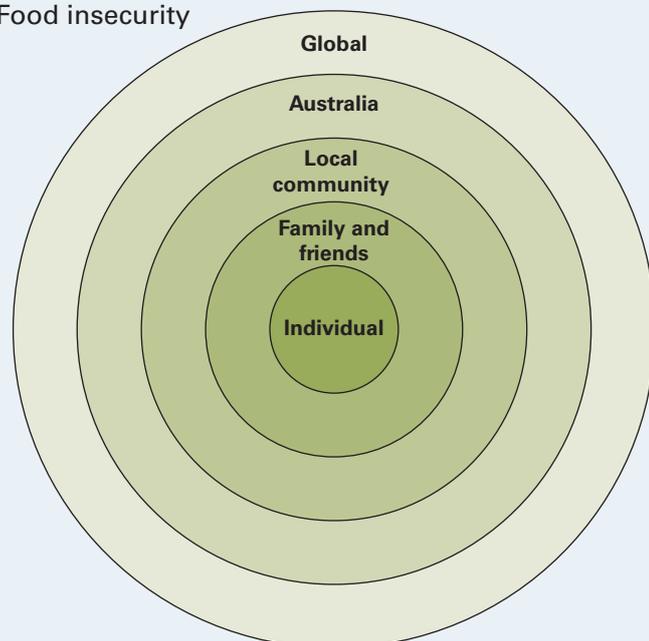
What does the text mean?

6. Who does the article imply is responsible for addressing the problem of food insecurity?

What does the text inspire you to do?

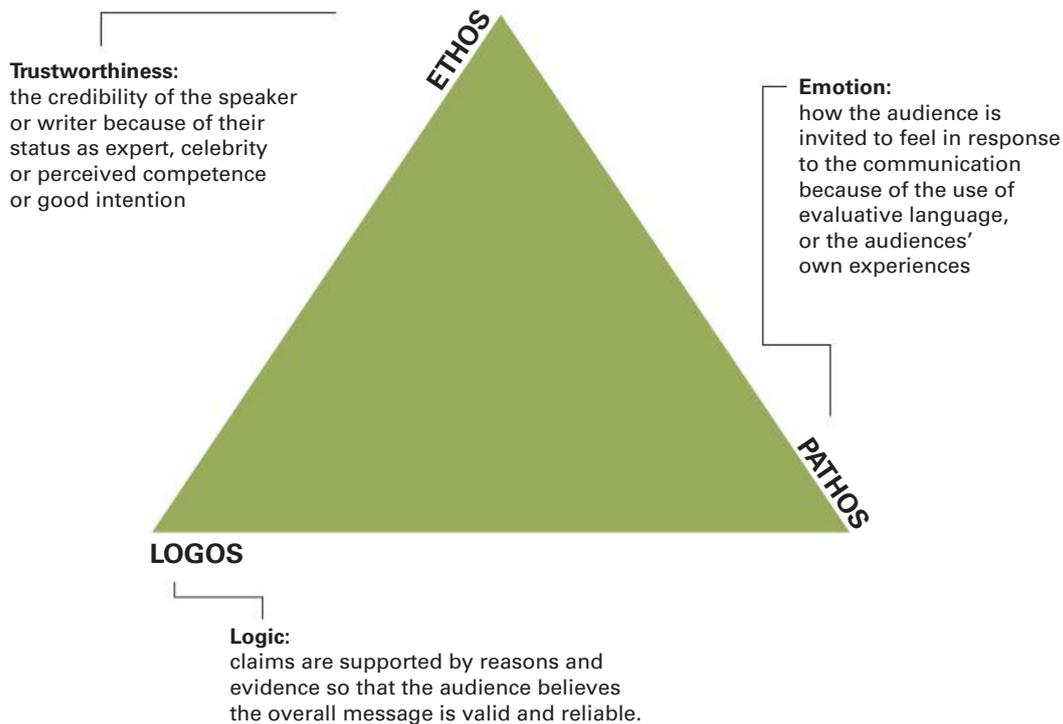
Issue: Food insecurity

7. Think about the impacts of food insecurity at individual, local and national levels. Using the information from the text on the previous page, and your own knowledge, on your worksheet **create** and complete the different levels in a ripple diagram similar to the one shown here.



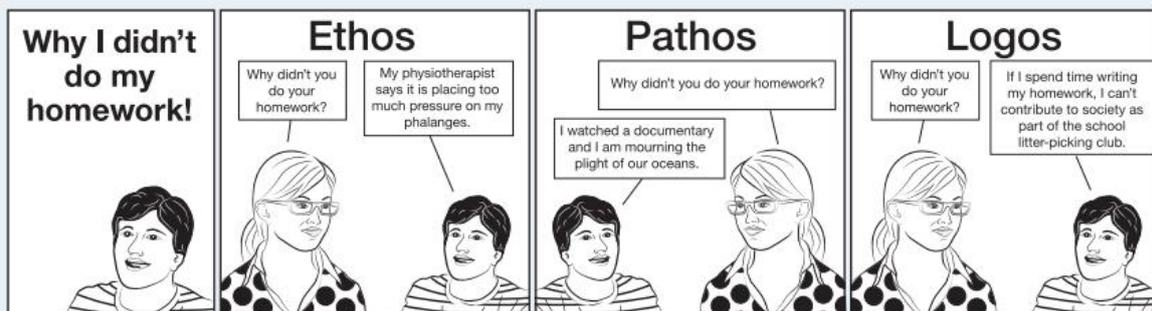
RHETORICAL TECHNIQUES

The Greek philosopher Aristotle divided the concept of persuasion into the three rhetorical **modes** a speaker might use to convince an **audience** to accept their point of view. **Pathos** is the emotional **appeal** of the message. **Logos** is the logical reasoning that supports the case. **Ethos** is the trustworthiness of the source.

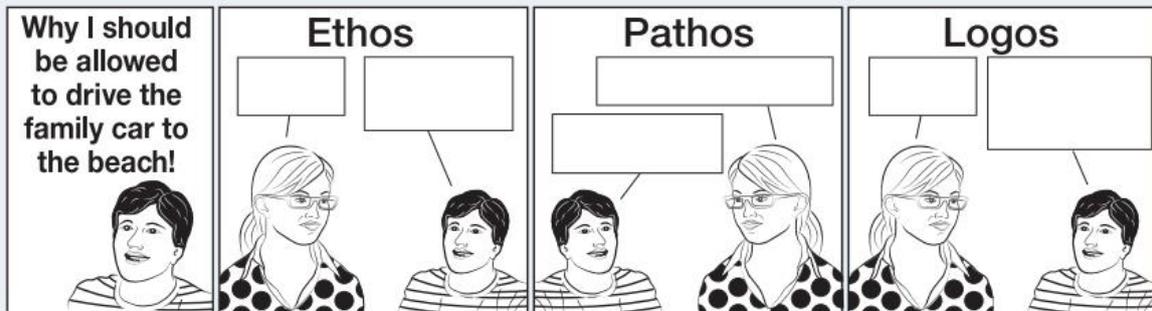


ACTIVITY 2.4

Although very old now, Aristotle's thinking is still useful for explaining how we are positioned and how we can persuade and influence others. In combination with a good understanding about language choices and generic structure, these three categories can help people to be powerful readers and creators of texts. Below is a **cartoon** where one character attempts to convince another in relation to the issue of doing homework.



Now you try it. Make a similar cartoon, where one character convinces another to let them drive the family car to the beach. Use the explanations in the rhetorical triangle to help you.



PERSPECTIVES ON SOLUTIONS TO FOOD INSECURITY

Food banks are one response to food insecurity. These are places run by charities and other non-profit organisations where stocks of food, generally basic provisions and non-perishable items, are supplied free of charge to people in need. Food banks often run meal programs, and some will partner with supermarkets and food businesses by taking their unsold or potentially wasted fresh produce. In turn, this food can be given to those in need to supplement a healthy, balanced diet.

In Australia, the federal and state governments, as well as the organisations running food banks, have recorded an increase in their use over recent years. However, there are varied perspectives about the viability of food banks as a solution to food insecurity. Activities 2.5 and 2.6 provide examples of two texts that use persuasive techniques to invite readers to take different positions in relation to food banks.



ACTIVITY 2.5

1. Read the following article about Foodbank as a local response to the national issue of food insecurity. Highlight the persuasive language features that aim to position the reader in relation to food banks. Some have been identified in the 'Spotlight on language' column.



Banking on community By Liz Mace	Spotlight on language
<p>Imagine coming home from work and having to choose whether to feed yourself or your children. For many Australians, this is a daily reality; in 2018 Australia, it is more likely for a child to go hungry than an adult. How can this be acceptable in 'the lucky country'?</p> <p>While the government takes their time developing long-term solutions, a national charity is partnering with local communities to bravely step into the gap.</p> <p>At Foodbank, Australia's largest food relief organisation, their mission is for everyone experiencing food insecurity to have access to nutritious foods. As well as co-ordinating food distribution from local warehouses, the charity provides empowering nutrition-education programs.</p> <p>The organisation is run entirely on the generosity of local communities. From sourcing corporate partnerships, to packing care-boxes, to administration, volunteers staff a wide array of programs in the warehouses and beyond. The food itself is all donated. Whether it is a bag of pantry staples, or donations from large corporations, it all helps meet a real need. Annually, around 11 million kilos of food and groceries are donated, which improves the lives of over 180 000 Queenslanders while they get back on their feet.</p> <p>Local community makes a big difference; kindness is never wasted.</p>	<p>Use different colours to highlight examples of:</p> <p>Evaluation: words and phrases that express emotion, make judgements about people, or communicate worth or value</p> <p>Facts and figures</p> <p>Graduation: words that scale meaning up or down</p> <p>Rhetorical questions</p>

2. Now **identify** Aristotle's persuasive techniques at work, so you can more clearly see how you are being positioned by this article. Provide an example of pathos and ethos from the text and explain their effects. Logos has been done for you.

Category	Example	Effect
Pathos (emotional appeal)		
Logos (logical reasoning)	'While the government takes their time developing long-term solutions, a national charity is partnering with local communities to bravely step into the gap.'	<i>The reader can see the logic here: if the government isn't solving it, someone else doing something makes sense.</i>
Ethos (trustworthiness)		

3. Taking these language clues into consideration, what do you think was the **purpose** of the article? What does the writer want the reader to do after they've read it?

ACTIVITY 2.6

Not all commentators believe food banks are a viable solution to food insecurity. Some want the focus to be shifted to the government's **role** in maintaining food security. The article below represents food banks as a 'successful failure'. Read it carefully and on your worksheet highlight the information needed to answer the text-dependent questions that follow. This will guide your annotations and response to this writer's perspective.

HUNGER IN THE LUCKY COUNTRY – CHARITIES STEP IN WHERE GOVERNMENT FAILS

The non-profit organisation Foodbank released its report *Fighting Hunger in Australia* this month. Like earlier research it

reported that around 15% of Australians experienced food insecurity – an extraordinary figure given up to 40% of edible, but

cosmetically imperfect, food is discarded before it reaches the market. The survey revealed that 3.6 million Australians have experienced food insecurity at least once in the last 12 months. Three in five of those people experience food insecurity at least once a month.

Despite their rapid expansion, food banks are unable to meet the demand produced by stagnating wages, rising costs of living and a shrinking welfare state. They have been called 'highly visible successful failures'. As well as stepping into the state's shoes to provide a minimal social security safety net, they offer very useful services to food manufacturers and retailers.



First, they divert millions of tonnes of waste from landfill. Food donors save considerable sums in disposal charges.

Second, donors receive tax deductions for all produce donated to food banks, which are registered charities. And, perhaps most

significantly, donors can enhance their social licence to operate as good corporate citizens and receive cheap publicity into the bargain.

Band-aids, not solutions

In Australia, the federal welfare agency, Centrelink, offers limited relief for the food insecure, such as one-off crisis payments to recipients of benefits. However, increases in the cost of food, energy and housing prices have not been matched by corresponding increases in welfare payments.

Low growth in wages and cuts to welfare payments mean hunger touches many, including Indigenous people, unemployed or under-employed families, and welfare recipients. Food is one of the few flexible items in a household budget.

Australia professes to be committed to the principle of universal human rights, including the right to adequate food. Dignified access to good food is a fundamental component of the human right to adequate food. Feeding people food waste directly undermines this right.

There is no quick fix to this, but in the first instance the government needs to take responsibility for poverty and food security as a matter of urgency. No one could argue it is acceptable to have 730 000 children living below the poverty line.

Australia's welfare system relies heavily on charity and markets, rather than the government, to respond to the needs of economically marginalised people. This is evident in the collaborations between food banks and supermarkets to redirect food waste to disadvantaged people. Although responding to immediate need, food relief does not prevent food insecurity. There is potential to alleviate poverty and prevent

food insecurity through Australia's current welfare model.

However, government support urgently needs to come into line with the cost of living if we are to recognise food as a right and eliminate first world hunger.

Source: Adapted from Richards, C., 'Hunger in the lucky country – charities step in where government fails', *The Conversation*, 18 January 2018

What does the text say?



1. The text identifies some specific causes of food insecurity in Australia. Add these to your fishbone diagram from page 37.
2. What does the phrase 'edible, but cosmetically imperfect' mean?

How does the text work?

3. Find and **annotate** examples of logos, ethos and pathos. Which is most and least used by the **author**? Why?
4. An oxymoron is a phrase of two or more words that have opposite meanings. Actually, the word 'oxymoron' is an oxymoron itself – *oxy* is Greek for 'sharp' and *moron* is Greek for 'dull'. What does Carol Richards mean when she uses the oxymoron 'successful failures'?

What does the text mean?

5. Richards describes the food banks as 'band-aids, not solutions'. Refer to this **metaphor** to explain the main **idea** of her article.

What does the text inspire you to do?

6. In small groups, **discuss** your responses to these two articles. Use the following table to organise your thoughts about the arguments for and against food banks. Two examples have been provided for you.

For	Against
An immediate source of relief for hunger due to food insecurity • _____	Loss of dignity for people already struggling because they're relying on charity or food waste • _____

- Decide** which side of the argument has more, or stronger, points in its favour and present these to your classmates. Remember to consider the opposing points and come up with some counter-arguments.
- The power of the fishbone diagram is that it breaks the problem down far enough that potential solutions can be easier to see. In your groups, look at your diagrams and propose a solution for one of the causes of food insecurity in Australia.
- Present your ideas to others in your class and convince them your idea is a workable solution. Keep in mind that complicated issues will likely have a variety of solutions working together, so solving just a small part is fine. Explain how your solution addresses a cause of food insecurity and use some of the techniques found in this section to position your audience to support your solution.



2.3 Documentaries as persuasive texts

One way to raise awareness about an issue is to create a **documentary** to present the real-life impacts and educate audiences in an entertaining way. A documentary presents a particular perspective on an issue, often the human side to a story. In Sections 2.4 and 2.5 we will examine two different documentaries, *The True Cost* (2015) and *War on Waste* (2017–) to see how filmmakers invite their audiences to accept a perspective and persuade them to act. In this section, you can think about the purpose of documentaries.

ACTIVITY 2.7

Use the Three-Level Guide on the following page to understand why Simon Kilmurry thinks documentaries are important. Keep in mind that Kilmurry is writing an opinion column for an online publication.

1. On your worksheet, **scan** for and circle the **specialised vocabulary** in the text. Use **context** clues (the words around this vocabulary) to come up with synonyms or your own definition for the following words:

- autocrat
- euphemism
- incremental
- marginalised
- nuanced.

You can check these in a dictionary.

2. Use the statements in the Three-Level Guide to focus your careful reading. For each statement:
 - decide whether the author would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 statements.



	Text: 'Why Documentaries Matter Now More than Ever' Extract from Simon Kilmurry's 2017 guest column at <i>The Hollywood Reporter</i>	T/F
Level 1	Documentaries encourage empathy.	
	Only powerful voices are shown in documentaries.	
	Documentaries used to be considered educational, not entertaining.	
Level 2	Broccoli is good for you.	
	As a genre, documentaries challenge the ways people usually think about issues.	
Level 3	The world today is a harsh place, where the powerful and privileged take advantage of the weak and marginalised.	



WHY DOCUMENTARIES MATTER NOW MORE THAN EVER

Simon Kilmurry is the executive director of the International Documentary Association, whose mission is to build and serve the needs of a thriving documentary culture.

There is 'urgent need for the stories of people's real-world experiences,' writes Simon Kilmurry, the executive director of the International Documentary Association, as this year's Oscar contenders tell stories that explore timely issues amid political churn and 'alternative facts.'

Syrian stories featured prominently in the documentary program at the Sundance Film Festival this year – and it seems to be an especially appropriate time to assert the importance of documentaries in their ability to bring us a broader, more deeply engaged and more nuanced view of a fractured world. In this era of 'alternative facts' – isn't that just a euphemism for lies? – we have an ever more urgent need for the stories of people's real-world experiences that are brought to us by brave documentary filmmakers.

Documentary film is essential to a healthy and democratic society – that is why it is feared by autocrats. Documentary film is a form that allows us to walk in another's shoes, to build a sense of shared humanity, that gives voice to the marginalised and the scorned, that strives to hold those in power to account.

Documentary films can and do inspire change, and while that change may be incremental it is nonetheless real.

If cinema is our most powerful art form, I would argue that documentary is both its beating heart and its conscience. It holds a mirror to our society and it holds our conscience to account. It is more important than ever that we come together to speak up for and support those filmmakers – here and around the world – who bring us these essential stories.

Documentaries no longer are the clichéd 'good for you' fare that their reputation may have been years ago, they are no longer the broccoli of filmmaking. They engage the heart and the mind with evocative, inspiring and emotional storytelling. Spend some time with the people portrayed in any of these films and you'll feel that power and transformation. So, I urge you – watch them in the theatres, on television, watch them online or on your next flight.

In these times of fake news and alternative facts, we need the voices of documentarians more than ever to hold the powerful to account and explore the nuances of the world. And, just perhaps, to help us make our world a little more compassionate.

Source: Kilmurry, S., 'Why documentaries matter now more than ever', *The Hollywood Reporter*, 15 February 2017

CRITICAL READING: FINDING THE BIAS

ACTIVITY 2.8

Like documentaries, this article is a persuasive text – an opinion column.

- Now that you have read it carefully, what do you think is the purpose of the opinion column? What perspective is the reader invited to take on this topic? How do you know? (HINT: refer to his mission at the end of the article.) Who might disagree with this perspective?
- Practise** identifying Aristotle's persuasive techniques at work in the arguments presented here, so you can more clearly see how you are being positioned by this article. Use the table on your worksheet. Two cells of the table have been completed for you.

Category	Example	Effect
Pathos (emotional appeal)		<i>We're told that we will be inspired and hopeful, if we empathise with people by watching documentaries.</i>
Logos (logical reasoning)	Can you identify all four arguments that make up the structure of this opinion piece?	
Ethos (trustworthiness)	<i>'Simon Kilmurry, the executive director of the International Documentary Association'</i>	

CRITICAL READING: EVALUATIVE LANGUAGE IN PERSUASION

The structure of 'Why documentaries matter now more than ever' is built mainly from a series of logical arguments, but logical does not mean neutral. Writers of persuasive texts also select vocabulary carefully – words that carry bias. In your final task for this chapter, your language choices will also position your audience to accept your perspective about an issue.

ACTIVITY 2.9

Find the following examples in the text and add some of your own.

	Emotion	Judgements about people	Appreciation of quality or value of things and ideas
Positive	<ul style="list-style-type: none"> • 'engage the heart and mind' means _____. • 'evocative and emotional storytelling' makes us feel _____. 	<ul style="list-style-type: none"> • '<u>brave</u> documentary film makers' is a positive evaluation of people who make documentaries. 	<ul style="list-style-type: none"> • 'Documentaries <u>matter</u>' means they are important. • 'can and do inspire change' means _____.
Negative	<ul style="list-style-type: none"> • 'urgent need' connotes a feeling of anxiety. 	<ul style="list-style-type: none"> • 'feared by autocrats' means undemocratic leaders are cowards. • 'the marginalised and the scorned' means _____. 	<ul style="list-style-type: none"> • 'a fractured world' means _____.
<p>Words and phrases that graduate or scale up the force of meaning</p> <ul style="list-style-type: none"> • 'Why documentaries matter' is intensified by adding 'now more than ever'. • The 'need for the stories of people's real-world experiences' is intensified by the adjective '_____'. 			

Being a critical reader of a short article is no different, really, from being a critical reader of a longer text. In the remainder of this chapter, you will explore how issues are represented in documentary films. You will study them closely and focus on developing your own point of view about the issues.



2.4 Study of a doco: *The True Cost*

The clothes you wear are a type of text. For example, school or work uniforms identify you as belonging to a specific community of people. Clothes are also a way you can express how you are feeling to others. Do you think about where your clothes come from? If you had the money, would you wear a new outfit every day?

Film director Andrew Morgan's attention was first drawn to the issues around 'fast fashion' by the 2013 Rana Plaza disaster in Bangladesh, when a commercial building collapsed and killed over a thousand workers. The result was *The True Cost*, a 2015 documentary investigating the inner workings and impacts of the fast fashion industry. *The True Cost* contains mini-**narratives** and interviews with designers, environmentalists, factory owners and garment workers. It encourages viewers to consider the cost of their fashion choices beyond their own hip-pocket.



READING PATHS

Visual texts like this have a 'reading path' that draws your eye through the text. **Reading paths** help you read a visual text quickly – and in the way the creator has intended you to do this. In this text, the most **salient** object is the pink dress. Your eye is drawn to it and moves down the legs to another salient object: the documentary title. Where do your eyes travel next?

ACTIVITY 2.10

This **image** is from *The True Cost* official website. All of the elements in the image have been carefully selected to grab the attention of the audience so that they will watch the documentary.



1. Use the image from *The True Cost* website to complete the observation and **inference** chart on your worksheet. You may need to add extra boxes for your own observations.
 - a) First, identify the salient (important and meaningful) objects in this visual text. Refer to elements like colour, gesture, positioning and words. To decide what to include, notice what your eye is drawn to. Write these in the 'Observation' boxes.
 - b) Second, in the inference boxes, write what you think these elements mean. For example, the models represent The paper bags suggest
 - c) Finally, write in your own words what you think the main idea of the documentary will be. Remember, one strategy for writing an explanatory paragraph is to flip the observation and inference chart. Go back to page 24 to refresh your memory.

What can you see?	Observation: The figures have square black bags placed upside down on their heads.	Observation:	Observation:	Observation:
↓	↓	↓	↓	↓
What does it mean?	Inferences about the figures in the image		Inferences about the objects in the image	
↓	↓			
Conclusion	The aim of this image is _____ _____ _____ _____			



A tagline is a hook that intrigues the audience. The tagline for *The True Cost* is

WHO PAYS THE PRICE FOR OUR CLOTHING?

There are two rhetorical techniques in this tagline. There is *logos*, because we are asked to think logically about the supply chain of what we're wearing. It also invokes *pathos*, because it asks us to sympathise with those at the bottom of the supply chain. In Chapter 1, we looked at industry-specific appeals that are used in **advertising**. Because this tagline is partly an advertisement for the documentary, let's look at it from that point of view. Here are the **marketing** appeals again.

TYPES OF APPEAL

- Association with a powerful emotion
- Buyer's inadequacy will be fixed
- Association with desire for a lifestyle or **identity**
- Association with group identity and need to belong

2. To which of the three big rhetorical categories – *logos*, *ethos* or *pathos* – do these marketing appeals belong?
3. Identify which appeal is being used in the 'Who pays the price for our clothing?' tagline. Discuss your answer with others.
4. In a group, discuss and make notes about what this tagline makes you think about and reasons the filmmakers have included it. You can use this type of hook in your own presentations. When you have finished your discussion, PEEL it.



The trailer is another important way of 'hooking' the audience. One persuasive technique used in this trailer is **juxtaposition**.

JUXTAPOSITION

This is a technique where **contrasting** words, ideas or images are placed next to each other to heighten their impact. This is an effective persuasive device because it can be emotive for viewers and draws attention to differences.

5. Below is one example of juxtaposition. Go online and find another image that makes use of juxtaposition.



6. Watch the trailer without sound and write down a list of the images you see. Identify any examples of juxtaposition in the trailer. What else do you notice about the selection and sequencing of the images?
7. Finally, watch the video clip again with the sound on. Sort your notes into categories to **summarise** some of the impacts that the demand for low-cost clothing has on garment workers and the environment.

ATTITUDES, VALUES AND BELIEFS

Authors position their audiences to accept **beliefs**, **values** and **attitudes** through textual choices.

Beliefs are ideas or assumptions we hold to be true. For example, we might believe that all people are created equal, or vaccines save lives or God made the world in seven days. Beliefs may or may not be based on evidence. We believe certain things to be true because of our experiences.

Beliefs and *values* are closely related concepts. Values are underlying principles or stances that people feel are important – for example, equality, or the importance of rigorous scientific inquiry, or religious freedom. They are often shared between people of the same **social group**.

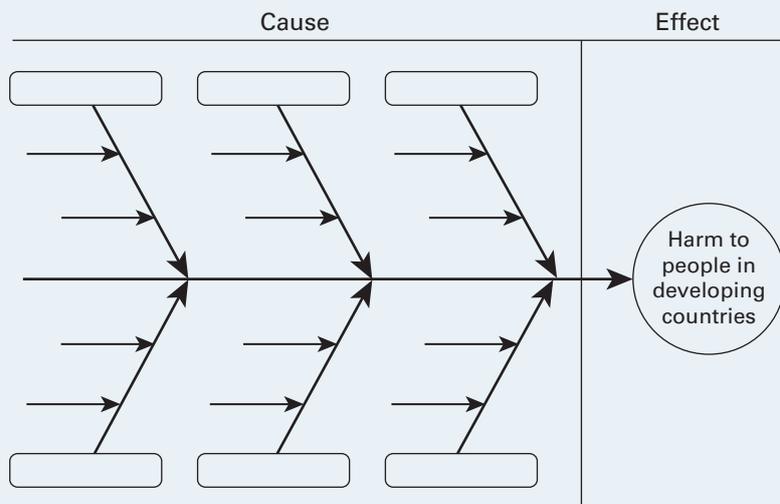
Attitudes are expressed by our words and our behaviour. They are the ways we approach or respond to people and events. For example, we might join a same-sex marriage protest, or criticise people who don't vaccinate their children, or choose a particular church. Our attitudes can include emotional and intellectual responses: shock, scorn, empathy, concern, commitment. Authors reveal their attitudes through their choice of language and textual features.

ACTIVITY 2.11

- Now that you have watched the trailer, use the viewing table on your worksheet to identify the values, attitudes and beliefs represented in *The True Cost*.

Attitudes (how they respond to people, texts, events)	Values (underlying principles)
Beliefs (what they assume is true or right)	

- Now watch the whole documentary. Record the primary causes of harm to people in developing countries on the fishbone diagram on your worksheet. You may be able to identify sub-causes (contributors to a primary cause) too.



- After viewing the documentary, add more underpinning values and attitudes to your viewing table.
- To further reveal the ways the audience has been positioned by this documentary, answer the following questions:
 - Find examples of logos, ethos and pathos in the documentary. Is there a pattern? Do the creators rely on one more than others?
 - Images are powerful ways of generating pathos. **Select** a powerful image and **describe** how you're made to feel when you see it.
 - Whose perspective is emphasised (privileged) or left out (marginalised)?
- Make a record of those parts of the documentary that you remember most clearly. This is where the director has been successful in connecting with you, the audience.

6. Did watching this documentary change your perspective at all? Reflect on this by completing the following **cloze** activity.

Before I watched *The True Cost*, my attitude to fashion and the fashion industry was _____. My perspective now is the [*same/somewhat different/completely transformed*]. I [*have learned that/had it reinforced that*] _____. In response, I now intend to _____.

CRITICAL READING: FACT-CHECKING

It is important to check the facts presented in documentaries like *The True Cost*, as they often only present one perspective on the issue. Also, documentaries represent the real world, which changes over time. The problems they present can improve or get worse, so you may have to do some extra research to find the most up-to-date figures.

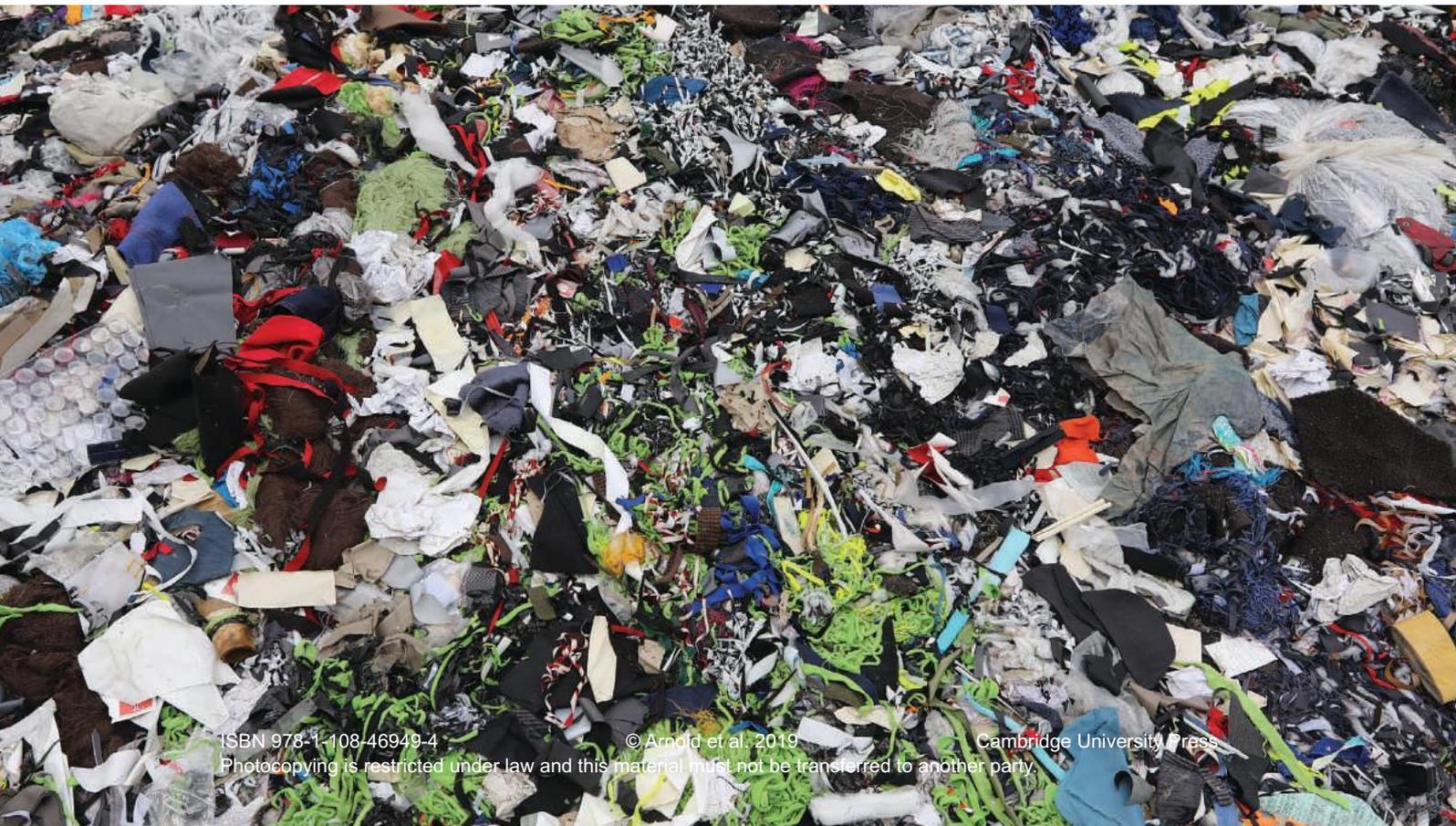
ACTIVITY 2.12

In the following table there are five facts from *The True Cost*. Are they still true today? When you investigate an issue, you need to be able to reduce the fact to its key terms to make sure you are searching effectively – you want key facts and figures that will signal to your audience that you are an expert (logos). You should also check the reliability of your sources.

Copy the table into your notes to help you organise your findings.

Fact <i>Use key words from each fact as your search terms.</i>	Findings <i>Write what you find from your own research on the topic.</i>	Trustworthiness <i>Who produced it and when? Can it be checked?</i>
The fashion industry is the world's second largest polluter. The first is the oil industry.		
Around 80 billion pieces of clothing are bought worldwide each year. This is up 400% from two decades ago.		

Fact <i>Use key words from each fact as your search terms.</i>	Findings <i>Write what you find from your own research on the topic.</i>	Trustworthiness <i>Who produced it and when? Can it be checked?</i>
<p>One in six people work in the global fashion industry. Most of these garment workers are women earning less than \$3 per day.</p>		
<p>Only 10% of the clothes people donate to charity or thrift stores get sold. The rest end up in landfills or flooding markets in developing countries like Haiti, where they are bought by the box and kill the local industry. Clothing in landfill can take decades or even centuries to decompose.</p>		



WHY IS THIS ISSUE RELEVANT IN AUSTRALIA?

Just months after the tragic building collapse in Rana Plaza that inspired *The True Cost*, it was revealed that a number of Australian **brands** ordered clothes from factories in Bangladesh. The article below was written in response to the belief that some Australian companies have continued to support manufacturers who do not comply with the 2013 Accord on Fire and Building Safety in Bangladesh.

THE REAL COST OF CHEAP CLOTHES

April 2018 marked the 5-year anniversary of the Rana Plaza factory collapse, Bangladesh's worst industrial disaster. More than a thousand people were killed and another 2000 injured when an eight-storey factory building collapsed in the heart of Dhaka, the capital of Bangladesh.



It is the fifth year of demonstrations at the site, which drew global attention to the human cost of fast fashion. The tragedy highlighted the plight of garment workers in developing countries, many of whom produce goods for renowned Australian fashion brands.

After the tragedy, consumer calls for change and international outrage led to the 2013 Accord on Fire and Building Safety in Bangladesh. This was due for renewal in 2018. Despite hundreds of global apparel companies and retailers signing the Accord, an alliance of Australian humanitarian organisations, including Oxfam, say a number of well-known Australian brands are dragging their feet.

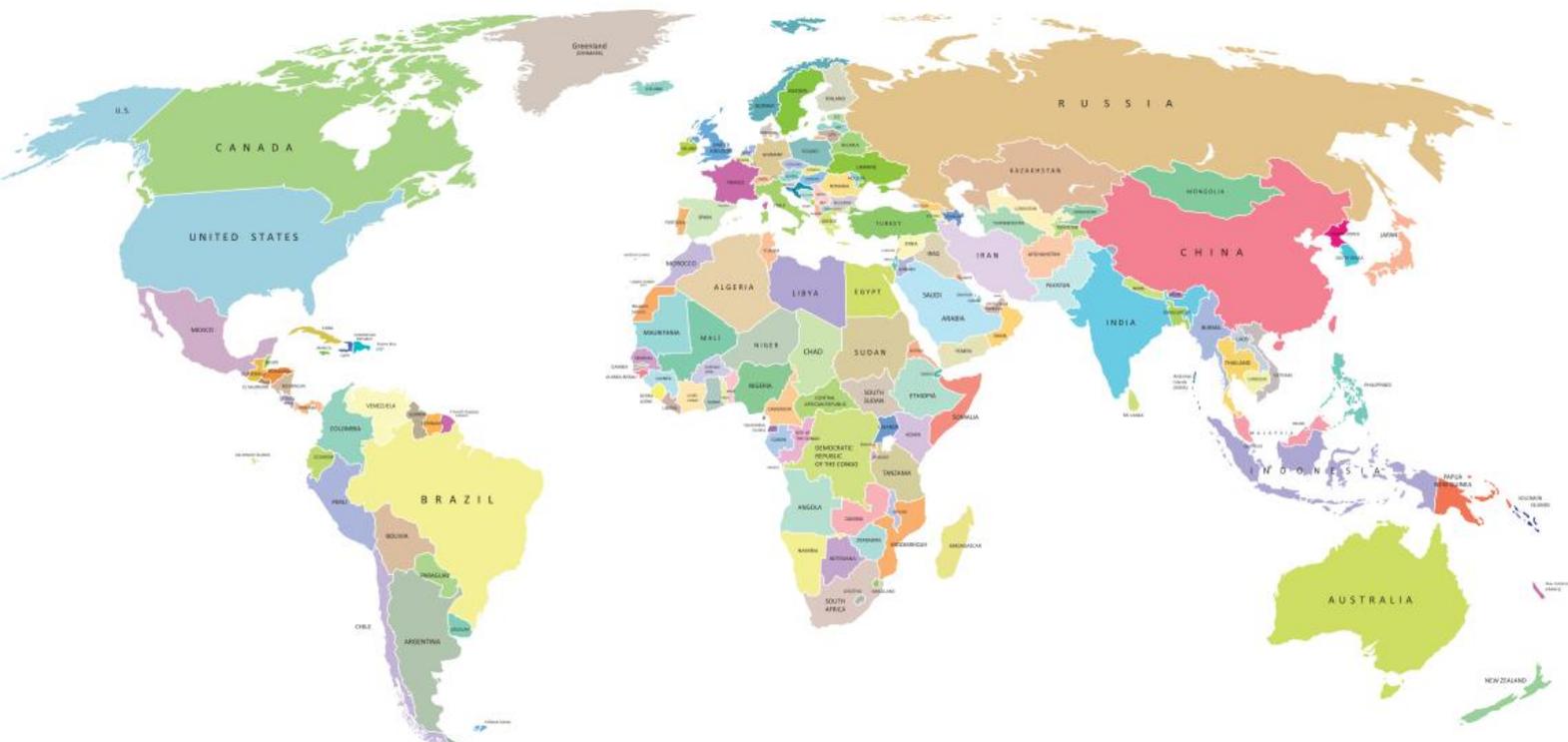
Though conditions have somewhat improved, garment workers in Bangladesh continue to work for the world's lowest minimum wages. Long hours, child labour and lax health and safety are still an issue in the industry, which some Australian companies are taking advantage of in their desire to minimise price and maximise profit.

Oxfam Australia Chief Executive Helen Szoke said there was no room for complacency on safety by a booming fashion industry that turned over more than \$27 billion in Australia last year.

'Signing the accord is about ensuring the absolute basics in the rights of more than two million garment workers – more than 70% of whom are women – in Bangladesh,' she said.

'While safety concerns persist in some Bangladesh garment factories, the accord has had a real impact. This is just one step in tackling the appalling treatment of workers, with a growing call for increased transparency and the payment of living wages to allow them to break the cycle of poverty.'

Source: Based on 'Aussie fashion's safety shame', Oxfam Australia media release, 23 April 2018



ACTIVITY 2.13

1. Use the information in the article to revise the fishbone diagram you created when you watched *The True Cost*.
2. Find a copy of a world map similar to the one on page 60 and plot where the items in your wardrobe were made.
3. **Compare** the map of your wardrobe with your classmates' maps. Discuss any patterns that emerge. What are your attitudes towards this knowledge?
4. We have looked at how issues have a negative ripple effect from the individual to the rest of the world. Solutions can also have a ripple effect – a positive one. To see how that works, identify changes an individual (maybe you?) could make and add examples of the impacts of that change if it was adopted in each concentric circle. Use the ripple diagram on the worksheet.
5. This issue is complicated. *The True Cost* mentions that the only source of jobs for many young women is in clothing factories. It is important to consider the consequences of change. As a group, **brainstorm** what kind of change might be effective, compared to harmful, in improving the clothing industry.

The release date of the trailer for *The True Cost*, 24 April 2015, coincided with Fashion Revolution Day, a movement that aims to empower people to make ethical fashion choices. Organisers want individuals – like us – to make a change and encourage others to do the same.

In 2018, Fashion Revolution released an award-winning **campaign** film, *Who Made My Clothes?* This creative two-minute film follows fabric around the world and challenges the viewer to 'join the fashion revolution.' You can find out more, and watch the film, by exploring the Fashion Revolution website.

This campaign also utilises social media with the hashtags: #fashionrevolution, #whomademyclothes and #imademyourclothes. Its use of online media empowers its audience to be part of the movement.



DOES IT WORK?

Documentaries and social media campaigns have been criticised for encouraging ‘slacktivism’ – a like or a share – rather than actual change. Some change can come about through ‘wallet activism’ – even global brands need consumers to spend money!

ACTIVITY 2.14

1. Find a copy online of this year’s *Ethical Fashion Report* and identify Australian clothing chains. Calculate the percentage of these companies that have achieved an A grade.



2. Now, compare this percentage with that of 2013. Write down any changes. With your peers, explain why you think these might be the case.

Comparing data across time allows you to back up your arguments. When you are persuading people about acting on an issue, you should have trustworthy evidence (ethos) to show them how they can make a difference.

EXTENSION TASK 2.2

In groups, create a campaign or presentation for peers or younger students at your school. Convince them to buy 10%, half or all of their clothes second-hand, rather than new. Don’t forget to give them suggestions for where to source these clothes! Alternatively, agree on a different, positive change you would like to propose, based on your work in this unit.

2.5 Study of a doco: *War on Waste*

An Australian documentary, *War on Waste*, has also been influential in inspiring local and global change. This documentary series draws attention to the volume of waste Australians produce and where that waste ends up. Each episode focuses on a different aspect of the waste issue and gives audiences practical advice to instigate positive change. In this section, you will review key skills and watch one or more episodes of *War on Waste*.



DID YOU KNOW?

- 6000 kg of clothes are thrown out every 10 minutes in Australia and end up in landfill.
- It is estimated that by 2050, if current rates of waste continue, there will be more plastic in our oceans than fish.
- There are more unused phones than people in Australia (25 million) and we only recycle 10% of our phones.
- Australia is currently sending 5.3 million tonnes of food waste to landfill every year – 220 kg per person.

WAR ON WASTE



With the launch of the Keep Australia Beautiful campaign in the late 1960s, and the Do the Right Thing campaign of the 1980s, Australia appeared to be a recycling innovator. As the decades passed, our percentage of recycled materials also grew; however, the waste the average Aussie produces has also been growing at an alarming rate.

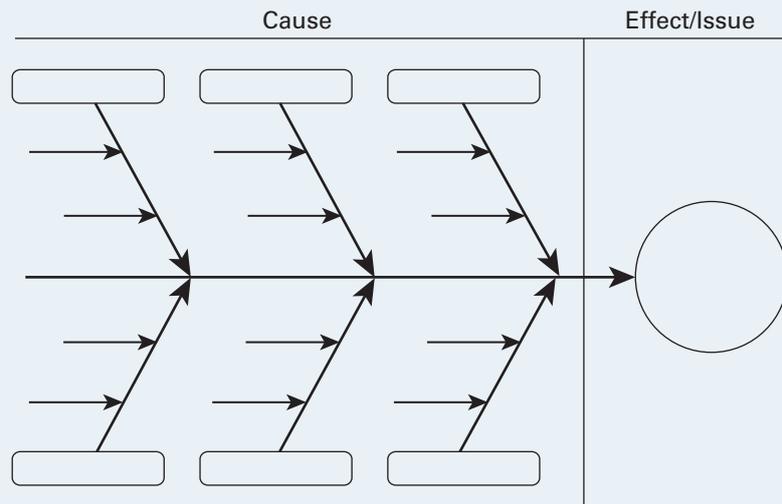
The rise in consumer demand, excessive packaging and over-reliance on single-use goods have all contributed to the surge in Australian waste.

In *War on Waste*, Craig Reucassel investigates everything from our kitchen bins to the high-tech world of e-waste to get to the bottom of what has changed. From the shocking 6000 kg of fashion waste we generate every 10 minutes, to supermarket policies that go straight to landfill, how has our pioneering country become one of the most wasteful nations in the developed world?

This program examines where our waste ends up and gives us practical tips for what we can do about it. Not only that, but *War on Waste* considers what our future will look like if we continue with our current habits. And mate, she definitely won't be all right.

ACTIVITY 2.15

Begin identifying causes of the issue – too much waste – that were presented in the text on the opposite page. Add them to a fishbone diagram. Update it after you have watched an episode or two of *War on Waste*.



ACTIVITY 2.16

Reading the *Waste on Waste* text will have given you some ideas about the issue of waste and what can be done about it. Let's review what we already know by using a **KWL chart**. This is an effective way to organise your thoughts before looking into an issue in more depth. The **question chart** below the KWL chart on the next page will help you to write questions for the 'Want to know' column.

1. Complete the 'Know' and 'Want to know' columns of the KWL chart on your worksheet before you watch *War on Waste*.
2. Watch an episode and use the facts and statistics you hear to complete the 'Learned' column. These are examples of logos. If there are any experts, that's ethos!



KWL chart

Know In dot points, write down everything you already <u>know</u> about the issue of excess waste.	Want to know Write down any questions you <u>want</u> or need to ask. Use the question chart to help you design effective questions.	Learned Record what you <u>learn</u> from an episode.
• •	• •	• •

How to use a question chart

Start your question with a word from the left-hand column. Then select a word from the top row. You can change the form of the verbs along the top of the chart. For example:

- *What do* most households throw away?
- *How can* individuals help in the war on waste?

You may not have questions for all the boxes; these are just to get you started.

Question chart

	is/are	do	can	will
What				
Who				
Where	Where can I recycle plastic bottles?			
How			How can we improve school waste management?	

3. Combine your completed 'Learned' column with your classmates' columns to create a record of all the facts and expert quotations in an episode. You could present this as a poster or use an online space to collate your work. Be careful. Are there any statements that are opinions, rather than facts?
4. Add to your fishbone diagram. You should be starting to get a clear picture of the issue and its underlying causes.

WHY AM I DOING THIS?

You can use the KWL chart and question chart in combination with the ripple diagram and fishbone diagrams to help you select, organise and sequence information for your own investigation.

THE POWER OF AN IMAGE

After the broadcast of the first series, there was a dramatic increase in the sales of both reusable coffee cups and worm-farms, while local communities across the country launched campaigns for bans on single-use plastic items. One of the reasons *War on Waste* has been so successful is its use of visual representations of the issue.

From stuffing an old Melbourne tram full of 50 000 takeaway coffee cups – representing what Australians throw away every 30 minutes – to McChokey, the plastic-straw turtle, *War on Waste*'s visuals are designed to leave an impression on their audience. View these images on the *War on Waste* website.



#STRAWNOMORE

The #StrawNoMore campaign was started by Molly Steer, from Cairns, in 2017. Molly was only nine years old when she started the campaign. She was inspired by *A Plastic Ocean* (another documentary that's worth watching). Molly's campaign is a great example of local action in response to a global issue.

**ACTIVITY 2.17**

To complete this activity, you will need to have watched at least one episode of *War on Waste*. We recommend Series 1, Episode 4. The parts of each visual representation used by *War on Waste* are carefully considered.

- Using the table on the worksheet, look at the different elements and their **connotations** to explain their effectiveness. Some examples have already been completed for you.

Example	McChokey the turtle	
Form	Turtle	An animal that is often negatively affected by ocean waste.
Materials	Plastic straws	The program says _____, so straws have been used to symbolise _____.
Message (main idea)	This representation is intended to make the audience _____.	

- Now choose another visual representation from the series and complete your own table to interpret the main idea behind the stunt.
- Use the image you found for question 2 to complete the observation and inference chart on your worksheet. You may need to add extra boxes for your own observations.
 - First, identify the salient (important and meaningful) objects in this visual text. Refer to elements like colour, gesture, positioning and words. To decide what to include, notice what your eye is drawn to. Write these in the observation boxes.
 - In the inference boxes, write what you think these elements mean. For example, the footprint shape represents The size suggests



EXTENSION TASK 2.3

War on Waste has asked you to come up with a visual representation to draw attention to a waste issue in your local area. You can flip the table in Activity 2.17 to help you work through the creative process. Start with the message and work backwards to think about what you would make your representation out of and what form it will take. Finally, decide on a catchy name.

Share your creations with your class and try to interpret each other's messages.

WATCHING AN EPISODE

Documentaries are **multimodal** texts, which means audio, visual and **non-verbal** elements all contribute to positioning the audience.

Assumptions and connotations are used to add to the documentary's message. For example, setting part of the documentary in a science lab might make the audience assume the presenters are experts proving a scientific claim, while a natural location might be viewed as 'clean' or 'pure.' These settings can add legitimacy to claims (ethos), even if the people in the lab are not experts, or the claim is an opinion, rather than a fact.

Directors also try to connect with their target audience by representing 'normal' people on screen; this shows the audience that they too can make a difference.

ACTIVITY 2.18

- The following statements are from the *War on Waste* website. Label them 'fact' or 'opinion'. (Are any of them difficult to label either way? Why?)
 - Single-use plastics such as plastic bags, water bottles, straws, polystyrene and food packaging are a major contributor to the plastics in our oceans and waterways.
 - It has become more important than ever for Australians to adopt good recycling habits.
 - Foam trays such as those used for meat and some fruit and vegetables are not recyclable in most kerbside collections.
 - Australia is one of the most wasteful countries in the developed world.
- While you are watching an episode, identify examples of the persuasive techniques that are used to engage audiences with an issue.

Turn this into a game of *War on Waste* bingo by crossing off each persuasive element you see in an episode and giving an example. Change the devices in the boxes – look for other devices we have covered in this book – and increase the challenge by adding more boxes to your bingo grid.

Interview with an expert	Laboratory location	Dramatic music	Ethos (experts)
A challenge	Striking visual	Buyer's inadequacy will be fixed	Hyperbole
Humour	Pathos (emotional appeal)	Outdoor location	Craig goes through rubbish
Logos (facts and figures)	Association with group identity	Interview with a 'normal' person	Rhetorical question

TONE

When you are trying to persuade people to change their behaviour, reasons and facts (logos) alone are not enough. Texts that seek to influence our attitude also make use of emotional appeals (pathos). Generating a mood of fear and guilt is often not as constructive as encouraging more positive emotions, like optimism and excitement. Some media commentators also use a humorous tone to lighten the mood. Humour is one way to criticise the current systems and offer solutions.

FIGHTING THE WAR ON WASTE WITH HUMOUR

A key feature of *War on Waste* is the use of humour. In the first episode of Series 2, the focus is on the amount of single-use plastic, like water bottles, that end up in our waste. Australians buy over one billion plastic water bottles every year. Globally, this is one million every minute, with only 7% of these being recycled.



ACTIVITY 2.19

Before we break it down, you should watch Series 2, Episode 1. The relevant part runs for about six minutes, starting at the 11:30-minute mark.

1. In the chart on the worksheet, make observations and inferences to understand how this fake advertisement for tap water is **constructed**. For each of the components of the **scene**, identify who/what techniques have been used. Then identify the effects.

Components:

- Actors
- Set
- Sound (music and voice)
- Props
- Structure/transitions
- Camera **angles**
- **Script**

What can you see?	Observation:	Observation:	Observation:	Observation:
What does it mean?	Inferences about		Inferences about	
Conclusion	The aim of this stunt is _____ _____ _____ _____			



In this 'advertisement' and the street campaign, we are invited to see ourselves as part of the 'in' group, which believes that tap water is better – not the 'others' who foolishly consume bottled water. Not only does this section satirise techniques commonly found in the advertising industry (refer to Chapter 1), it also pokes fun at cultural trends such as wanting 'clean' and 'natural' food.



2. What are the aspects of the scene that make it funny? Fill in the PEEL paragraph.



The 'Robinet' scene from *War on Waste* uses humour effectively to _____. It creates humour by _____. This mocks those who value _____. It also creates humour by _____. This expresses the attitude _____. The use of humour is effective because it appeals to our _____.

ACTIVITY 2.20

When you communicate about your chosen issue in the assessment, you will need to decide on a tone that will appeal to your audience. Humour may be useful for that, but because your persuasion is spoken, your language will be **informal** in other respects too. Practise creating an informal text based on information about an issue.

1. The following text is about the damage caused by waste that isn't disposed of properly. As you read, highlight the features that make it more **formal** and impersonal, creating distance between the reader and writer. Some have already been identified for you in the 'Spotlight on text features' column.



Impacts of improperly sealed landfill sites	Spotlight on text features
<p>The growing amount of waste produced in society has a huge impact on the environment. Many of the materials disposed of as general waste can last in the environment anywhere from hundreds to thousands of years. Professor Andrew Holmes, an emeritus professor at the University of Melbourne and a polymer chemist, notes that, for most plastics, 'normal degradation leaves particles that can still be harmful to living things – nanoparticles and microparticles' (ABC, 2017). The existence of this waste has significant short- and long-term impacts on plants and animals.</p> <p>When waste is improperly disposed of, not only is it a hazard to animals that may mistake it for food, it can lead to an increase in environmental pollutants. For example, if improperly sealed, or if the seal degrades, landfill sites – where most Australian waste ends up – may release leachate into surrounding groundwater.</p>  <p>Leachate is a liquid pollutant caused by decomposing waste; it contains high levels of heavy metals, toxic chemical compounds, pesticides and solvents. Once in the water system, leachate continues to negatively impact organisms far from the original site through water and soil contamination, as well as bioaccumulation.</p>	<p>Highlight the following features. Identify other features.</p> <p>Language:</p> <ul style="list-style-type: none"> specialised vocabulary evaluation _____ <p>Attribution:</p> <ul style="list-style-type: none"> expert opinion <p>Complementary features:</p> <ul style="list-style-type: none"> title images showing: _____ _____

2. Transform the information from the text in question 1 into a more informal piece of writing that matches the tone used in *War on Waste*. Try to use some humour if you can. There are hints in the 'Spotlight on text features' column. Consider your audience and include an appropriate and engaging image.

Save our environment	Spotlight on text features
<p>Our waste has _____. When we throw away our rubbish, much of it _____.</p> <p>Think about _____. It isn't just short-term either.</p> <p>Did you know that _____? On top of this, _____.</p>	<ul style="list-style-type: none"> • Catchy title • Inclusive pronouns • Emotive language • Exaggeration • Direct appeal • Humour

3. Did watching this documentary change or reinforce your perspective? Complete the cloze activity to reflect on your ideas.

Before I watched *War on Waste*, my attitude towards the things I throw away was _____. My perspective has [*stayed the same/changed a little/completely transformed*]. I have learned that _____ and in future I will _____. I [*would/would not*] encourage people in my [*school/family/local community*] to watch this because _____.



2.6 Change the world: act local

How successful was *The True Cost* in making you think about the cost of your clothes? Did *War on Waste* win you over?

Something these documentaries share is the way they have inspired grassroots, local movements that have had national or global effects. Through their representations of issues, the creators of these persuasive texts have influenced audiences. This session takes you through a process that you can use to prepare for the assessment in Section 2.7.

ISSUES THAT AFFECT YOU

Choose a documentary that has drawn attention to an issue. This can be *The True Cost*, an episode of *War on Waste* or another issue-based documentary that's interesting to you. Some examples are listed below. Make sure you identify the issue they are presenting.

- *Blackfish* (2013)
- *Chasing Coral* (2017)
- *The Oasis* (2008)
- *Utopia* (2013)
- *Freedom Stories* (2015)
- *13th* (2016)
- *DNA Nation* (2016)
- *Icarus* (2017)

ACTIVITY 2.21

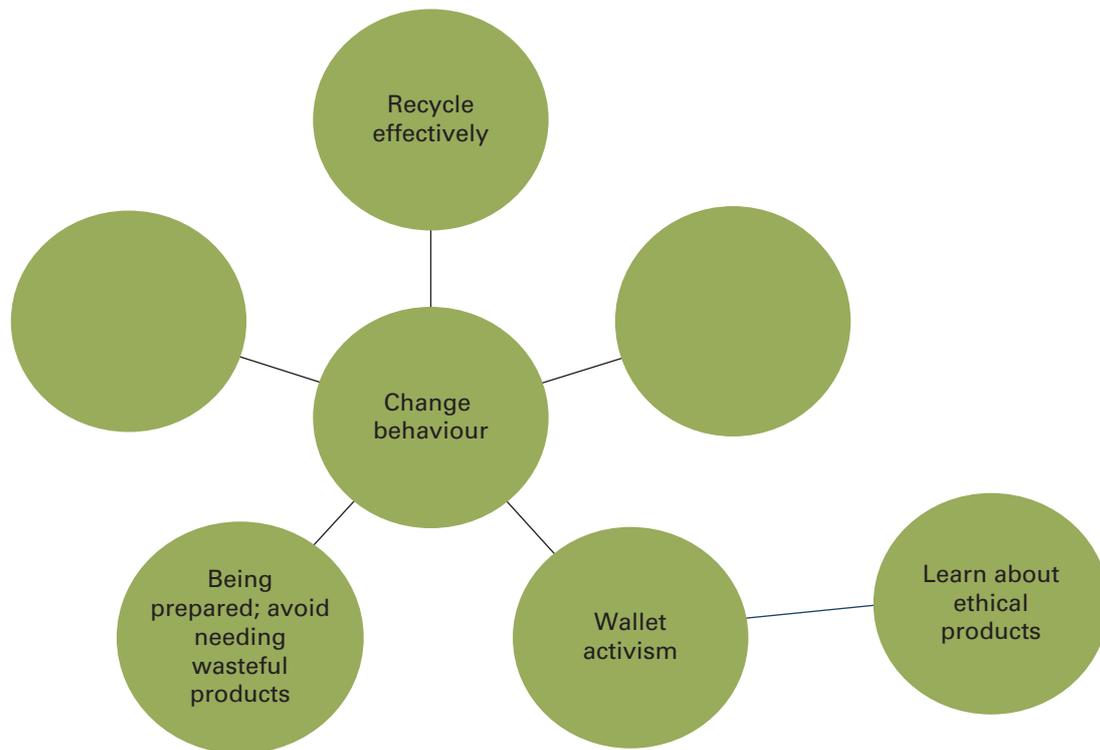
1. Complete the appropriate graphic organisers to support your viewing of the documentary.
 - a) A KWL chart before and during viewing.
 - b) A fishbone diagram to consider cause and effect.
 - c) A ripple diagram to break down the effect.
2. What solutions did the documentary offer? Would any of these work for your local community?

WAYS TO HELP IN YOUR COMMUNITY

For the assessment, you will need to identify possible solutions to the issue you are addressing. You will then decide how to persuade people to adopt these solutions.

Let's consider some of the proposals you could present to a meeting in your local community about the issue from the documentary you have chosen. This is where a **concept map** is useful. A concept map connects related ideas and it can keep expanding outwards. You can think about general ways in which you could address current issues and then move onto specific changes people could make. Reread this chapter and identify examples of successful changes to help you plan your own proposal.

An example of a concept map is shown below. It focuses on changing consumer behaviour to reduce waste.



ACTIVITY 2.22

1. Create a concept map of changes needed to address the issue you have identified. Remember, there are already existing organisations and campaigns for many issues. You can always seek further information from their websites and resources.

Once you have decided on potential changes, you should think about how this could work in your local community. A ripple diagram may help your thinking here.

2. Create a SWOT analysis to identify what your local community might see as strengths, weaknesses, opportunities and threats in the changes you are proposing.

SWOT analyses are useful for identifying what has been done well and what can be improved, particularly when planning for future strategies. For example, a proposal from *War on Waste* was to stop using disposable coffee cups and start bringing your own. The following example is only a beginning.



Proposal: Bring your own coffee cups to cafés

	Successes	Improvements
Internal (the solution itself)	Strengths: <ul style="list-style-type: none"> • Only one small lifestyle change • Immediate impact on individual waste 	Weaknesses: <ul style="list-style-type: none"> • Inconvenient to carry cups around, especially when used
External (responses to the solution)	Opportunities: <ul style="list-style-type: none"> • Profits from reusable cups could go to further environmental causes (e.g. KeepCup) 	Threats: <ul style="list-style-type: none"> • The initial expense of reusable coffee cups • Some shops may not allow you to use your own cup

Now complete your own SWOT analysis for your chosen proposal.

Proposal:

	Successes	Improvements
Internal (the solution itself)	Strengths:	Weaknesses:
External (responses to the solution)	Opportunities:	Threats:

2.7 Putting it all together

ASSESSMENT TASK

Context:

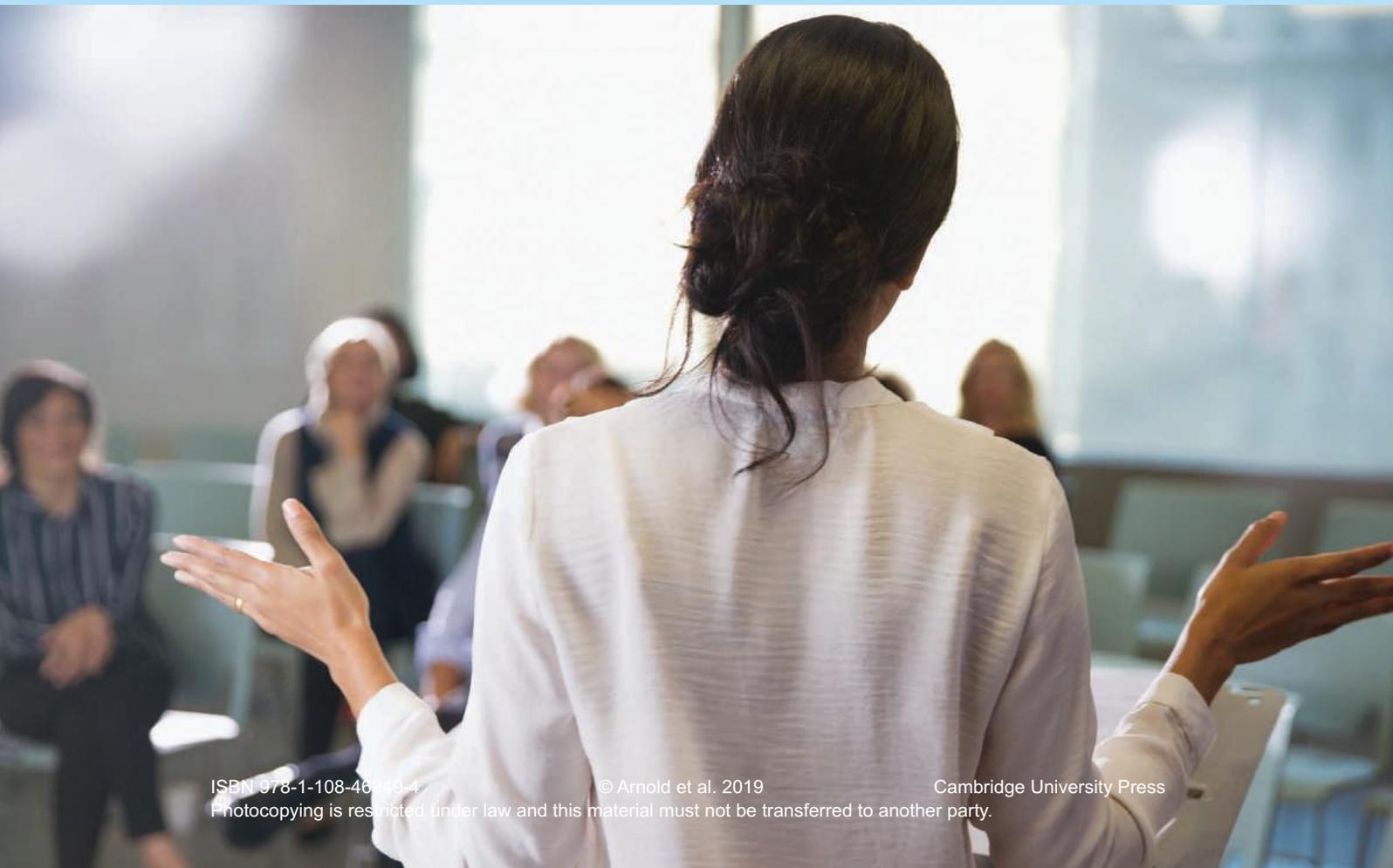
You are working in the community services team on your local council. You have been asked by the team to deliver a presentation to launch an awareness and action campaign for an issue of national or global significance that is affecting your community.

Task:

Make a persuasive presentation to raise awareness of an issue, suggesting a response that should be adopted in the local community.

Carefully select and sequence subject matter on your chosen topic, using the patterns and conventions of persuasive texts to influence your audience. Consider the role of logos, ethos and pathos and select language and complementary features that will support your perspective.

You may support your response with audio, visual and digital media where appropriate.



Purpose: Persuade your audience to take local action about a global issue.

Genre: Persuasive presentation

Audience: Local community representatives

Length: 4–6 minutes

Structure and sequencing:

Plan the structure of your presentation. Below is one suggestion.

- Introduce yourself and explain what first interested you in the issue.
- Define the issue, its major causes and its national and/or global impact.
- Explain how this issue affects your local community and individuals.
- Summarise current responses, including any campaigns and their impacts so far.
- Outline your proposal, including the specific causes it would address.
- Explain how this proposal would positively benefit the community.
- Give an example of people who have already made the change.
- Reiterate the action you want people to take and how it will have a positive impact.
- Offer to take questions.



CHAPTER 3

Investigating the CIA

This chapter is designed to help you to achieve your best results in the Common Internal Assessment (CIA); that is, the assessment that all students studying Essential English in Queensland will complete. The chapter provides a review of the Unit Objectives and asks you to complete lots of practice writing activities. It focuses on the important concept of *influence* introduced earlier in this book, with activities based on influential **genres** including websites and persuasive speeches. You will also build useful knowledge about community, local and global issues.

In this chapter you will revise the skills needed to:

- explain representations of identities, places, events and concepts
- explain the ways cultural assumptions, attitudes, values and beliefs about community, local and global issues underpin texts and influence meaning
- explain how language features and text structures shape perspectives on community, local and global issues in media texts and invite particular responses
- select and use subject matter to support perspectives.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority

Does that verb ‘explain’ seem to appear a lot in this list of skills? That’s because it is the key skill you need to exercise when you are completing assessment. So, the first thing you need to do is to check the Glosses and remind yourself what it means to ‘explain’.

Throughout this chapter you will find activities labelled ‘Practice Question’ with this icon: 

When you see the icon, answer the practice questions in 200–300 words, written in complete sentences and paragraphs. This will help you to practise explaining for the Common Internal Assessment.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, and find words with similar spelling patterns.

representation	sent			
perspective		speculate		
identity				
assumption			presumption	
influence				

SENTENCE COMBINING

Combine and change these sentences so they are structured as an explanation. Before you begin, check the tables of **conjunctions** and **text connectives** on the next page. **Use** some of the conjunctions and connectives from the tables to write your explanation.

ISIS ruled 8 million people when it was at its strongest.

It lost strength for three reasons.

It was brutal to people under its control.

The people under its control did not support it.

It needed to always win to prove it was divinely inspired.

It couldn't win once it reached strong national and ethnic borders.

It attacked targets in Europe.

European powers retaliated.

The retaliation cost ISIS previously gained territory.

The victory over ISIS is partial.

It has lost much of its territory.

It is still an organisation that can cause destruction.

Source: Information is based on Burke, J., 'The rise and fall of Isis', *The Guardian Australia*, 22 October 2017





CONJUNCTIONS AND CONNECTIVES

Complete the words in the table on your worksheet.

Conjunctions: Linking ideas <i>within</i> sentences				
	Coordinating conjunction	Correlative conjunction	Subordinating conjunction	Conjunctive adverbs
Purpose	Linking two equally important parts of an idea	Describing equally important parts of an idea, using pairs of words	Expanding or further describing the main idea	Connecting two independent ideas in one sentence – often to show a relationship
Example	His leadership is weak and misguided.	He is both smart and humble.	She should succeed because she is so determined.	She avoided stressful situations; consequently , she rarely achieved her goals.
Word list: fill the gaps Add more examples	a__ o_ but y_t nor	both/and not only/but also either/or n____r/nor whether/or n_t	as be____e since alth__gh unless provided if	how____r conseq____tly similarly therefore furthermore thus [HINT: you will need a semi-colon!]

Connectives: Linking ideas <i>between</i> sentences				
	Sequence	Cause-effect-result	Compare-contrast	Addition
Example	Starvation is greatest in the areas nearest the front line. Before the civil war, death from hunger was rare.	An influx of migrants has changed the demographics of the neighbourhood. As a result , there are many opportunities for ambitious developers.	By providing green play areas, the council has encouraged healthy activity. Similarly , 'walk to school' programs have had an effect.	The school offers multiple VET courses to cater for students' ambitions. The school also encourages school-based apprenticeships.

Connectives: Linking ideas <i>between</i> sentences				
Word list: fill the gaps	meanwhile	consequently	similarly	also
	secondly	as a result	in contrast	additionally
Add more examples	bef__e	this is why	likewise	moreover
	next	be____e	alternat__ly	furthermore
	after	thus	even so	
	at the same t__		alth__h	

3.1 Representations of identity: celebrity

People vary their **representations** of their **identity** depending on their **audience** or **context**. This isn't necessarily being 'fake'. It's recognition that if we want to influence an audience, we have to make sure we use the right tools. So, who controls how individuals or groups are represented?

In the next activity, you will consider an Australian band, the John Butler Trio, to explain how they are creating public **images** that represent their music and **appeal** to their target audience.



ACTIVITY 3.1

1. On your worksheet, **annotate** the image of the John Butler Trio. **Describe** each feature of the image and what it contributes to the representation. One annotation has been completed as an example.

<p>Background:</p> <p>Clothing/Props:</p> <p>Body language:</p>		<p>Foreground: <i>Dust being kicked up. Suggests they are 'down to earth' or gritty.</i></p> <p>Colour/Light:</p> <p>Other:</p>
--	---	--

2. Practise **synthesising** your annotations into a single **paragraph** by completing this **cloze** activity. You will need to know a little more about the band's music to give a strong answer. Try listening to their songs 'Only One' and 'Spring to Come'.

In this image, the John Butler Trio appear to be _____. This representation is effective for their music because it is _____. The representation is created through the use of _____, which implies _____. The [*background/foreground*] imagery of _____ also suggests that _____. Overall, the John Butler Trio's image is likely to appeal to audiences who _____.

There are many different representations of people made through media **texts**. Some people are actively participating in how they are represented, whereas others find themselves the unwilling targets of media constructions. Some people fall somewhere in between, like the reality television show contestants who agree to participate but then discover they are being **constructed** as villains.

ACTIVITY 3.2

In Activity 3.3, you will comment on an article by the **documentary** maker Gena Lida Riess. Riess made a documentary about how the producers of reality television shows, such as *The Bachelor*, construct people as ‘characters’ to make the shows dramatic and popular.

Before you read, check your understanding of these key words by writing **synonyms** or definitions.

- Realism
- Construction
- Manipulation
- Characters
- Villain

After reading the article, you will need to complete the text-dependent questions in Activity 3.3.

‘MOST HATED PERSON IN AUSTRALIA’: WHAT IT’S LIKE TO BE CAST AS A REALITY TV VILLAIN

Being a reality TV fan was something I used to be ashamed of, but now I’ve embraced it. I wanted to explore the bizarre world of reality TV – to separate realism and truth from the construction and manipulation.

When we watch reality television, we contradict ourselves. We don’t believe it to be real yet we behave as though it is. For evidence of this, you just need to look at how reality TV stars are treated when they return to their day to day lives – for the viewers, they are forever the ‘character’ they played.

Being a filmmaker, I decided to explore these questions in a documentary. As I found out, many former reality television contestants feel manipulated and betrayed. These people have often been cast as the ‘villains’ of their shows.

Crafting a character

The success of a reality TV program has a lot to do with casting and editing. It is clear that, even before the show is being filmed, producers know which contestants are likely to be favourites and those that will be potential sources of conflict.

The contestants themselves have very little choice in how they are cast. David Witko, a contestant in the first season of *The Bachelorette*, was typecast as a high-flying international model.

'When we first got interviewed about what we do ... [I told them] I'm a model,' he said.

'They're like, "That's great, that's great – have you worked overseas?"

'And that's what it was ... David the international model. And I was like, "You bastards".'

When David was watching the show go to air with his friends and family, he noticed that he had been given a different soundtrack.

'Even from the first moment I stepped out of the car, the music went from twinkles to hardcore bass ... And I was like, "Okay, this is not good",' he said.

Stirring the pot

To make their programs compelling, reality TV producers put the contestants in emotionally charged situations with the potential for conflict and drama.

In one season of *The Bachelor*, we saw an attempt to stir the pot when one of the contestants, Leah, was 'exposed' for past work as a topless waiter. It was clear that this was planted information, with no real strategy but to embarrass someone and make her feel judged by the other women.

Leah's experience is not unusual. Reality TV contestants face a strange new environment. They are put into hair and makeup, have several cameras on them for most of the day and are told – especially in the early stages – they have to make themselves seen in order to not get evicted.

Often there is alcohol involved, too. Exhausted and in a heightened state of emotion, they have to perform – consciously or subconsciously – in order to impress the producers.

Reality bites

What was devastating for the people I spoke to was that they weren't aware they'd be portrayed in a negative light until the program was aired.

Sandra, who had really enjoyed her time on *The Bachelor*, described the sinking feeling when the realisation dawned on her while watching the first episode with her family.

During a 'cocktail party', where the contestants are frocked up and plied with alcohol, after being prompted by a producer, Sandra asked the other contestants who they thought they might not get along with.

After being met with replies of 'I get along with everybody', Sandra said, 'Stop being so nice'.

The show then cut to an interview segment with one of the contestants, Reshael, who suggested Sandra was 'talking about other girls in a negative light'.

'She knew that was asked by one of the producers ... and that argument – that stupid one question – was the entire episode,' Sandra said.

'My family couldn't believe what had just happened ... but then I realised that, wow, if this is the start of what the public is going to think of me, it's bad.'

Headlines described David Witko as the ‘most hated person in Australia’ after he left *The Bachelorette*. He lost a job and it severely impacted his modelling work.

What we often forget when we watch these shows is that they are built environments, and most of what we see and feel is a result of decisions made by the show’s production team.

Perhaps instead of attacking or adoring these reality TV stars, we should just sit back and appreciate reality TV for what it is – a format cleverly constructed for our enjoyment.

Source: Riess, G.L., “‘Most hated person in Australia’: what it’s like to be cast as a reality TV villain”, ABC News, updated 15 September 2017



ACTIVITY 3.3

Complete the following text-dependent questions on your worksheet.



What does the text say?

1. Find three quotations that show how the people in reality television shows feel when they realise they have been represented as villains.
2. Use examples from the text to **explain** how characters are 'constructed' by the producers of reality television.

How does the text work?

3. Who do the quotations come from in this text? Who else is involved in creating reality television shows who isn't quoted? What does this selection tell you about the point of view (i.e. **perspective**) of the article?
4. Reread the beginning and the ending of the article. To whom is the **author** referring when she uses the **pronoun** 'we'? What assumptions is she making about her readers? What is her **purpose** in using 'we' and 'I'?

What does the text mean?

5. What is the message of this article?
6. Do you agree with the message? **Discuss** this with your class.

What does this inspire me to do?

7. Imagine your ideal 'reality' TV show. What would it be about? How would you use casting and editing to make sure it was interesting to the audience?

PRACTICE CIA 3.1

1. How are readers invited to feel about participants in reality television shows who are represented as villains? Explain how this feeling is shaped by the language features and text structures of the article. (Respond in 200–300 words.)
2. What **attitudes**, **values** and **beliefs** does the article imply the reader shares? Explain how the reader's implied attitudes, values and beliefs underpin the text. (Respond in 200–300 words.)



Annotated model responses to these questions can be found in the online version of this book.

3.2 Representations of identity: nationalism

One of the key aspects of group identity is nationality; many of us feel that our country has shaped who we are, and we take pride in our national identity. Politicians frequently associate themselves with national pride as a persuasive technique.



ACTIVITY 3.4

To explore this **idea**, on your worksheet match each of the following explanations with the correct political image featured on the next page.

How the image associates the politician with national pride

1. The politician is appealing to people's desire for their country to be powerful. The slogan associates him with the country's past glory, and makes it clear he believes those who are against him have destroyed that glory.
2. The image suggests that the politician will represent one group, who share a single biological heritage. He is appealing to the people's ethnic identification to persuade them to support his leadership. The image also excludes those who live in the city but don't share the same ethnic heritage.
3. The photo emphasises that the politician will represent everyone from the country and that this is an important national moment. It uses the flags and the coat of arms to reinforce the significance of the message, and his right to deliver that message.

Political image



This photograph shows Malcolm Turnbull, two days after he became Australian prime minister in a party room coup, announcing his new cabinet at a press conference.



This photograph shows Donald Trump campaigning to become US president. His cap reads: 'Make America Great Again'. Trump is standing in front of an American flag.



This street art in Sevastopol depicts Russian President Vladimir Putin holding DNA in Russia's colours of red, white and blue. The Russian two-headed eagle symbol is in the top left. Russia seized control of Sevastopol from Ukraine in 2014; approximately 71% of people in Sevastopol identify as ethnically Russian.

Pride in one's national identity is a strong and fundamental **emotion**; it's why we might become all choked up when our team marches into the Olympic stadium. But sometimes this pride goes further, to become **nationalism**, an ideology where the nation's interests are the most important consideration when making political decisions.



Unfortunately, some groups take nationalism to an extreme, to claim their superiority over others, and even their right to oppress and harm those of other nationalities. That's why there are two definitions of nationalism in the following **Frayer model**.



ACTIVITY 3.5

1. Complete the Frayer model on your worksheet. Some parts are done for you.

<p>Definition</p> <ul style="list-style-type: none"> • <i>Having pride in your country, and promoting the country's interests over other interests</i> • <i>Believing your country and its people are superior to all others</i> 	<p>Characteristics</p>
<p>Nationalism</p>	
<p>Examples</p> <ul style="list-style-type: none"> • <i>Buying only Australian-made products</i> 	<p>Non-examples</p> <ul style="list-style-type: none"> • <i>Supporting your Olympic team</i>

2. Of the three images in Activity 3.4 (Turnbull, Trump and Putin), which presents the most extreme version of nationalism? Are all the images examples of nationalism? Why, or why not?

Is nationalism a problem? The answer probably depends on what it leads people to do, and how the good of the nation is balanced against individual rights.

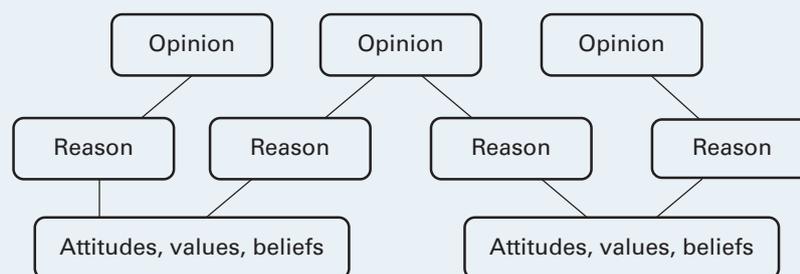
ACTIVITY 3.6

Before reading the article in Activity 3.7, consider how you weigh the good of the nation against the good of the individual.

- For each of the following statements, **decide** whether you agree, disagree or are somewhere in the middle.

Strongly agree	Somewhat agree	Neutral/Not sure	Somewhat disagree	Strongly disagree
----------------	----------------	------------------	-------------------	-------------------

- Australia should welcome stateless refugees if they are escaping from persecution.
 - Australia should introduce an identity card that people must carry, linked to information about their address, criminal history, visa conditions, tax details, welfare payments and other dealings with government or legal agencies.
 - To be allowed to operate in Australia, streaming services (e.g. Netflix, Amazon, Stan) should be required to spend 10% of locally generated profits on producing Australian-made shows.
 - Australia should impose 'disloyalty' fines on anyone who is publicly disrespectful of Australia Day or Anzac Day.
- Are there a variety of opinions in your class or group? Collect the class responses and reasons given to **identify** the attitudes, values and beliefs in your classroom. Your map of responses might look something like this:



- Use your understanding of the attitudes, values and beliefs that are in your class to write a persuasive speech. Choose one of your opinions and persuade your class to adopt your point of view.
 - Use **ethos**, **logos** and **pathos** (see page 40 in Chapter 2) to construct your response – for example, appeal to your audience’s national pride.
 - Include examples or **evidence** from Australia or other countries; try to be specific.
 - Ensure you don’t cross into negative nationalism with overtones of racism; you will not persuade your audience if you exclude or offend them (although some politicians use this tactic).

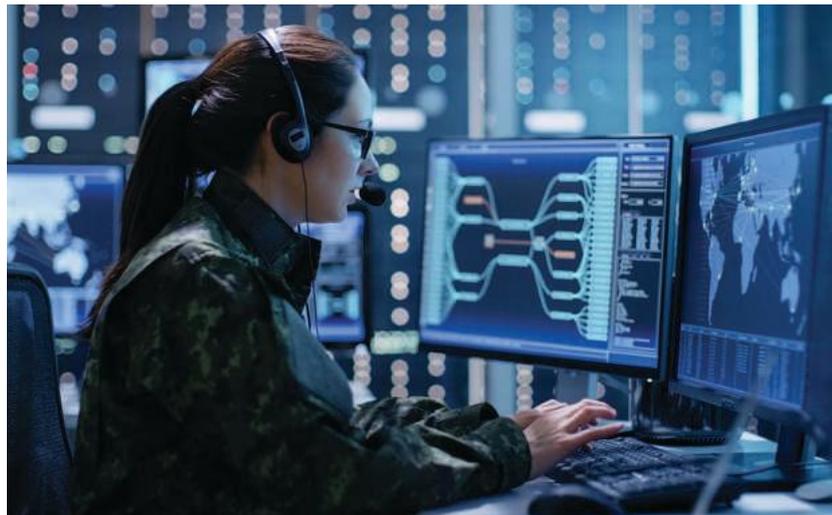
EXTENSION TASK 3.1

In December 2017, a Moscow art gallery hosted an exhibition of pop art devoted to positive portraits of Russian President Vladimir Putin. Go online to see the art in the 'SuperPutin' exhibition. Discuss the representations of the Russian leader, and consider how Australians represent their leaders. What **conclusions** can you make about Russian and Australian values?

3.3 Representations of issues: social credit

The previous section considered how identity can be shaped by nationalism. Nationalism, and national security, is sometimes used to justify restricting individual rights.

The article on the following page is based on a report by the ABC television program *Foreign Correspondent*. The full episode of the program, titled 'Leave no dark corner', can be found on YouTube. The **multimodal** article with film clips can be found on the ABC website.



This article examines the **issues** of data and surveillance in China. As you read, consider how the article is **positioning** you to think about this issue. (Don't worry about the two highlighted **phrases** – they will be useful later.)

ACTIVITY 3.7

Set your purpose for reading by using the statements in the Three-Level Guide to focus your careful reading.



For each statement:

- decide whether the author would say it is True or False (not your opinion)
- highlight the evidence in the text that supports your answer
- discuss your responses with your classmates, especially Level 3 statements.

	Text: 'Leave no dark corner' ABC – Foreign Correspondent By China correspondent Matthew Carney	T/F
Level 1	China's social credit system strengthens dictatorship.	
	Dandan is loyal to the Chinese government.	
Level 2	The social credit system supports equality in Chinese society.	
	Dandan understands the consequences of surveillance and social credit.	
	Liu Hu has been unfairly treated.	
Level 3	The stability of society is more important than individual rights.	
	The social credit system could never be implemented in Western countries like Australia.	

LEAVE NO DARK CORNER

China is building a digital dictatorship to exert control over its 1.4 billion citizens. For some, 'social credit' will bring privileges – for others, punishment.

Dandan Fan is very much the modern Chinese woman. A marketing professional, she's diligent and prosperous – in many ways she's a model Chinese citizen.

But Dandan is being watched 24 hours a day.

A vast network of 200 million CCTV cameras across China ensures there's no dark corner in which to hide. Every step she takes, every one of her actions big or small – even what she thinks – can be tracked and judged.

And Dandan says that's fine with her.

What may sound like a dystopian vision of the future is already happening in China. And it's making and breaking lives.

The Communist Party calls it 'social credit' and says it will be fully operational by 2020.

Social credit is like a personal scorecard for each of China's 1.4 billion citizens. In one pilot program already in place, each citizen has been assigned a score out of 800. Those, like Dandan, with top 'citizen scores' get VIP treatment at hotels and airports, cheap loans and a fast track to the best universities and jobs.

Those at the bottom can be locked out of society and banned from travel, or barred from getting credit or government jobs.

The system will be enforced by the latest in high-tech surveillance systems as China pushes to become the world leader in artificial intelligence. Surveillance cameras will be equipped with facial recognition, body scanning and geo-tracking to cast a constant gaze over every citizen. Smartphone apps will also be used to collect data and monitor online behaviour on a day-to-day basis. Then, big data from more traditional sources like government records, including educational and medical, state security assessments and financial records, will be fed into individual scores.

Several companies are working with the state to nationalise the system, co-ordinate and configure the technology, and finalise the algorithms that will determine the national citizen score. It's probably the largest social engineering project ever attempted, a way to control and coerce more than a billion people.

If successful, it will be the world's first digital dictatorship.

At the supermarket, Dandan is browsing the aisles. Even this everyday task will not escape the Party's penetrating gaze. When social credit is fully implemented, what she puts into the trolley could impact her social score.

Buying too much alcohol might suggest dependence; she'll lose

a couple of points. But buying a pack of nappies might suggest responsibility; she'll gain a few points.

Dandan doesn't object to the prospect of life under the state's all-seeing surveillance network. The 36-year-old knows social credit is not a perfect system but believes it's the best way to manage a complex country with the world's biggest population.

'I think people in every country want a stable and safe society,' she says. 'If, as our government says, every corner of public space is installed with cameras, I'll feel safe.'

She's also likely to benefit from the system.

Under an existing financial credit scheme called Sesame Credit, Dandan has a very high score of 770 out of 800 – she is very much the loyal Chinese citizen.

But social credit will be affected by more than just internet browsing and shopping decisions.

Who your friends and family are will affect your score. If your best friend or your dad says something negative about the government, you'll lose points too. Who you date and ultimately partner with will also affect social credit.

China has long been a surveillance state, so the citizenry is accustomed to the government taking a determining role in personal affairs. The Chinese place a higher value on community good versus individual rights, so most feel



that, if social credit will bring a safer, more secure, more stable society, then bring it on. In private, there's been some disquiet in the educated middle classes about the citizen score being the only criterion for character assessment.

But that's not going to stop the rollout.

It's a way to silence dissent and ensure the Party's absolute dominance. Already, about 10 million people have been punished in the trial areas of social credit.

Liu Hu is just one of them.

In many societies, he would be celebrated. Not in China.

Liu Hu is an investigative journalist who has uncovered corruption at the top levels of the Party and solved serial murder cases. He says the government considers him an enemy.

Hu lost his social credit when he was charged with a speech crime and now finds himself locked out of society due to his low score. In 2015, Hu lost a defamation case after he accused an official of extortion.

Last year, the 43-year-old found himself blacklisted as 'dishonest' under a pilot social credit scheme.

'There are a lot of people who are on the blacklist wrongly, but they can't get off it,' says Hu. It's destroyed his career and isolated him, and he now **fears for his family's future**. The social credit system has closed down his travel options and kept him under effective house arrest in his hometown of Chongqing.

In an apartment above the streets of Chongqing city, Hu tries to use a phone app to book train tickets to Xi'an. The attempt is rejected. Hu's social media accounts, where he published much of his investigative journalism, have also been shut down.

Hu wants to warn the world of the nightmare of social credit. Doing so could put his friends and family at risk of reprisals from the state, but Hu believes most Chinese don't yet understand what's to come under the digital totalitarian state.

'Their eyes are blinded and their ears are blocked. They know little about the world and live in an illusion.'

Dandan sees blue skies in her digital future. And for her, there's another incentive to be optimistic about social credit.

It's a way to ensure a happy and healthy future for her two-year-old son, Ruibao.

Thanks to his parents' high citizen scores, Ruibao will get the

best possible start in life – the best housing, schools and healthcare. The provisions and protections of the Party will be bestowed upon him.

So long as mum and dad keep their credit up.

Source: Carney, M., 'Leave no dark corner', *Foreign Correspondent*, 18 September 2018

ACTIVITY 3.8

The author includes the stories of two **contrasting** Chinese people to show the different perspectives on this issue; however, Carney's article positions readers in a way that reinforces his attitude.

1. **Create** a table to **compare** the representations of Dandan Fan and Lui Hu, and the citizens they represent. For each question, record what the article says – use short quotations where possible.

Dandan Fan and citizens like her		Lui Hu and citizens like him
	What services do they have access to?	
	What do they value most?	
	How are they treated by the government?	
	What awareness do they show of others' perspectives?	
	What are their prospects in China?	

The article expresses an attitude towards the social credit system. Reread the article to see how the author expresses his attitude through language that shows **affect**, **judgement** and **appreciation**.

- Highlight words and phrases that reveal attitudes to the social credit system. Two examples have been completed for you. Use three different coloured highlighters:
 - Affect:** highlight words or phrases that evoke emotions in the audience, either negative or positive.
 - Judgement:** highlight words or phrases that make implicit or explicit judgements about people in authority. These might be personal or moral judgements.
 - Appreciation:** highlight words or phrases that assign value or worth to the system.
- With a group, compare what you have highlighted. Which colour did you use the most? What does this suggest about how the author has positioned the reader?

PRACTICE CIA 3.2

For these practice Common Internal Assessment questions, use some of the evidence you have gathered in the previous activities.



- Identify the perspectives of Dandan and Hu in this article. Compare their perspectives. (Respond in 200–300 words.)
- Explain how the article positions the reader to see one perspective as more convincing than the other. (Respond in 200–300 words.)

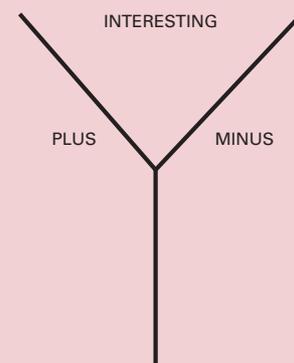
Reminder: the conjunctions and text connectives tables on pages 82–3 will help you to write these responses.

Annotated model responses to these questions can be found in the online version of this book.

EXTENSION TASK 3.2

Many Australians have concerns about how their personal information might be stored or used by governments and other organisations. Search online for information about privacy and the 2016 Australian census. You will find articles that present different points of view about the Australian Bureau of Statistics' 2016 plan to keep the census data linked to people's names and addresses.

Read some of these articles and use a **Venn diagram** or **PMI chart** to identify the reasons given both for and against the plan. What are the attitudes, values and beliefs underpinning the articles?



3.4 Representations of issues: drought

When we are making up our minds about important issues, we need to be aware of how those issues are being represented. The words, images and layout used in texts can strongly influence the way we respond.

The following persuasive text, encouraging Australians to donate to drought-impacted farmers, draws strongly on powerful emotions associated with patriotism and Australian identity.



Across our sunburnt country, farming communities are fighting the growing and devastating impact of another severe drought in Australia. Every passing week without deep, watering rains becomes another week of despair.

You can help during this tough time. Donate to help Australian farmers now and lift the morale among farming families.

18 months without rain; farmers talk about the bite of extreme drought

Across our sunburnt country, farming communities are fighting the growing and devastating impact of another severe drought in Australia. Every passing week without deep, watering rains becomes another week of despair.

You can help during this tough time. Donate to help Australian farmers now and lift the morale among farming families.

18 months without rain; farmers talk about the bite of extreme drought.

Support Aussie Farmers

DONATE TODAY

ACTIVITY 3.9

Here are three basic grammatical moods in English sentences:

- statements (declarative sentences)
- commands (imperative sentences)
- questions (interrogative sentences).

1. Which sentence types are used in the Red Cross appeal website? Label each sentence as a statement, command or question.

One of the powerful ways this website works is to characterise those affected by drought in ways that have significant cultural associations. This means there are emotions and ideas that the Australian reader will associate with these words.

This is the list of words and phrases used to describe those affected by drought:

- Australian farmers
 - Farming communities
 - Farming families
 - Aussie farmers
2. Find an image online that sums up the impression of the farmers you get from these descriptions. Explain the emotions or ideas associated with these descriptions.
 3. Go online and read the second verse of Dorothea Mackellar's famous poem 'My Country'. Choose a line from this verse that directly links to a sentence in the Red Cross appeal website. This kind of link is called **intertextuality**. Fancy.
 4. Write the lines beside each other and explain why the Red Cross might have used the words from 'My Country'.
Begin your explanation with: There is an intertextual connection between the Red Cross appeal website and Dorothea Mackellar's 'My Country' ...
 5. In Chapter 1, you considered the different types of appeals that could be used in **marketing campaigns**. To remind yourself what these are, write an explanation or example for each of the following:
 - an appeal to a powerful emotion
 - an appeal to a sense of inadequacy
 - an appeal to the desire for a particular lifestyle or identity
 - an appeal to group identity or belonging.
 6. Identify two of the above appeals that are being combined in the Red Cross website.

The people affected by the drought are also described doing things and having things done to them. In grammar-speak, they are the subjects in some sentences and the objects in others.

7. Identify what the farmers are doing, and what is being done to them. How does this influence the way the reader perceives the farmers?
8. Some key words are used repeatedly on this website. Identify any key words that have been used more than three times. What effect does this repetition have?
9. The picture used on this website also has cultural associations for Australian readers. Do some quick research to find out about the Australian Cattle Dog. What emotions can be associated with the image of this dog on the cracked ground?

10. The website is laid out with fonts in different colours. What purpose do each of the following serve?
- White font with black background
 - White font with red background
 - Black font with white background
 - Blue font with white background

PRACTICE CIA 3.3

Use the Red Cross drought appeal website to:



1. Explain how the language choices and the image represent the drought. (Respond in 200–300 words.)
2. Explain how the language features, the layout and the image invite an emotional and practical response from the reader. (Respond in 200–300 words.)

Annotated model responses to these questions can be found in the online version of this book.

TARGETING TEXTUAL FEATURES

The work on the Red Cross drought appeal directed you to analyse targeted parts of the text. In the CIA, you will respond to a text you haven't seen before, so it is important that you know some of the parts of text you could target. These could be:

- sentence types – statements, commands, questions
- subject and object – who is doing what to whom?
- point of view – whose point of view is included? Whose perspective is this from?
- use of first, second or third person
- use of cultural knowledge or **cultural assumptions**
- intertextuality
- appeals
- repetition of key words
- use of emotive or **figurative** language
- choice of images
- use of colours
- layout of the text
- choices to include or exclude particular objects or people.

ACTIVITY 3.10

The following images are from the *Are You Boggled Mate?* website. In groups, **analyse** the website to explain how it gently persuades rural men to seek help for their depression or suicidal thoughts. Use the 'Targeting textual features' list to guide your analysis.

The image displays three screenshots of the 'Are You Boggled Mate?' website, illustrating its layout and content. Each screenshot includes a navigation bar with a menu icon, a tractor icon, the website title 'ARE YOU BOGGED MATE?', and buttons for 'be involved', 'Donate', and 'Sponsor'.

Top Screenshot: 'If you're feeling bogged'
 This section features a large speech bubble containing the text: 'If you're feeling bogged' and 'Or you're trying to pull out a mate who's stuck in the mud, we can get you connected with the right help.' Below this is a button labeled 'The Article'. To the right is a photograph of a man in a hat pulling a large log out of the mud in a rural landscape.

Middle Screenshot: 'Who We Are'
 This section has a heading 'Who We Are' and a paragraph: 'Are you bogged mate? is all about helping country blokes talk about mental health and suicide while spreading awareness about depression in the bush.' It includes a detailed paragraph about 'Depression in the bush' and a button 'help us un-bog some folks'. To the right is a photograph of a man standing next to a tractor in a field.

Bottom Screenshot: 'Bogged Blog' and 'Bogged Gallery'
 This section is divided into two columns. The left column is titled 'Bogged Blog' and contains the text: 'We're gathering some great yarns to share, watch this space'. Below this is a photograph of a fence post and a button 'the story continues'. The right column is titled 'Bogged Gallery' and contains the text: 'Need a good laugh? Check out the muddy situations these blokes managed to get themselves in!'. Below this is a photograph of a tractor stuck in a field, with a credit line 'Photograph by Adam Dellen KVM'.

PRACTICE CIA 3.4

Refer to the *Are you Bogged Mate?* website.



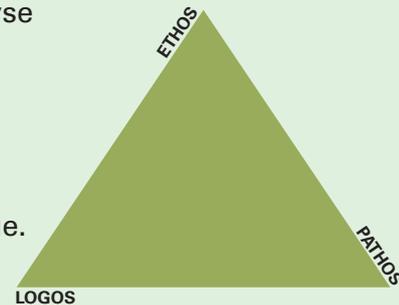
1. Explain how the images and layout contribute to the appeal of the website to rural men. (Respond in 200–300 words.)
2. Explain how the language features persuade readers to seek help for depression. (Respond in 200–300 words.)

Your teacher might work with you to annotate your responses against the CIA criteria in the Essential English syllabus. Annotated models can be found in the online version of this book.

ETHOS, LOGOS, PATHOS

As you know from Chapter 2, another way to analyse persuasive texts is to use the three categories proposed by the Greek philosopher Aristotle: ethos, logos and pathos.

- Ethos is the trustworthiness of the source.
- Pathos is the emotional appeal of the message.
- Logos is the logical reasoning supporting the case.



If you apply these three categories to the Red Cross drought appeal website, you can see that they are privileging one type of persuasion – pathos – over others. The Red Cross is also a highly trusted source, so arguably ethos is also strong on this website.

ACTIVITY 3.11

As a group, consider the extent to which ethos, pathos and logos are used in the *Are You Bogged Mate?* website. Use columns to record your evidence for each.

The Red Cross drought appeal and the *Are You Bogged Mate?* websites both suggest that farmers are doing it tough and need support. There are many texts that provide alternative perspectives about how Australian farmers should best be supported.

ACTIVITY 3.12

Consider the following list of suggestions and rank them in order of what you think is the most important action to the least important action to help Australian farmers.

- Provide payments for farmers to buy fodder during the worst droughts, but otherwise leave them alone to get on with it.
- Make agreements with other countries and introduce laws to help reduce carbon emissions to address global warming.
- Invest in research into technology and crop breeding to make farming more efficient and crops more resilient to drought.
- Set up a national strategy for farming, including long-term plans for dealing with the drought cycle.

The next text you will read creates a different representation of Australia's farmers. It's from National Farmers' Federation President, Fiona Simson, and it was delivered at the National Press Club. Her audience included farmers, journalists and federal politicians.

ACTIVITY 3.13

As you read the persuasive speech by Fiona Simson:

- identify her priorities for the farming industry
- add each priority to the 'causes' section of the **fishbone diagram** on your worksheet
- add her reasons to the diagram.



TRANSCRIPT OF SPEECH BY FIONA SIMSON

Good afternoon and welcome.

May I begin by acknowledging Australia's **first** farmers, in particular the Ngunnawal people on whose lands we meet on today. I pay my respects to their Elders past and present, and acknowledge their **historic and continuing** role in the great story of Australian agriculture.

I'd also like to acknowledge and give a shout out to the current custodians of much of Australia's land mass – our farmers – who I'm very **proud** to represent and some of whom might be tuned into this address today or have the opportunity to view it later.

My address today coincides with a time when many of our farmers, particularly those on the eastern seaboard, are feeling pressure. Pressure that comes from managing drought. I use the words 'managing drought' deliberately because that's what we're doing.



Drought is not a new phenomenon for farmers. Since farming first started under the auspices of our first Australians, drought has been a part of the landscape, and a regular part of the farm business cycle.

That was of course well before the concept of climate change even entered our language. I'll talk a bit more about climate change later on but of course it's the effects of climate change that we need to be aware of that make the impacts of drought even worse.

If I look back over the history of my own farm over the last 90 years, it's easy to see that every drought is different, and although our farmers are smart, and prepared for the inevitability of dry times, this one has taken many experienced and savvy farmers by surprise.

On our farm, we haven't had a year like this since 1965 when the sheep left and didn't come back. But our farmers refuse to be defined by the tough times. In fact, many farmers, including me, take offence, to the portrayals of the 'broken down', 'hand-out-dependent' farmer profile peddled by many members of the media.

That is simply not us.

What I will say is that these current trying conditions have reaffirmed the special place farming has in the hearts of all Australians. We've been overwhelmed by the generosity of the Australian community who are showing such great support.

Government too is constantly reevaluating how they support our farmers and rural and regional communities, including the appointment of our very first national drought coordinator and for that we are thankful.

However, it's made all the more difficult by the fact that we don't have a comprehensive national strategy to deal with drought. Successive governments have had a go, but we are still without the certainty in the policy space that a national strategy would provide.

In fact, agriculture in its entirety is to date without a whole of Government National Strategy or plan at all. There's a plan for tourism, a plan for mineral exploration and mining. Plans for the Environment, plans for Urban Development. BUT not a whole of Government supported strategy for an industry that has not only been the backbone of our community and a consistent contributor to the GDP throughout our

history, but also one with enormous potential in front of us if we can get it right.

It's that potential that I want to talk about today. Ag is not only an industry with a special place in our past, but also an exciting place in our future.

It's an industry whose food and fibre is increasingly sought after by consumers across the world; Where farmers lead the way in the adoption of new technologies; That year on year excels in environmental stewardship; And [which] holds almost the world record for accepting the least Government subsidies than of any other comparable nation.

Australia's farm sector as a whole has continued to out-perform its industrial counterparts in terms of its GDP contribution and its growth rate. Today Australian agriculture powers 1.6 million jobs across the supply chain. One in every 7 export dollars Australia earns is from farm produce.

Ladies and gentleman, agriculture's stocks are, overall, on the up. We find ourselves in this position due to a number of factors – not the least from hard work and ingenuity.

We've also been supported greatly by the forging of a number of free trade agreements. China, Japan, Korea, Indonesia and of course EU and UK now under discussion. As an export dependent industry – sending about 70% of what we produce overseas, new markets are incredibly important.

It's because of agriculture's proven credentials and contribution that it is so important that we have a national whole of Government strategy that not only plans for agriculture, but acknowledges and guides its growth.

The NFF has a vision for farm gate output to be valued at \$100 billion by 2030.

It's a goal that's earned wide ranging support.



Then there's technology. The Australian Farm Institute **predicts** the adoption of digital technologies will be the next step change in productivity akin to the mechanical and industrial revolutions. In fact AFI found that realising the full potential of digital agriculture in Australia could boost the value of production by \$20.3 billion.

Think how the modern-day farm has changed over the past 25 years with the adoption of precision agriculture, GPS guided machinery and advanced plant science, to name just a few examples.

With \$100 billion in our sights, we must commit to the maintenance and modernising of our tried and true farmer–Government Research and Development investment partnership.

Farmers also need to have trust in technologies and the security and application of the data they are collecting. That's why the NFF is working with farmers, government and corporate partners on the development of clear rules for the use of farm data. By 2030, it's my prediction there will be any number of global trading and information-sharing platforms that bring Australian farmers closer to their global customers.

Part of our social licence to operate is demonstrating farmers' credentials as the great environmentalists that we are.

Our farmers manage 48% of Australia's land mass.

Our cotton and grain industries lead the world in water use efficiency. Farmers have significantly reduced their reliance on fertilisers and chemicals.

We're at the front line of climate change – of increasingly erratic seasons, out of season rainfall or no rainfall at all and hotter, longer summers. Climate change exacerbates the already unpredictable impacts of drought.

As a sector, we recognise our role in combating climate change. We're well-advanced in doing our bit as an industry to cut agriculture's emissions. The red meat sector has set a goal to be carbon neutral by 2030.

We recognise agriculture's role in sequestering and storing carbon, but there's much more work to do. More via projects that minimise and reuse waste, including food waste, as fertiliser or energy and more via strategies to sustainably diversify land use. There needs to be a continued focus on water utilisation, balancing the needs of production and environment together, with transparent rules and comprehensive trading markets.

It is crucial that we find the right balance between environmental outcomes and the production of food and fibre, underpinned by evidence based science and sensible policy that we need to support a growing population.

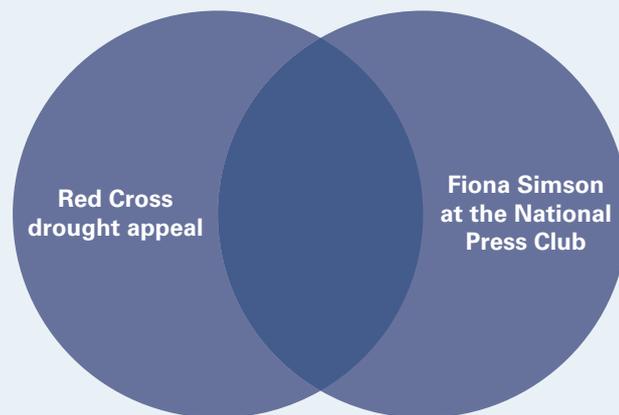
Source: Simson, F., 'Disrupting the status quo: agriculture's road to \$100 billion', transcript of National Press Club speech, 29 August 2018

ACTIVITY 3.14

The speech expresses an attitude towards Australia's farmers. Reread the speech to see how the author expresses her attitude through language that shows affect, judgement and appreciation.

- On your worksheet, highlight words and phrases that show attitudes to farmers. An example has been completed for you. Use three different coloured highlighters.
 - Affect:** highlight words or phrases that evoke emotions in the audience, either negative or positive.
 - Judgement:** highlight words or phrases that make implicit or explicit judgements about farmers. These might be personal or moral judgements.
 - Appreciation:** highlight words or phrases that assign value or worth to the work or contribution of farmers or the agricultural industry.

- Create a Venn diagram to compare Simson's representation of farmers with the representation created by the Red Cross drought appeal. Show what is similar and what is different.



- For each of Aristotle's three categories, find at least two examples from Simson's speech.
- Use the examples you have found to answer the three questions about the ways Simson uses logos, ethos and pathos to persuade her audience.

Logos	Ethos	Pathos
How does Simson appeal to reason to persuade?	How does Simson convince the audience that she is trustworthy?	How does Simson appeal to emotions to persuade?

- There are assumptions in the speech, including an assumption about who is responsible for promoting the farming industry. Discuss with your class: who should be involved in ensuring that the farming industry remains viable through drought – farmers alone? Government? Other Australians?

PRACTICE CIA 3.5

1. Explain how Fiona Simson uses language features to create an image of farming as a dynamic and progressive industry. (Respond in 200–300 words.)
2. Explain how her speech positions listeners, particularly politicians, to feel they should support the farming industry. (Respond in 200–300 words.)



Annotated model responses to these questions can be found in the online version of this book.

3.5 Representations of place

We have seen that texts can create representations of identities and issues. In this section, we will consider the way places can be represented.

As you will see, the representation of place can influence the representation of the people who live there and the issues they face.

**ACTIVITY 3.15**

In Activity 3.16, you will consider how the British-American writer Bill Bryson represents the town of White Cliffs, in New South Wales, and the people who live there.



A Three-Level Guide is a powerful reading strategy. Here's the procedure:

- Set your purpose for reading by reading the statements in the Three-Level Guide first.
- Read the extract about White Cliffs carefully.

- Afterwards, come back to the guide. For each statement:
 - decide whether the author would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 questions.

	Bryson's representations of White Cliffs, NSW	T/F
Level 1	In the past, White Cliffs had a population of six thousand, five hundred people.	
	The hospital, the newspaper and the library have all closed.	
Level 2	The landscape of White Cliffs was once a tourist attraction.	
	Mars is more attractive than White Cliffs.	
Level 3	White Cliffs has been abandoned by people, businesses and governments.	
	The mental health of people living in communities like White Cliffs should be a priority for service providers.	

WHITE CLIFFS, IN OUTBACK NEW SOUTH WALES

Seeing it today, it is all but impossible to believe that White Cliffs, a small blotch of habitations under a hard clear sky, was once a boom town, with a population of nearly 4500, a hospital, a newspaper, a library and a busy core of general stores, hotels, restaurants, brothels and gaming houses. Today central White Cliffs consists of a pub, a laundrette, an opal shop, and a grocery/café/petrol station. The permanent population is about eighty. They exist in a listless world of heat and dust. If you were looking for people with the tolerance and fortitude to colonize Mars this would be the place to come.

Because of the heat, most houses in town are burrowed into the faces of the two bleached hills from which the town takes its name. The most ambitious of these dwellings, and the principal magnet for the relatively few tourists who venture this far, is the Dug-Out Underground Motel.

Source: Bryson, B., *Down Under*, Random House, 2001



ACTIVITY 3.16

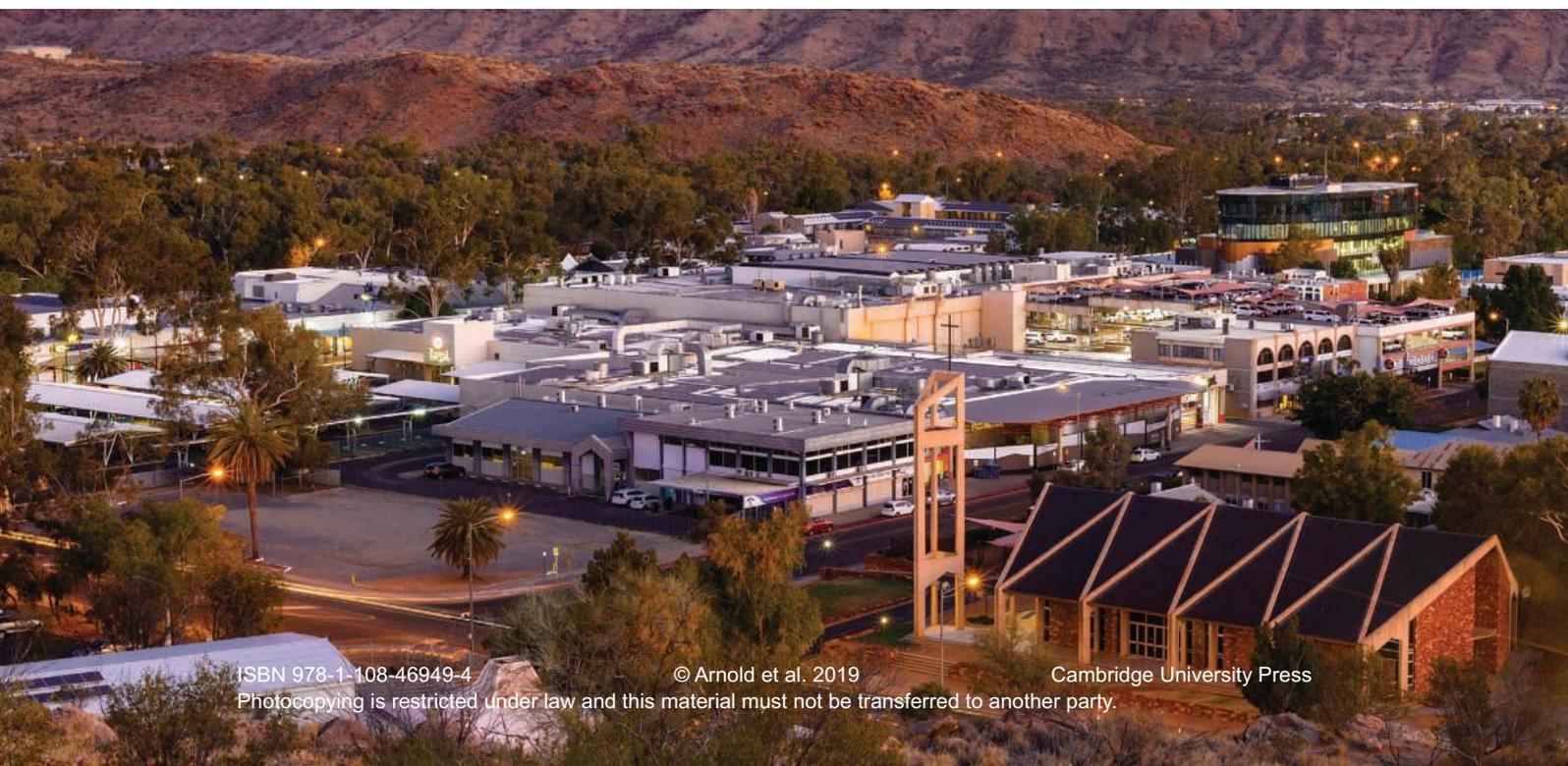
1. Bryson isn't just describing White Cliffs, he is **evaluating** it, and it is his use of evaluative language that makes the passage convincing. Separate the facts about the place from the evaluative expressions. Use a table like the one below.

Facts	Evaluative phrases
<ul style="list-style-type: none"> • White Cliffs was once a boom town • _____ • _____ 	<ul style="list-style-type: none"> • It is all but impossible to believe that White Cliffs ... was once a boom town • _____

2. To communicate his negative evaluation of White Cliffs, Bryson has chosen nouns and verbs with attitude. On your worksheet, complete the following:
- The people don't *live* in a world of dust and heat, they _____ in a world of dust and heat.
 - The town doesn't have a small *group* of habitations, it has a small _____ of habitations.
3. Bryson has also used adjectives to strengthen his evaluation. Complete the following:
- The sky is _____ and _____.
 - The number of tourists is _____.

4. Look around your own community.
 - a) Find three different internet pages or news articles that give an impression of the area where you live. You could try a real estate website, a search of the *Courier Mail* website, the Queensland Places website, or the website of a local business.
 - b) List a few words and phrases from the articles that create an impression of the area. For example: rapidly developing modern housing estates, intoxicated youths began a street brawl, ideal for young families, third local industry to shut up shop.
 - c) Do these descriptions match your own experiences? Do you love or hate your place? Try to see it from both perspectives. List words, from positive descriptions through to negative descriptions, for your place – you can take words from the source on page 110 or come up with your own.
5. Write a description of your place. You can make your evaluation positive or negative. Comment on the people as well as the physical surrounds. Begin with: Living in _____ is _____.
6. Swap descriptions with a classmate and edit each other's descriptions. Suggest changes that make the descriptions more convincing. Rewrite yours when it's returned to you.
 - Does your description raise any issues that are associated with your local area?
 - Does it represent the local people in a positive or negative way?

The ways we represent place can be powerful in defining the way people see themselves and are seen by others.



ACTIVITY 3.17

The next activities ask you to read representations of Alice Springs, in the Northern Territory. Consider how the representations position you to think about some of the issues and the challenges facing Alice Springs and the people who live there.

The first representation is from a discussion thread on an online **blog** devoted to the Northern Territory. The 'About' section of the blog explains that the moderator, NorthSky, has had a career in community development and teaching in various NT locations, and is currently living and working in Alice Springs.

Use this Three-Level Guide to support your reading of it. Here's the procedure again:



1. Set your purpose by reading the statements in the Three-Level Guide first.
2. Read the text from the website.
3. Afterwards, come back to the guide. For each statement:
 - decide whether the author, NorthSky, would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 questions.

Discussion thread on NorthSky's blog		T/F
Level 1	Aboriginal residents don't live in the city of Alice Springs.	
	It has been about 40 years since the last Aboriginal family left the desert.	
	The problems for Indigenous Australians in Alice Springs are the same as the problems for Indigenous peoples everywhere in Australia.	
Level 2	Modern Western society is a threat to traditional Aboriginal peoples' culture.	
	NorthSky doesn't have respect for the Indigenous peoples of Central Australia.	
	NorthSky feels the need to defend Alice Springs to outsiders.	
Level 3	Government and non-government organisations must do more to solve social and economic problems in and around Alice Springs.	
	Jamie and NorthSky disagree with each other.	
	The media should be responsible for balanced reporting on Alice Springs.	

DISCUSSION THREAD



NorthSky

1 June 2018

Occasionally on this blog

I get comments from people outside Alice asking whether I worry about violent crime here – they're usually referring to stories they've read in East Coast newspapers about violence in the Aboriginal communities in the town camps. I think it's disappointing that this is the image that the outside world sees of Alice Springs and especially of the Aboriginal communities, because it isn't representative at all.

Firstly, although there are a few areas I'd avoid at night, Alice is a very welcoming and safe community. I definitely feel safer here at night than I would in inner city Sydney or Melbourne.

Focusing on Aboriginal social problems also misses the reason locals love living in Alice Springs. People choose to settle here from all around the world because of the vibrant mix of cultures, including the culture of the traditional owners of this land, the Arrernte.

Alice Springs is the regional hub for the families of the outstations and desert communities, so walking through the Todd Mall you can hear multiple distinct and unique Australian languages. Many of the people you are listening to have

deep knowledge in fields such as ecology, land use, spirituality, ceremony, traditional and contemporary art, and kinship. The traditional desert cultures have survived so long because they are rich and complex. My Indigenous friends and colleagues also have valuable expertise in education, especially bilingual education, and in public sector management. Travellers or short-term residents who believe the media hype and socialise only in segregated enclaves really miss out on the vibrant culture of this unique part of Australia.

Where I live, near the foothills of the East MacDonnell ranges, on the edge of Golf Course Estate, is a beautiful place where kangaroos graze each morning, and the sky is an intense blue against the red ranges. I value the quality of life I have here, I've happily raised my children here and in more remote areas of the territory. They've had outdoor lifestyles, grubbed about in the bush, and learned to care for the land and people. The social problems in the camps don't change my feelings about living in Alice Springs – if anything those problems helped me think more deeply about what it means to be Australian and a contributor to my community.

**Jamie93**

4 June 2018

I'm not buying that whole thing about everything being fine. I've lived in Alice Springs all my life, and I agree that it's beautiful and I definitely don't want to move anywhere else, but it's really obvious that there is a high crime rate and lots of drunks yelling abuse if we go out at night, and even during the day. There's a lot of vagrants who come in from the bush looking for grog and a fight, and I've had stuff nicked from my car twice this year (yeah, I was an idiot to leave it unlocked twice.)

**NorthSky**

6 June 2018

I understand your point Jamie, and I lock up my car too because there is a fair bit of opportunity theft, but I think that is different to the kind of violence that people think they'll encounter here.

There's been a lot of pressure and sometimes force used to encourage bush people to modernise – to come in to town for services like education and health care. We forget how little time communities in central Australia have had to adapt. It's only been 60 years or so since there's been much of a non-Indigenous population in Alice, and as late as 1984 there was still a first-contact group who came out of the Gibson Desert. The pace of change, and

the massive cultural differences between Indigenous and non-Indigenous culture, has caused very noticeable social and economic problems. I'm not pretending those problems don't exist, but I am saying that this isn't the whole story about Alice Springs.

There are dozens of local government and non-government organisations based here doing great work to help in the management of social, economic and environmental problems, and the best of these are led by generous and inspiring Aboriginal leaders. It's important that we acknowledge their work and the knowledge they have of their country and people. There's a lot of media attention that dismisses them, and that's an attitude that gets picked up by outside politicians who think they have to 'intervene' when they don't have adequate knowledge.

I think some of those short-term visitors who are intimidated by public drunkenness just find it confronting when they hear cursing in a language they don't understand, from people who look different, are culturally alien, and drunk. It's like they experience the sense of being outsiders, when they've assumed they are bog-standard Australian.

In reality, most crime here is non-violent and to do with social problems. You're more likely to be mugged in Kings Cross than in the Todd Mall.

ACTIVITY 3.18

1. Have you been to Alice Springs? If yes, what was it like? If no, does reading this information make you want to go? Explain.
2. What is the purpose of the information in the discussion thread? Why did NorthSky include positive and negative points about Alice Springs and its people?

Media representations of places and issues can be immensely powerful. Each new government can decide the approach it will use to address social and economic problems of Alice Springs. The media can strongly influence these approaches.

ACTIVITY 3.19

Compare the discussion thread on NorthSky's blog with the account of journalist Amos Aikman, published in the *Weekend Australian*.

ALICE SPRINGS BURNS UNDER YOUTH CRISIS

It's an average weekday evening in Alice Springs but, like most nights in this small city in the heart of the nation, it has the feel of a New Year's Eve celebration gone wrong.

Groups of children are milling about, pushing each other. Someone **screeches** into the night. Soon, two men have their shirts off throwing punches. The violence is over when another man, swigging from a wine bottle, unsteadily intervenes. By now, at least 100 people, mainly kids, are watching from the shadows around a busy intersection. They move in small groups, ambling at the pace of people with nowhere important to go.

It's a scene that's repeated night after night in the town they call Alice. Alcohol abuse, street brawling, domestic violence, and a surging crime wave that police are powerless to stop – it's a reality that's far removed from the glossy images featured on the tourist brochures.

Last week the Royal Commission into the Protection and Detention of Children in the Northern Territory released its long-awaited final report. The report recommended more therapeutic services, raising the age of criminal responsibility from 10 to 12, and shutting youth detention centres.



But the commission's lofty ideals don't necessarily fit neatly with the situation on the ground. Here, locals say, a youth crime epidemic fuelled by chronic social problems has the Alice 'burning up'.

The commission warned that failing to move away from punitive models of youth justice could cost the Territory hundreds of millions of dollars extra in coming decades. Locals fear failing to do something about crime, which has lately included bag snatching and other attacks on tourists, could see their businesses fail long before that.

The area where the Stuart Highway south from Tennant Creek enters the heart of town has become notorious for public disorder, thefts and violence. Teenagers vandalised more than 50 new vehicles at Peter Kittle's car dealership in a single night in July. A head-high fence now surrounds the business. A group of youngsters beat a young man unconscious outside McDonald's a few weeks ago; he had to be flown to Adelaide for treatment.

As many as 30 Aboriginal and Islander youngsters had a gang fight outside Our Lady of the Sacred

Heart Catholic Church last weekend. Father Asaeli Raass, a nine-year Red Centre veteran, says he has not seen the streets so dangerous. The week before, a different group of youths had swept through the church snatching wallets and handbags.

'One of my biggest concerns is the number of school-aged kids who are roaming around town when they should be at home, doing their homework and going to bed early,' he says. 'I wonder what's going on at home; where's the parental involvement. Seriously, where's mum and dad?' Violence used to occur in creek beds and town camps but rarely affect townsfolk directly. The troublemakers are scarier these days.

After a succession of break-ins cost him more than \$30,000 in a week, Jetcor Yamaha owner Garth Thompson started a citizen's action group to confront the troublemakers hanging around his shop.

Thompson says the repeated break-ins left him ready to snap. 'There's quite a lot of us that realise we have to look after ourselves,' he says. 'I know that the police cannot do anything to protect my family or

me, my business or my home.' He is furious with 'do-gooders' who fixate on single issues such as closing youth jails, without examining the consequences, and fearful that rising tensions will lead to a violent breakdown in racial harmony.

NT Police Commissioner Reece Kershaw yesterday announced specialist response teams equipped with thermal-imaging cameras, night-vision goggles and riot gear will be deployed in Alice Springs and Darwin over Christmas. 'A lot of our reported youth offenders actually come from broken homes where they've witnessed domestic violence or been victims of domestic violence themselves,' Kershaw said.

Crime statistics for the year to October recorded a 22 per cent rise in house break-ins and a 4 per cent rise in assaults in the Alice.

Kershaw believes social media outrage is stoking inaccurate perceptions of youth behaviour. 'If people feel that it's worse, then

perception becomes (their) reality,' he says.

But Jacinta Price, a town councillor, says Alice Springs is in the grip of a crime epidemic. 'We've got this report handed down from the royal commission, but they're not helping what's going on in our town right now,' Price says.

'It's asking us to be more lenient with these kids, who are already taking advantage of the leniency to run amok ... people are terrified; they're watching this town go to shit.' Alice Springs police are down at least 30 officers. The police union says a policy of stationing cops outside bottle shops to curb problem drinking is counter-productive. Officers took more than four hours to show up in remote Papunya recently after a drunken man was stopped from kicking his partner, who was cradling a baby.

At The Gap Youth and Community Centre the following night, a different side of youth culture is on display. Several dozen



school-aged children and teenagers surf the internet, shoot pool, enjoy a sausage sizzle and play basketball outside. It's a rainy night, and beneath orange clouds, chief executive Michelle Krauer explains that while most are street-smart, only a few are troublemakers. 'People see them hanging out in public spaces and get afraid; they hate that,' Krauer says. 'But the kids come down here, and they're just kids again.'

Stephen Coulthart, a well-spoken 12-year-old, says a lot of the

youngsters walking around are up to no good, but they do it because they're bored. 'Many are stealing stuff, being cheeky,' he says. 'It's something about the feeling – they enjoy it. They don't know what to do with themselves, and their parents don't buy them things, so they go out and get it themselves.'

Source: Aikman, A., 'Alice Springs burns under youth crisis', *Weekend Australian*, 25 November 2017

ACTIVITY 3.20

1. An important technique this author uses is to place the reader at the centre of events at the start of the article. Make a list of the phrases that are used to involve the reader in the action (e.g. *Groups of children are milling about.*).
2. The article includes a powerful cocktail of emotions. Let's look a little more closely at how this is achieved by collecting evidence in the categories listed in the table.

Choose the words from each category that most accurately describe the feelings of people living in Alice Springs, according to the author.	Find two quotations from the article to support each inference you have made about the feelings of people living in Alice Springs.
Hopeless (sad, despondent, pessimistic, alienated, isolated, downcast, resigned)	
Insecure (uneasy, restless, scared, stressed, nervous, fearful, frustrated, anxious, terrified, uncertain, overwhelmed)	
Dissatisfied (bored, irritated, angry, disillusioned, misunderstood, vengeful, disgusted, embittered, resentful, neglected, defiant)	

3. Young people's potentially dangerous actions are described using strong verb forms in this article. Highlight or list the verbs used to describe these actions. An example has been highlighted for you.
4. What effect do these verb choices have on the reader's impression of the young people?
5. A number of different people give their opinions in this article. For each of these people, identify their point of view about youth in Alice Springs:
 - Police Commissioner Reece Kershaw
 - Jetcor Yamaha owner Garth Thomson
 - Town councillor Jacinta Price
 - Community Centre Chief Executive Michelle Krauer
 - 12-year-old Stephen Coulthart
6. Which of these points of view are supported by the examples and other information given in the article? Which points of view are not supported by examples and further information?
7. Now that you've read and analysed it carefully, explain what you believe is the main idea of the article.
8. Use a Venn diagram to compare and contrast the discussion comments by NorthSky with the article by Amos Aikman.
9. Will Aikman's article have a positive or negative impact on the community of Alice Springs? Explain. (HINT: it's not clear cut.)

PRACTICE CIA 3.6

1. How do the blog comments by NorthSky use language and textual features to persuade the reader to respect Indigenous **culture** and peoples? (Respond in 200–300 words.) 
2. How does the article 'Alice Springs burns under youth crisis' use language and textual features to position the reader to feel about Alice Springs? (Respond in 200–300 words.)

You've completed lots of practice questions for the Common Internal Assessment task. Go to the online version of this text to review annotated sample responses. Your teacher may also help you annotate your practice responses using the CIA objectives to review your understanding.





UNIT 4

Representations and popular culture texts

Unit description

In Unit 4, students explore how the generic structures, language features and language choices of contemporary popular culture texts shape meaning. They revisit and build on learning from Units 1, 2 and 3 about how the relationship between context, purpose and audience creates meaning, and they independently apply comprehension strategies when engaging with texts. Students respond to and engage with a variety of texts, including Australian texts, and create texts of their own. In responding to popular contemporary texts, students consider how perspectives and values

are represented dependent on audience, purpose and context. They reflect on a range of popular culture texts and develop their own interpretations.

Students respond to a variety of popular culture texts by constructing texts of their own. The unit is made up of two topics:

1. responding to popular culture texts
2. creating representations of Australian identities, places, events and concepts.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority

CHAPTER 4

Let me entertain you: the globalisation of popular culture

This chapter asks the big question: *What's inspired popular culture in the twenty-first century?* You will explore a range of popular culture texts and see how the content we watch has emerged out of twentieth-century Hollywood, non-scripted or 'reality' television, and on-demand platforms. These represent global influences and individual choice in shaping new forms of popular culture. But the heart of popular culture is still a creativity that rests on rich cultural histories – symbolism and stories – and the intention of conveying meaning and point of view to an audience.

You will learn and develop skills to:

- interpret visual images, including symbolism, in tattoos
- explain how an ancient story can be transformed into a graphic novel
- understand the influence of non-scripted or 'reality' television on popular culture
- explain how on-demand television has found inspiration in old philosophy
- construct a **multimodal** text that explains the way an old idea has been used to create a twenty-first-century popular culture text.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, and find words with similar spelling patterns.

popular				
culture				
symbol	symbolic	symbolism	sympathetic	symbiotic
philosophy				

SENTENCE COMBINING

Combine these short, simple sentences to make more interesting ones. Be bold! Add words and **phrases** to extend the idea. Swap words around.

Popular culture is everywhere.

Popular culture influences what people say.

Popular culture influences what people do.

Popular culture influences what people think.

Popular culture exists in homes.

Popular culture exists in communities.

Popular culture exists in jobs.

Popular culture can include music.

Popular culture can include literature.

Popular culture can include clothing.

Popular culture can include television.

Popular culture can include social media.

Source: Toliver, S.R., 'Unlocking the cage: empowering literacy representations in Netflix's *Luke Cage* series', *Journal of Adult and Adolescent Literacy*, 2017



4.1 What is popular culture?

You know what **popular culture** is. You consume it every day. You may or may not create it, but you certainly participate in generating it by the reading, viewing and even playing choices that you make.

ACTIVITY 4.1

Here is a **formal** definition of popular culture:

the collective ideas and attitudes of a given community as reflected in mainstream art, film, internet memes and other **texts** of a popular nature

Here is a less formal definition of popular culture:

cultural experiences widely enjoyed by members of various groups within the community

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority

1. Draw on your own knowledge to **decide** whether the following **images** count as popular culture. **Use** the definitions to **justify** your choice. The first one has been done for you.
 - a)



The image on the left is not popular culture; it is a photograph of a World War I soldier. On the right is a stormtrooper from *Star Wars*, a film that has been enjoyed by millions of moviegoers all over the world. Stormtroopers belong to popular culture.

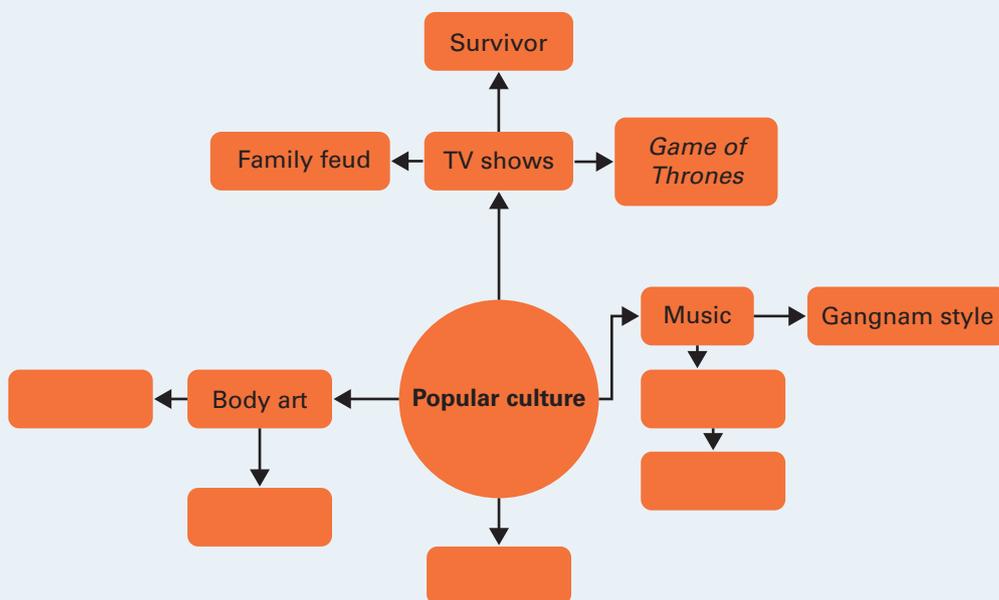
b) Now you try. Which of these two images are popular culture?



c) And these?



2. Now collect all the media types of popular culture you can think of in a **concept map**. Include specific examples.



4.2 Tattoos: getting symbolism

The alteration or decoration of the body is one of the most ancient sources of human expression. Body art, or body decoration, has been **practised** in every **culture** throughout human history, and is used to express culture. For example, women from the Chin people, in Myanmar, have tattoos unique to their origins and social status. These tattoos have inspired art and fashion collections.



ACTIVITY 4.2

Conduct a short research investigation about the **purposes** and categories of body art in traditional cultures. Information should be readily available in your school library and on the internet. You are looking for examples of traditional practices, so try searching 'body art in traditional culture'.

- The types (categories) of body art are listed in the left-hand column in the table on the following page. Find one example for each category. Record the practice in the second column and the culture and time in the third column.
- Underneath the table is a list of motivations, or reasons. Decide which motivation best fits your example and list it in the fourth column. There may be more than one.

Category	Practice	Culture and time	Motivation (refer to the list below)
Body modification	Foot binding	Originally Eastern China, 900s	Beauty Reflect social structure
Body painting			
Tattooing			
Cicatrisation (scarring)			
Piercing			
Hair and hairstyles			

Other motivations for body art in traditional cultures include:

- beauty
- camouflage
- artistic expression
- rebellion
- to reflect social structure – for example, group identification or status
- as a rite of passage, including ability to withstand pain
- to reflect connection with nature.



In Hindi cultures, *mehndi*, or henna, is applied in intricate designs on the bride's hands and arms the night before the wedding ceremony to wish her good luck, health and prosperity.

WHY AM I DOING THIS?

When you are deciding what motivates people to participate in body art, you are starting to understand **symbolism**, the idea that something might have a meaning beyond what we can immediately see. To the people involved, the practice symbolises or **represents** something important.

TATTOOS AS POPULAR CULTURE

Tattoos are one of the most popular and visible forms of permanent body art. Once we may have glimpsed tattoos on sailors, criminals and other assorted men who were perceived as tough. Now, they are seen everywhere. About one in five Australians has a tattoo – and slightly more women than men. Estimates from 2016 indicate that nearly 24% of women have a tattoo. Tattoos burst onto the popular culture scene in 2005, with the release of the reality television hit *Miami Ink*. Tattoo artists who appeared on the show became celebrities. Rihanna, David Beckham, Cara Delevingne, Zayn Malik and Katy Perry all have tattoos.

Grace Neutral describes herself as a tattoo artist and activist and has a large following on Instagram. In 2016–17 she was the presenter in *Beyond Beauty*, an i-D **documentary** series that explored alternative beauty culture and how **ideas** about beauty are changing. More recently, she has presented the series *Needles and Pins* for Viceland, documenting global tattoo culture.

DID YOU KNOW?

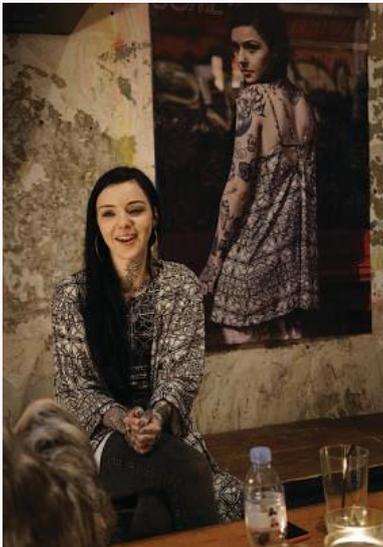
The word 'tattoo' wasn't in the English language before Captain James Cook. He and Joseph Banks picked it up from either Tahiti or Samoa on their travels in the 1700s. It meant 'mark' or 'puncture'. The crew picked up more than the word, though. They must have thought it was a pretty cool idea because they got tattoos themselves and brought the fashion back to Britain, where body art like this had not been practised for hundreds of years.

ACTIVITY 4.3

1. **Scan** the following article before you read it carefully. This article is promoting *Needles and Pins*. How do you know?
2. Now read the article carefully. Your purpose is to understand **attitudes** about tattoos and Grace Neutral's **role** in presenting tattooing and other forms of body art as a legitimate part of popular culture.

GRACE NEUTRAL: POP CULTURE PRINCESS

By Camryn Rose, 2018



As an artist, subject and student of all forms of body modification and tattooing, Grace Neutral has dedicated her career to exploring the ways our physical selves can be a canvass for expressing our identity. She is host of the 2018 Viceland documentary *Needles and Pins*.

Neutral's own body is a canvas for the expression of her ideas and desires. There are things that make her happy – a juice box, the cartoon character Totoro – and more subtle images hinting at her femininity and the light and dark in her life: the hand of Eve offering an apple, a heart with an empty scroll. There are also the beautiful, intricate

patterns that follow the contours of her body. Neutral is an artist who regards her body as her visual diary.

In *Needles and Pins*, Grace explores cultures where body art is taboo or even illegal. And she takes us to meet people and see places where tattoos are vital forms of expression and documentation of the self.

Tattoos were once unconventional in Western cultures. They signified group belonging, maybe to a gang or to a social class. But their place in our culture has changed markedly in recent years. Now, tattoos are more likely to be a reflection of the self. For as many as one in three young people, they are an important part of an individual narrative. They speak to the world of spirituality, commemorate important life milestones and symbolise personal growth.

A relatively rapid change in the numbers of people with tattoos has inevitably made them more visible and acceptable. As Grace says in the riveting and beautiful title sequence to *Needles and Pins*: 'When I was young, tattooing felt like a small world. It was like a radical act of self-expression that could scandalise

your parents. Today, though, it's everywhere from the mainstream to the underground.'

Tattoo artists themselves are part of celebrity popular culture. There is Grace, of course, and *Miami Ink* had already transformed tattoo artists into celebrities – Ami James, Tommy Montoya, Kat von D. and Megan Massacre. These artists are enduring in part through their presence on social media. In 2018, Megan Massacre had a staggering 1.5 million followers on Instagram.

While tattoos undoubtedly belong in mainstream culture, even serious tattoo enthusiasts like these

megastars would caution young people to think carefully before taking the leap into permanent body art. More than one in four clients say they regret getting a tattoo and 15% are looking into or have begun the process of having them removed. In a recent interview for *Refinery29*, Grace stated she was far too young at 16 to have made the decision to get her first tattoo.

Needles and Pins is a fascinating world tour, where Grace introduces us to 'the artists, the rebels and the weirdos who made this niche hobby into a global industry'. Watch it now on SBS.

3. Your next step is to locate important information and apply it to your purpose. What was your purpose again? (HINT: See page 130.)
4. Highlight the **evidence** from the left column of the table on your worksheet. Sometimes you will have to reread around the evidence to help you decide what it means. One has been completed for you.

EVIDENCE <i>Find and highlight the phrase in the text.</i>	MEANING <i>What does this tell you about Neutral's or others' attitudes to tattoos?</i>
our physical selves can be a canvas for expressing our identity	
They speak to the world of spirituality, commemorate important life milestones and symbolise personal growth.	
'When I was young, tattooing felt like a small world. It was like a radical act of self-expression that could scandalise your parents. Today, though, it's everywhere from the mainstream to the underground.'	
Grace stated she was far too young at 16 to have made the decision to get her first tattoo.	
Megan Massacre has a staggering 1.5 million followers on Instagram.	

5. Tattoos can have **literal** and symbolic meanings. In your own words, **explain** the possible meaning behind the two tattoos shown below.

Juice box

Neutral has a tattoo of a juice box on her upper left arm. If you look carefully at her image in the poster, you can see it there. In a 2017 interview with Refinery29, Neutral identified this as one of her two favourite tattoos: 'I just love juice boxes. Especially in the summertime, you won't find me without a juice box in my hand.'



Juice box	Having a juice box tattooed on her arm literally means ...
-----------	--

Apple

On her torso, there is an image of a hand holding an apple. Let's assume this one is not just expressing her literal positive attitude to apples. What **abstract** or symbolic meaning might a hand holding an apple be communicating?



Apple	Neutral's apple symbolises ...
-------	--------------------------------

6. Neutral's surname used to be Walker. Why do you think she changed it to Neutral? What evidence in the text gives you clues? (HINT: What does the word 'neutral' mean?)
7. Neutral's first tattoo was similar to this one below – a heart with a scroll going through it. The scroll is still empty. What might an empty scroll symbolise? What does this tell you about how Neutral sees herself now and in the future?



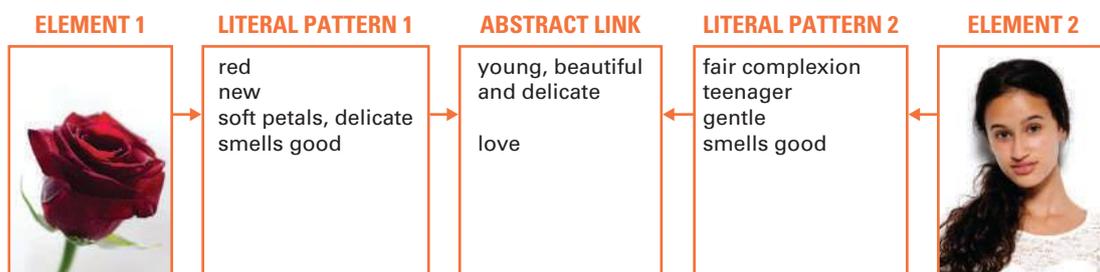
8. Using the information you have gathered from the text, and your own attitudes and **beliefs** about tattoos, write this scaffolded **paragraph** by filling in the blanks on your worksheet. If this structure doesn't quite fit what you want to say, write it in your own way.



PEEL	Topic: What do Grace Neutral and the author of this article want people to understand about tattooing?	Spotlight on language
<p>Point with an extra sentence (mentioning body art or tattoos) to elaborate</p>	<p>The article invites us to think that _____ _____ _____ _____</p> <p>Take, for example, _____ _____ _____ _____</p>	<p>Can you use words and phrases that make your meaning more precise?</p> <p>Adverbs like <i>very, completely, absolutely</i> and <i>never</i> can scale the force of your meaning up or down.</p>
<p>E+E</p>	<p>It means that _____ _____ _____ _____</p>	<p>Well-chosen adjectives like <i>fair, misunderstood, confident</i> and <i>self-conscious</i> can also help communicate your meaning clearly.</p>
<p>E+E</p>	<p>Grace Neutral supports this idea when she says that _____ _____ _____ _____</p>	<p>Well-chosen adjectives like <i>fair, misunderstood, confident</i> and <i>self-conscious</i> can also help communicate your meaning clearly.</p>
<p>Links back to the purpose of the paragraph</p>	<p>Clearly, the author wants us to think that people’s attitudes to tattoos _____ _____ _____ _____</p>	<p>Well-chosen adjectives like <i>fair, misunderstood, confident</i> and <i>self-conscious</i> can also help communicate your meaning clearly.</p>

READING SYMBOLS: WHAT’S A ‘META’ FOR?

Metaphors are a beautiful way of **graduating** the force of meaning in our language – making it more intense. Metaphors commonly use words to compare two things that are not literally alike but have some abstract feature or features in common. Let’s see how it works. Take Robert Burns’ famous metaphor, ‘My love is like a red, red rose.’ Yes, you’re right, well done, this is actually a **simile**. The metaphor, strictly speaking, would be ‘My love is a red, red rose.’



Can you see how using the metaphor communicates much more than if the poet had described his love literally by saying, 'My girlfriend is good-looking'? No wonder many of us think poets are romantic!

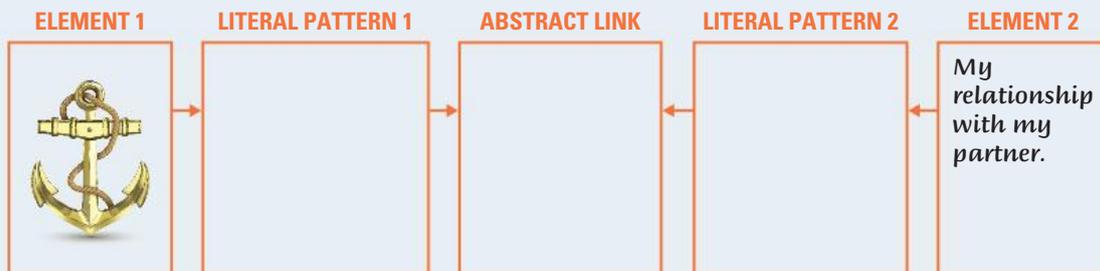
It's not much of a leap to move from ordinary metaphors to **visual metaphors**. Visual metaphors are images that represent things symbolically (or **figuratively**) rather than literally. This is useful in body art, where people often want to communicate an abstract message, or perhaps be **ambiguous** in their meaning, leaving the reader to work it out for themselves. Also, only having tattoos that are just words could be seen as boring.

Let's go back to our rose metaphor (a pretty common one in tattooing, by the way). Robert Burns could have saved himself lots of time by giving his girlfriend a flower. The visual metaphor might have achieved the same thing, although the rest of us would have been deprived of an excellent poem.

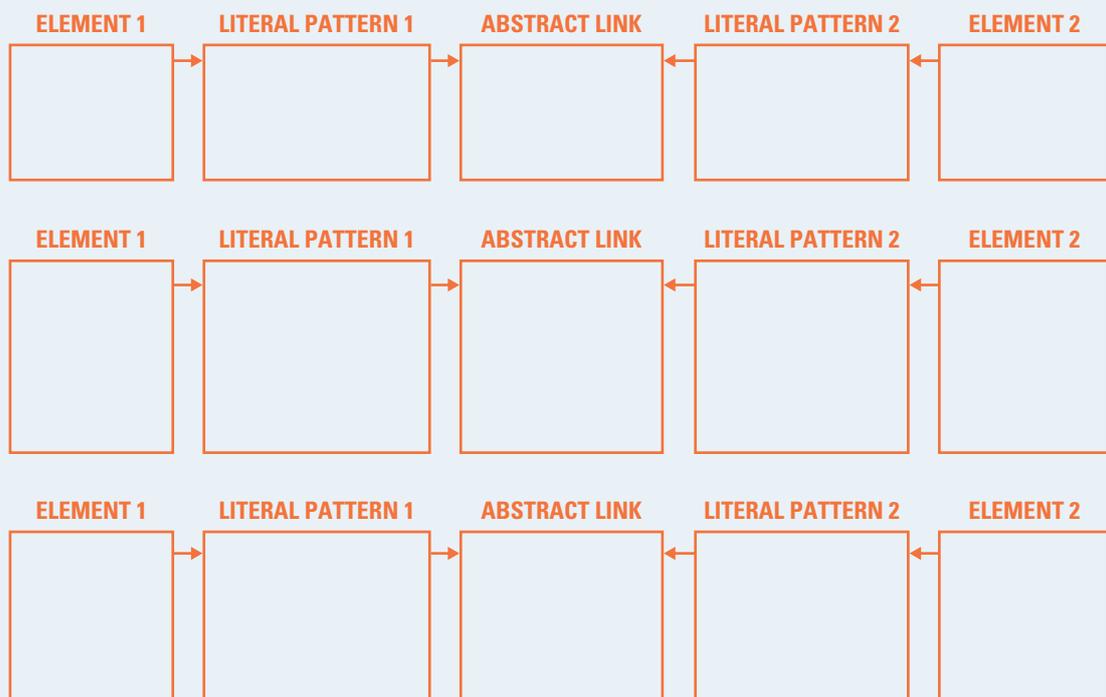


ACTIVITY 4.4

- Okay, now you try it. See if you can interpret this visual metaphor.

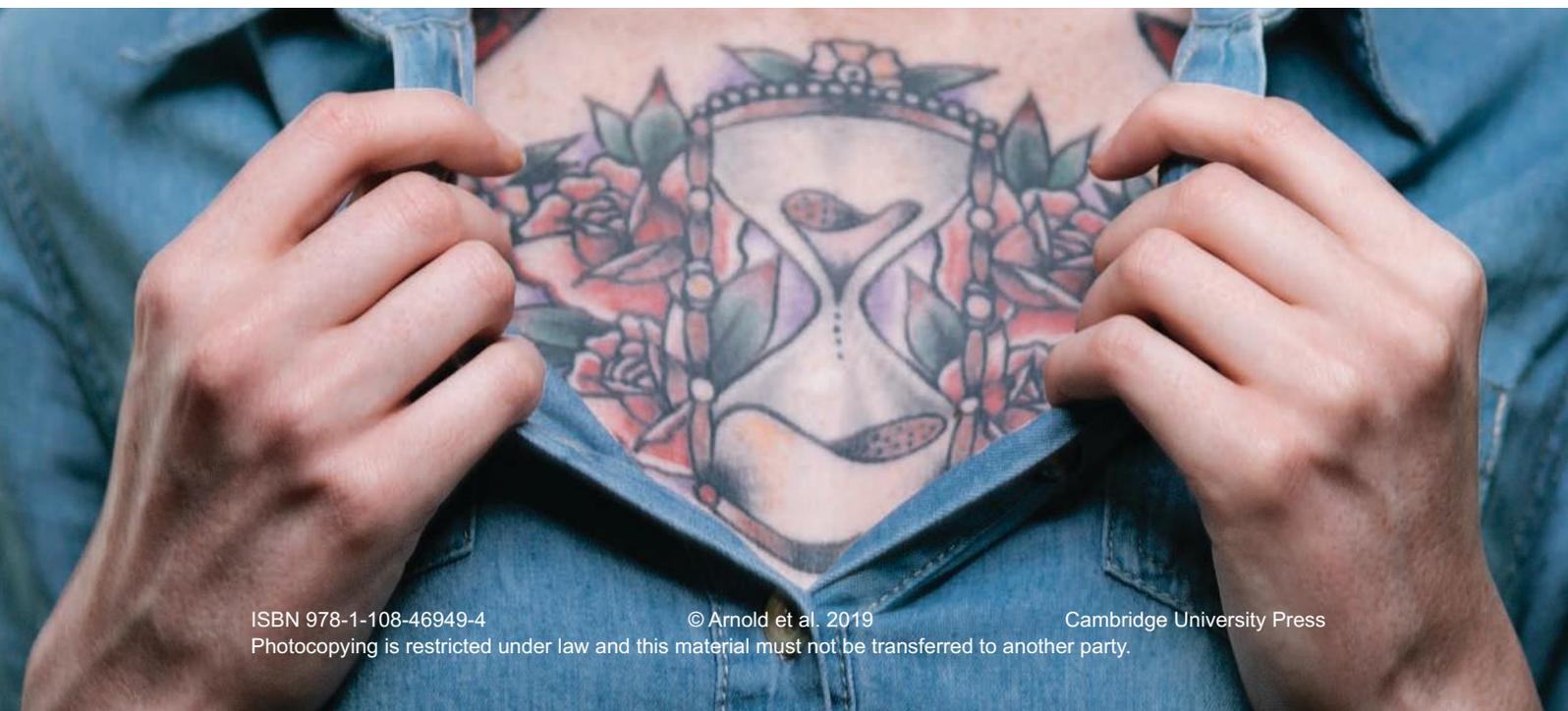


- Let's make the challenge a bit more complicated. Imagine someone has the tattoo shown on the opposite page. Interpret the visual metaphors.
 - Make a series of interpretation boxes, like the ones on the following page. Draw each visual metaphor from the tattoo in the 'Element 1' boxes.
 - List characteristics of the metaphor in the 'Literal pattern 1' boxes.
 - Write down what that image might represent for the wearer of the tattoo in the 'Element 2' boxes.
 - List possible characteristics of Element 2 in the 'Literal pattern 2' boxes.
 - Decide what abstract meaning (what quality is being valued or message conveyed) each image communicates by looking at the common characteristics of the two elements.



3. The 'Abstract link' boxes tell a pretty good story about the person's **identity**. Draw some **conclusions** about this person. Give them a name, a life story and an identity. *This person is _____, etc.*

Understanding symbolism is an important skill when you are explaining or creating texts of your own. This skill will be useful in the culminating task of this unit, when you will need to explain the imagery and symbols used in a popular culture television show.



4.3 An ancient story in popular culture: graphic novel

A graphic novel is another text type in popular culture that relies on images and words to make meaning. The rise of Marvel comics in film and television and the increasingly popular blending of **cartoon** styles with realistic images – think *The Incredible Hulk* and, more recently, Baz Lurhmann’s use of comic forms in the hit Netflix series *The Get Down* – has helped make what was once a form for only the very young or the particularly interested a more mainstream part of popular culture.

Here we will examine how graphic novel **author** Gene Luen Yang transformed the Chinese legend of the Monkey King to make his twenty-first-century graphic novel *American Born Chinese*. In literature, we would refer to the Monkey King as an **allegory**.



Complete a **Frayer model** for allegory.

<p>Definition a story that has a symbolic meaning as well as a literal meaning</p>	<p>Characteristics the characters (often animals) are symbols that represent real people or ideas</p>
<p>Examples</p> <ul style="list-style-type: none"> • George Orwell, <i>Animal Farm</i> • Aesop, <i>The Hare and the Tortoise</i> 	<p>Non-examples</p> <ul style="list-style-type: none"> • news reports • emails • this textbook!

Allegory

ACTIVITY 4.5

View or read a version of the story. Try the 1970s cult television series *Monkey* (Series 1, Episode 1, 'Monkey goes wild about heaven') or the more recent Hong Kong film *The Monkey King*. There are plenty of other versions, too, including the animated film *Havoc in Heaven* or *Journey to the West*.

AMERICAN BORN CHINESE

You should definitely read *American Born Chinese*. We'll share some **frames** in the following activities, so you can see how it works, but it is a great book for a complete text study.



TELLING AN OLD STORY IN CARTOON FORM

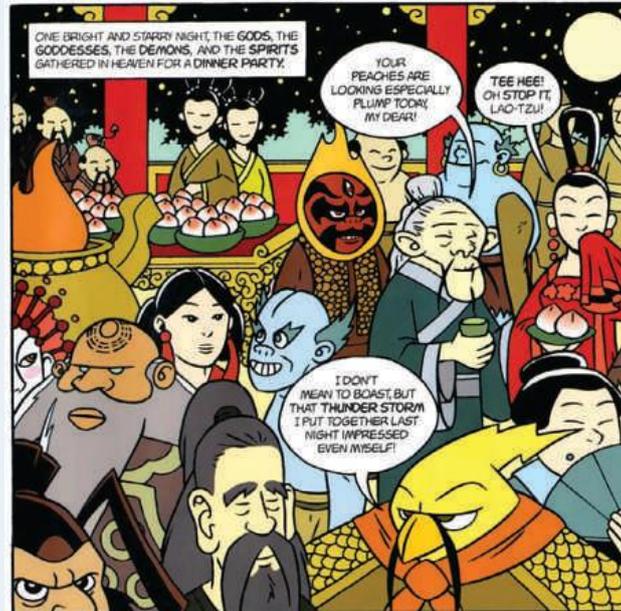
The legend of the Monkey King is funny and entertaining. It is also important. In Chinese tradition, it is an allegory for the spiritual journey we must all take between birth and death, and beyond. It also explains how Buddhism is believed to have been brought to ancient China from India. The story goes that Sun Wukong (the Monkey King) is a monkey born from a heavenly stone who acquires supernatural powers. Because he is mischievous, disrespectful, arrogant and quick-tempered, he clashes with the gods. Gene Luen Yang uses cartoon form to tell this old story in a new way for a twenty-first-century **audience**.



ACTIVITY 4.6

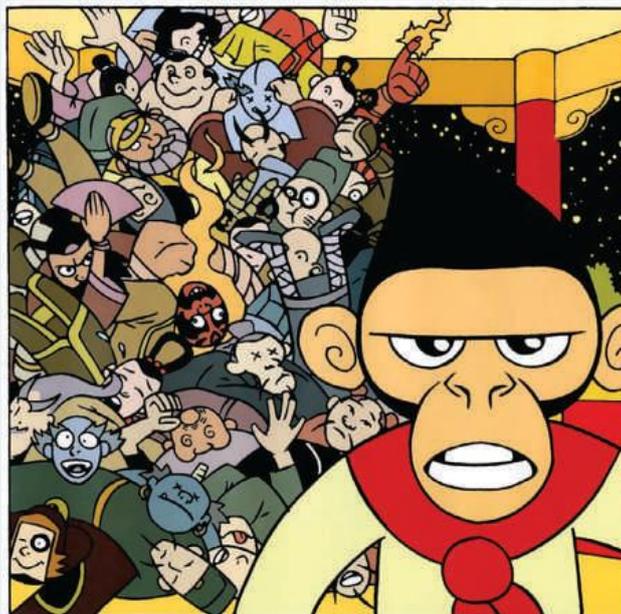
As you read this very brief summary of the beginning of the Monkey King legend in *American Born Chinese*, make some notes about the characters and the important images.

Yang's graphic novel begins in heaven. The gods are having a party and the Monkey King wants to join in.



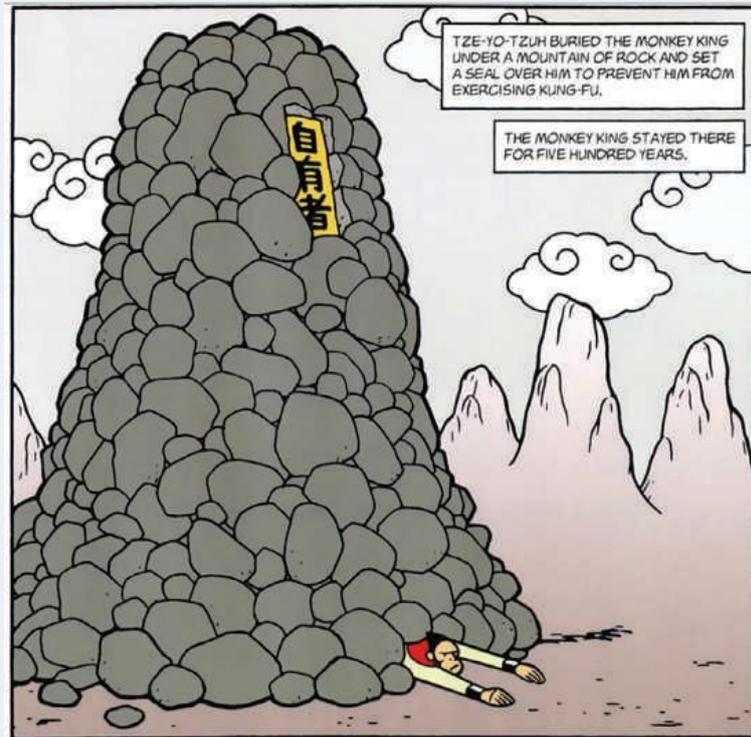
1. **Identify** typical party behaviour.
2. How do we know they are gods?
3. Explain the double meaning of 'peaches'.

He becomes very angry when he isn't allowed into heaven's party. He thinks he has been unfairly treated. So he causes havoc.



4. What has the Monkey King done?
5. How do you know? Use the words **foreground** and **background** in your explanation.

Not even the great Tze-yo-tzuh can convince the Monkey King to accept himself as a monkey. So Tze-yo-tzuh imprisons the Monkey King under a mountain for 500 years. Harsh.



6. This image is funny. Why?
7. Explain why Tze-yo-tzuh doesn't want the Monkey King to exercise kung-fu.

CREATING HUMOUR IN A MODERN SETTING

Another way Yang makes the story of the Monkey King interesting for a new audience is to set much of it in a modern American school. The characters face some common **issues** related to race, bullying and romance.

While the Monkey King struggles with being labelled 'just a monkey' by the gods, American-born Jin struggles with the **stereotypes** his peers apply to him. It's kind of complicated, but Jin manages to transform himself into Danny, a sporty blond American boy.

ACTIVITY 4.7

Yang generates humour for his audience by presenting funny scenarios related to these issues, as in this example.

1. Explain the sources of humour. In other words, what makes these frames funny? If you have the novel, find other examples of humour.



Betraying his identity has disastrous consequence for Jin. Enter Chin-Kee (the Monkey King in disguise). He arrives in Jin/Danny's life and turns everything upside down.



2. **Hyperbole** is used in this frame – an exaggeration of some stereotypes about Chinese people. List three ideas associated with being Chinese that are exaggerated in this frame.

3. Why is Chin-Kee so big?

While your body may seem passive or still when you're reading, your mind is very active. In fact, reading comics may be the most active kind of reading there is. The combination of words and images helps 'switch on' the active reading in your brain, forcing you to make connections between words and images and from panel to panel as the story unfolds. Rather than give you *more* information, the combination of words and images in comics actually leaves large **gaps** (incomplete ideas) and **silences** (points of view left unexplained). Your brain has to work hard to get the joke. The cartooning experts call this **closure**, and it is an essential part of their craft. Close the gaps in and between these panels.

ACTIVITY 4.8

- Chin-Kee is the modern reincarnation of the Monkey King, so he's rude and naughty. Using the information from the first three panels, **describe** what's happening in this gap here.



- The author makes sure we 'get it', by providing more clues in later panels. Explain the two onomatopoeias in this panel. BLARF! and HA HA HA HA.



INTRODUCING CONTEMPORARY SYMBOLISM

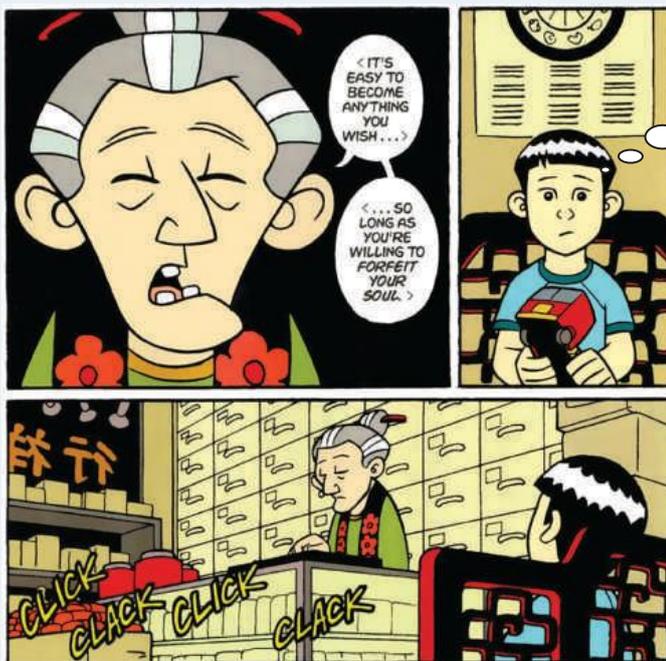
Trying to be someone you are not has negative consequences for all the main characters in *American Born Chinese*. The idea of **transformation** runs through the whole graphic novel.



ACTIVITY 4.9

One way Yang brings his story to a modern audience is by introducing the *Transformers* action figure. We first see the *Transformers* action figure on the title page and it becomes a central symbol as the story progresses, weaving the stories of the Monkey King, Jin and Danny together. This is done through repetition of the idea of transformation. To trace how Yang 'glues' the text together with this idea, complete the following activity.

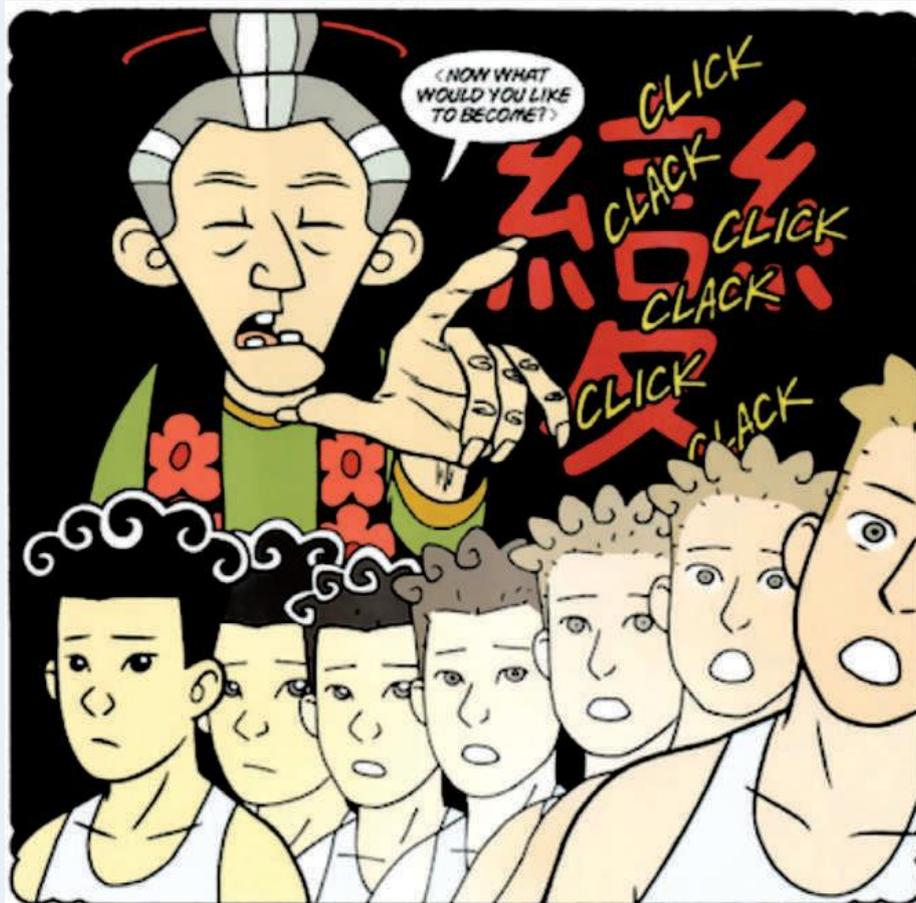
1. After the cover, our first real clue about the significance of the *Transformers* action figure is when Jin meets the Chinese herbalist's wife. Jin is silent. On your worksheet, complete the thought bubble on the second panel here, to show what Jin may be thinking.



2. **Paraphrase** the herbalist's wife's words as if they were the overall message of the novel.

The overall message of *American Born Chinese* is that _____.

3. Here is another important panel. To understand what is happening, complete the following. What do you see? Quickly write down the important objects in this panel. On your worksheet, sort them into foreground and background objects.



4. Notice the change in Jin/Danny's expression. Explain what he is feeling from the far left to the far right of this panel.
5. How is this panel arranged to make the herbalist's wife seem powerful?

INTERTEXTUALITY

The echo of other texts within a text is called **intertextuality**. Writers and creators draw on older stories and ideas to create the new story. As readers and viewers, noticing intertextual references can improve our understanding and enjoyment. For example, knowing the Monkey King makes it easier to understand the interconnected stories and themes in *American Born Chinese*.

4.4 The rise of reality television

The global success of *Big Brother*, *Idol* and *Survivor* changed the face of popular culture. In reality television, regular people – well, not professional entertainers anyway – compete with each other for a prize. Local spin-offs and new shows offer a wide variety to viewers, from romance to renovation.

ACTIVITY 4.10

Class **discussion: Brainstorm** all the reality television shows you can think of. Which shows do you love and which ones do you hate? Why? Why are they popular? Why do people keep watching them, even when they say they don't like them?

OLD STORIES IN NEW WAYS

Imagine your plane has crashed on a desert island. The island has a mountainous area, a forest, a sandy beach and a lagoon. The plane has drifted out to sea. All adults have perished – only a small group of students remain. You have only the items on your person and the clothes on your back. Your job is to survive. At first, you split into two groups for practical reasons; one group needs to find food and the other must attend to the practicalities of the camp. But soon, tensions arise between you.

Sound familiar?

This scenario, created by William Golding in his 1953 novel *Lord of the Flies*, has obvious links to our very modern form of entertainment, reality television. *Survivor* draws heavily on Golding's exploration of what can happen when disparate people are placed in the wilderness, split into two opposing teams and face difficult challenges.

EXTENSION TASK 4.1

Read Golding's novel *Lord of the Flies* – it's a classic tale – or watch one of the film versions.



DID YOU KNOW?

The original *Survivor* was a Swedish reality television show produced in 1997, called *Expedition Robinson*. 'Robinson' is an intertextual literary reference to *Robinson Crusoe*, a much older novel by Daniel Defoe about a castaway who lives for 28 years on a deserted tropical island before being rescued.

ACTIVITY 4.11

Examine the following Three-Level Guide. After that, read the extract about the connection between *Lord of the Flies* and *Survivor* and its spin-off for kids. Then complete the activity. For each statement:



- decide whether the author would say it is True or False (not your opinion, but the point of view presented by the author)
- highlight the evidence in the text that supports your answer
- discuss your responses with your classmates, especially Level 3 questions.

	Connections between <i>Lord of the Flies</i> and <i>Survivor</i>	T/F
Level 1	<i>Survivor</i> is only in America and England.	
	The major difference between the story in <i>Lord of the Flies</i> and shows like <i>Survivor</i> is that the contestants aren't really alone on reality TV.	
Level 2	The torch is a symbol of life.	
	People who get involved in reality television understand that they will experience conflict and bullying.	
Level 3	Golding would have been upset about his story idea being used to create reality TV.	

WILLIAM GOLDING'S LEGACY: HIS ENDURING INFLUENCE ON POPULAR CULTURE

One of the most obvious examples of Golding's influence on television and popular culture is in the genre of reality television. One of the first reality programmes was *Survivor*, which first aired in America in 2000 and in the UK in 2001, and has spawned programmes in many countries. The objective for the participants in the show is to survive in remote locations, using only natural resources or items that can be won in various challenges. The key to *Survivor* is the division of the contestants who are split into a minimum of two tribes and are thus pitted against each other. The voting off process is ritualistic with the losing person having their torch fire extinguished. There are, of course, so many similarities with *Lord of the Flies* in *Survivor* and probably most important is the division of the group; forcing a 'them and us' effect.

...

The major difference between these reality TV programmes and the novel is that adults are the participants and not children. However, in 2007 CBS premiered a controversial new reality show, *Kid Nation*. The programme featured 40 children between the ages of 8 and 15 who have to try and build a

society with minimum involvement from adults. *Kid Nation* provoked a lot of criticism before it had even aired, with the majority of commentators comparing it to *Lord of the Flies*. In marked contrast to *Lord of the Flies* however, the children are never truly alone and, as with many reality shows, the producers were accused of 'feeding children lines' and setting up situations. A similar British show was broadcast in 2009 on Channel 4, entitled *Boys and Girls Alone* in which children lived without any adults (except, of course, the production crew and trained chaperones). The show elicited a large number of complaints and the parents of the children spoke of their shock as they saw their children descend very quickly into bullying and challenging behaviour. Acknowledging the inspiration for the programme, a Channel 4 spokesman said 'It is a bit *Lord of The Flies*, but there is no murdering.'

Source: Presley, N., 'William Golding's legacy: his enduring influence on popular culture', 30 June 2013. Author: Nicola Presley. © William Golding Limited. All rights reserved.

BRINGING *LORD OF THE FLIES* TO A TELEVISION AUDIENCE: SETTING

ACTIVITY 4.12

Below is William Golding's description of the setting. Here, he gives human characteristics to some of the physical features of the deserted island. In this way, he establishes the setting as being like a character with whom the other characters must interact.

1. Read the **excerpt** below and complete the following tasks on your worksheet. On the left, identify the elements of the landscape that are described. Also, highlight the language features that do the descriptive work.

What is described?	<i>Lord of the Flies</i> – the cove	Highlight examples of
<i>For example, the shore</i>	The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar. Ralph stood, one hand against a grey trunk, and screwed up his eyes against the shimmering water. Out there, perhaps a mile away, the white surf flinked on a coral reef, and beyond that the open sea was dark blue. Within the irregular arc of coral the lagoon was still as a mountain lake – blue of all shades and shadowy green and purple. The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.	<p>Personification</p> <p>Noun groups that include adjectives that describe colour, e.g. <i>the white surf</i></p> <p>Words and phrases that indicate shape or direction, e.g. <i>the beach ... was a thin stick</i></p> <p>What might 'the scar' be?</p>

Source: Golding, W., *Lord of the Flies*, Faber and Faber, 1954

2. Visualise the **scene** and draw it on the worksheet.
3. Now watch the opening segment of the 2018 episode of *Australian Survivor*. You can find it online by searching for 'Australian Survivor: Champions vs. Contenders episode 1' or use one of the following images. Use the language patterns in Golding's paragraph to write a similar one, describing the setting in *Survivor*.



SYMBOLS IN *SURVIVOR*

ACTIVITY 4.13

1. Return to the opening sequence of *Australian Survivor 2018*. Using your knowledge and the information in the following table, explain what each symbol means in the reality television show. The first one has been completed for you.

Symbol	Meaning in <i>Lord of the Flies</i>	Meaning in <i>Survivor</i>
	The conch shell is used by Ralph and Piggy to call the boys to the beach. Later, the person holding the shell is the one who can speak. In this way, the conch shell is a symbol of civilisation and order.	In the third episode of the original American <i>Survivor</i> season, the host uses a conch shell to encourage communication at the Tribal Council. It didn't work well, but the conch is often heard in <i>Survivor</i> music and probably still symbolises the coming together of the contestants.
	Piggy's glasses are a symbol of his intelligence and thoughtfulness – for example, they are used to start the fire. They also symbolise his difference.	In <i>Australian Survivor</i> , Steve's glasses symbolise ...
	In <i>Lord of the Flies</i> , the signal fire symbolises the boys' hope of rescue. It later goes out, showing us they've been distracted from this priority.	In <i>Australian Survivor</i> , the torch symbolises ...

2. On your worksheet, **construct** a paragraph explaining how the creators of *Survivor* have used setting and symbols to make the ideas in *Lord of the Flies* **appealing** for a twenty-first-century audience.



PEEL	Title:	Spotlight on language
Point or purpose	_____	Evidence: Quotes are smoothly integrated into sentences. Words of comparison and cause show the connection between the two texts and the effect of the director's choices.
E+E (Evidence + Explanation)	_____	
E+E	_____	
E+E	_____	
Links back to the purpose of the paragraph	_____	Use 'clearly' in your Link sentence to communicate a high degree of certainty about the connection between the Purpose of your paragraph and the Evidence you've provided.

EXTENSION TASK 4.2

A possible reading of the opening sequence of *Australian Survivor 2018* is that it has colonial or racist overtones. What do you think? Explain your answer, using evidence from the text.



4.5 On-demand television and popular culture

The digital technology revolution has changed popular culture. Content is cheaper and quicker to produce, so there is more of it. No matter what you are interested in, there's something for you on whatever device you choose. Your choices influence the content too. Production companies like Netflix and HBO get immediate feedback from viewers and produce content to match the demand. If a series is popular, it remains available on the platform, more seasons are produced and it will likely inspire similar shows. You'll also be encouraged to watch related content.

Many on-demand television shows have their genesis in older ideas. The Hulu series *The Handmaid's Tale* transformed Margaret Atwood's novel of the same name into a multi-season series that extended well past the original story, such was the audience demand for it. *Sherlock* and *Elementary* have both used Sir Arthur Conan Doyle's *Sherlock Holmes* detective stories. DC and Marvel Comics offer seemingly endless content based on twentieth-century texts – think *Arrow* and *Luke Cage*.

ACTIVITY 4.14

An on-demand television show is basically anything you can watch on a ‘smart’ device: phone, television, tablet, PC. Typically, the content can be found on Netflix, HBO, SBS On Demand, Freeview and a host of YouTube channels. In your class, make a list of on-demand television shows that transform older ideas for a twenty-first-century audience. How many remakes, inspirations or transformations can you find? How many completely original ideas are there?

To get you started, here were the top 20 shows in 2018, according to the **blog** *This is Insider*, or search for ‘most popular on-demand TV shows’ for an up-to-date list.

- | | |
|-------------------------------|---|
| 1. <i>Game of Thrones</i> | 11. <i>La Casa De Papel (Money Heist)</i> |
| 2. <i>Stranger Things</i> | 12. <i>Riverdale</i> |
| 3. <i>The Walking Dead</i> | 13. <i>Black Mirror</i> |
| 4. <i>Vikings</i> | 14. <i>Star Trek: Discovery</i> |
| 5. <i>The Big Bang Theory</i> | 15. <i>Shameless</i> |
| 6. <i>Grey’s Anatomy</i> | 16. <i>Supernatural</i> |
| 7. <i>Lucifer</i> | 17. <i>Mr Bean</i> |
| 8. <i>The Flash</i> | 18. <i>The Grand Tour</i> |
| 9. <i>Arrow</i> | 19. <i>The Blacklist</i> |
| 10. <i>Prison Break</i> | 20. <i>Peaky Blinders</i> |

Title ...	is inspired by (original idea, event or text)
e.g. <i>Peaky Blinders</i>	a real nineteenth-century urban youth gang
Original content: does not have a significant intertextual reference	
<ul style="list-style-type: none"> ○ ○ 	

THE GOOD PLACE

One unusual transformation of older ideas is in the very popular Netflix series *The Good Place*. This series brings the study of philosophy to a twenty-first-century audience. It is the story of Eleanor Shellstrop, who has been mistakenly brought to a heaven-like version of the afterlife. To avoid being discovered and sent to the bad place, Eleanor attempts to become a better person. Enter her soul mate, Chidi Anagonye, a dead **ethics** professor who teaches her philosophy and keeps her secret, despite the ethical dilemmas this presents for him.



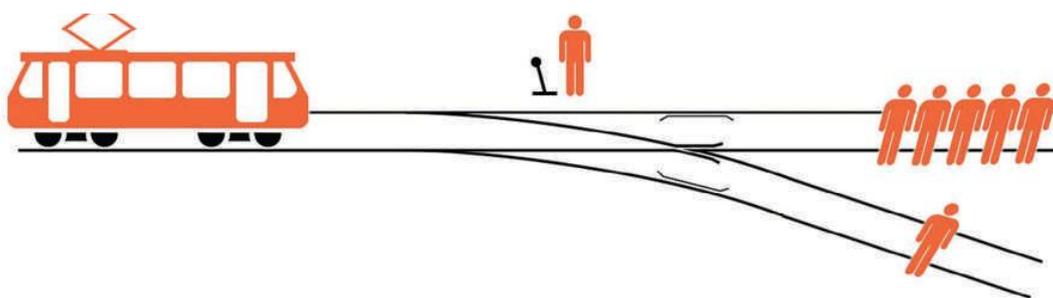
The trolley problem

In Season 2, Chidi introduces Michael, the architect of the good place, and Eleanor to the trolley problem. The trolley problem is what philosophers call a thought experiment. This one was designed by Philippa Foot in 1967. The problem is this:

You see a runaway trolley (or train or tram) moving toward five people lying on the tracks. You have control of a lever that controls a switch. If you pull the lever, the trolley will be redirected onto a side track and the five people on the main track will be saved. However, there is a single person lying on the side track. You have two options:

1. *Do nothing and allow the trolley to kill the five people on the main track.*
2. *Pull the lever, diverting the trolley onto the side track where it will kill one person.*

Which is the most ethical option?



ACTIVITY 4.15

What will you do? Take a poll in your class. Who would pull the lever? Who would not? Keep a record in a table like the one below. Now change the scenario a little and see how people think differently.

- a) The single person is a young child – take your poll again.
- b) The five people are members of your family – take your poll again.
- c) Instead of pulling a lever, you have the option of pushing a criminal onto the tracks, derailing the train and saving all six people and killing the criminal – take your poll again.

	Take action	Don't take action
Original scenario		
Scenario a		
Scenario b		
Scenario c		

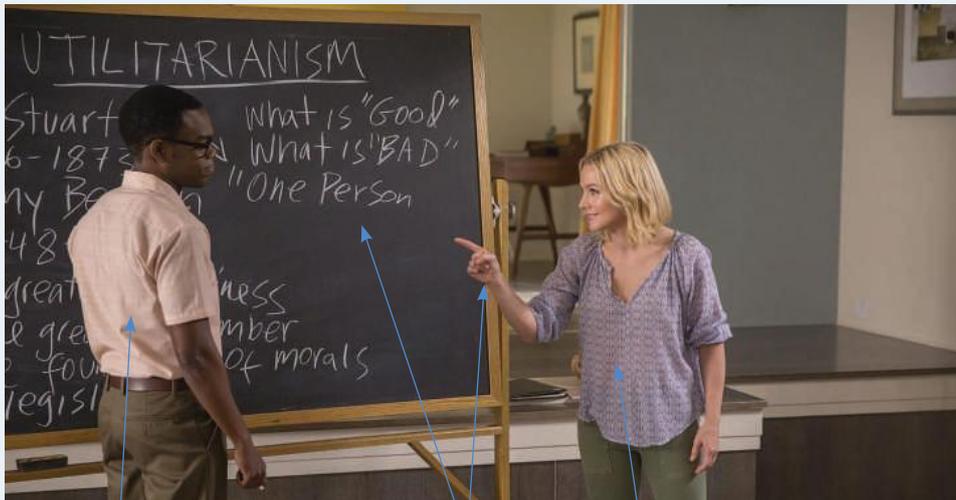
The trolley problem raises questions about whether moral decisions are simply about outcomes or about the way we achieve them. It can teach us important lessons about the rules we use to make decisions. A video version of the trolley problem might help you to deepen your class discussion. It will present the problem in a slightly different way, and help explain how the trolley problem might be relevant in the real world.

In *The Good Place*, Chidi has a lot of difficulty explaining the trolley problem to his students, because they are frankly not very good students. Michael helps out by bringing the theoretical dilemma to life. In this way, we can say that the director of *The Good Place* transforms this twentieth-century idea for a twenty-first-century audience.

ACTIVITY 4.16

When it comes to your assessment, you will need to be specific about explaining the choices the director has made in a short excerpt from an episode. Let's examine a shot from a related episode together.

1. Complete the **cloze** activity for this shot on your worksheet.



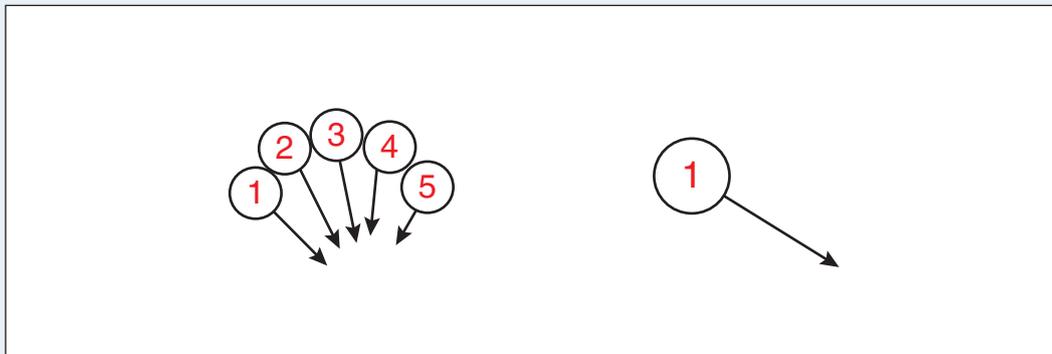
The medium, eye-level shot allows us to see _____. This type of shot helps connect the audience with the characters. Our attention is drawn to the foreground. First, we look to Eleanor, who has _____ hair and is wearing a _____ shirt, which is brighter than Chidi's conservative shirt. She is _____ at Chidi, which draws the viewer's gaze to the _____ in the left-hand side of the shot. The words on the blackboard, including _____ tell us the subject of Chidi's lesson. The words _____ remind us that individual choices matter. Chidi is standing in front of the technical explanation of _____, including the name of an important philosopher, Jeremy Bentham. This name is used in a pun in 'The Trolley Problem'.

2. Watch Season 2, Episode 5 – ‘The Trolley Problem’. Find the scene featuring Michael’s version of the trolley problem (it’s about halfway through). Freeze this scene on the shot that matches this explanation

Long shot allows us to see the whole **setting**. Our attention is drawn to the workers, who are wearing bright yellow, in the **foreground**. The approaching tram is in the **middle distance** and an old-style building is in the **background**, emphasising how close the tram is. Because of the **wide angle**, we are able to see that the **place** of the **scene** is a busy street and the **time** of the scene must be the 1950s. Notice the women’s clothes – mid-length skirts, belted dresses, cardigans – and the cars – for example, the cream Chevrolet beside the tram.

3. Next, freeze the scene at the shot where the 5 workers and 1 pedestrian are in the far distance. Use this shot to insert the correct specialised words from the list below in the cloze activity on your worksheet.

long shot	foreground	right-hand side	background
opposite direction	frame	special effect	perspective



Another _____ shows the trolley problem from a different _____. Only the road is in the _____ and we notice that the cars lining the street are now facing the _____, which is how we know we are now seeing the _____ as if we are in the tram. We also know we are getting closer because the cream-coloured Chevrolet is no longer in the _____. In the _____, we can see what Eleanor, Chidi and Michael can see: five tram workers straight ahead and a single worker on the _____ of the frame. A simple _____ is used to explain the problem very quickly, by numbering the people on the tracks.

4. Now, go to the moment just before impact, where we can see the trolley is about to hurtle past the movie theatre. Complete the cloze activity for this frame on your worksheet.

In this [*long shot/medium shot/close-up shot*], the tram has been placed _____. The closer distance of this shot makes the objects in this frame seem closer together, which makes it feel _____. The **low angle** of the camera changes the **perspective** again and makes us see the scene from _____ point of view. In the **foreground**, we can see _____. It is blurred and this has the effect of _____. In the **background**, there is _____ and _____. The film titles on the cinema are a source of humour which would appeal to a modern audience. In the **context** of this scene, *Strangers Under a Train* is funny because _____. The shot includes a **pun** on the 2002 film *Bend It Like Beckham*, referencing the philosopher Jeremy Bentham. It is an **anachronism**. This is funny because _____. It also reminds us that the scene isn't real.

PUN

A joke that relies on us knowing different meanings for similar sounding words. For example, Q: *Why don't they play poker in the Serengeti?*
A: *Because there are too many cheetahs.*

ANACHRONISM

A person, thing or idea that exists out of its time in history, especially one that happened or existed later than the period being shown. We can find anachronisms funny because we recognise the fit isn't quite right.

- Over to you now. Discuss the final frames in the scene, when the trolley hits the workers and the blood spatters on Chidi, to explain the effects of **shot selection** and other elements like **gesture**, **facial expression** and **special effects**. Include **inferences** you draw about **emotion**.



Beyond the trolley problem

The following article presents some ideas about the intentions and choices made by the creators of *The Good Place*.

HOW *THE GOOD PLACE* GOES BEYOND 'THE TROLLEY PROBLEM'

You don't have to be an ethicist to have heard of the following hypothetical conundrum: You're riding a trolley that's barrelling toward five people on the tracks. Doing nothing will result in their deaths. Alternatively, you could pull a lever, diverting the vehicle to another set of tracks, killing one person instead of five. What do you do? As Lauren Cassani Davis wrote for *The Atlantic* in 2015, 'Puzzling, ridiculous, and oddly irresistible, this imaginary scenario has profoundly shaped our understanding of right and wrong' over the last 40 years.

In Thursday's episode, 'The Trolley Problem,' *The Good Place* finally did tackle the famous scenario. As usual, Chidi is at a blackboard explaining the experiment to his students, citing the work of the philosopher Philippa Foot, along with a few variations. Less predictably, Michael later transports Eleanor and Chidi onto an actual trolley careening toward humans on the tracks to see how Chidi would react in real time. At another point, Michael takes the duo on a trip to an operating theatre, where Chidi lives out the so-called 'transplant thought experiment' (in which a doctor has to determine whether to kill one person – in this case, Eleanor – in order to use her organs to save the lives of five other people). Michael insists the aim of these simulations is to help him relate to humans' ethical decision-making, but Eleanor realizes he's just manipulating Chidi, finding new ways to torture him.

Much of what makes *The Good Place's* lessons so realistic is the interplay between a completely inexperienced student and a teacher who has devoted his life to the discipline. Chidi attempts to break down difficult concepts into morsels Eleanor and her classmates can wrap their heads around, prompting responses the audience may find relatable. The show's creator, Michael Schur, told me he envisioned Eleanor as a stand-in for viewers, who can process these new ideas alongside her. Schur even drew on his own experience when crafting Eleanor's initial reaction to learning about utilitarianism in Season 1. She's immediately satisfied by the approach, questioning why anyone would bother with the other theories – something my students tend to think as well.

A sitcom may seem like an unlikely vehicle for serious discussions about moral philosophy, which viewers might expect to find in medical and legal dramas (albeit in less literal, didactic forms). But the subject and medium are surprisingly compatible. A comedy can broach otherwise tedious-sounding ideas with levity and self-awareness, and has more leeway to use contrived or exaggerated scenarios to bring concepts to life (like showing Chidi's terror at repeatedly allowing the trolley to kill someone on the tracks, spraying their blood in his face and mouth). In *The Good Place*, the classroom scenes are not there to be preachy; they're plot devices, sandwiched between jokes. When Chidi is discussing Aristotle in Season 1, Eleanor asks facetiously, 'Who died and left Aristotle in charge of ethics?' 'Plato!' a frustrated Chidi yells, pointing to the philosophy family tree on the board behind him.

In this light, bringing digestible ethics lessons to the masses can be seen as a moral act, ensuring that those who don't spend hours poring over Kant and Judith Jarvis Thomson are also privy to what's gained from understanding how people think. If consuming the works of moral philosophers were the key to living a good life, 'then the only nice, thoughtful people would be these hermitic, obsessive readers,' *The Good Place's* Kristen Bell told me. 'We can't have that – we have to make it accessible. If you're making people laugh while you're teaching them, it's the best way to do it.'

Source: Yuko, E., 'How *The Good Place* goes beyond "the trolley problem"', *The Atlantic*, 21 October 2017



ACTIVITY 4.17

Answer the following text-dependent questions to develop your understanding of this article. Highlight the evidence you used to answer the question and record the answer as an annotation.



What does the text say?

1. Are the creators of *The Good Place* deliberately trying to teach the audience lessons about ethics, or are they only using the ethics to create humour? How do you know?
2. Why is Eleanor described as a 'stand-in for viewers'?

How does the text work?

3. What is a 'morsel'? Why does Chidi need to break the difficult concepts down into morsels?
4. What does 'hermitic' mean? Are you a hermitic, obsessive reader? Do you know any hermitic people?
5. Find examples of **attribution** to outside sources of information. How do these work to convince us that the author's interpretation of *The Good Place* is valid?

What does the text mean?

6. What **point** is the author trying to make about the use of comedy?
7. In the second paragraph, the writer refers to other Netflix shows that bring the trolley problem to life. What does that tell you about the potential interests of the Netflix audience?

What does the text inspire you to do?

8. So-called utilitarian dilemmas, issues or problems, where people choose whether to act for the common good or for the benefit of the individual, are often found in real life. Use news sources or your own current affairs knowledge to find and discuss some real-world utilitarian dilemmas – for example, the issue of what governments should do about asylum-seekers or the possibility that self-driving cars might have to be programmed to make decisions similar to the trolley problem.

4.6 The director's commentary

The assessment task in Section 4.7 will ask you to present a director's commentary. To do this, you will need to use what you have learned about how the images, language features and structures of a popular culture text shape meaning.

A director's commentary is a type of explanation, where the director presents ideas and techniques behind their filmmaking. The *New York Times* regularly releases very short commentaries that it calls 'Anatomy of a Scene'. An anatomy of a scene is usually about two minutes in duration. In it, the director selects one important scene or excerpt and focuses on just a few aspects to explain in detail.

The 'Anatomy of a Scene' series was inspired by two things: an older television series called *Director's Commentary* and the trend by directors to include an optional audio feature of themselves narrating their films as part of their DVD packages.

ACTIVITY 4.18

Go to the *New York Times* 'Anatomy of a Scene' archive collection online and familiarise yourself with the **genre** by watching several commentaries. To get you started, here are some commentaries on films that have brought older ideas into the twenty-first century.

- *The Meg* (2018) is *Jaws* (1975) for the twenty-first century. The director in this commentary uses some very contemporary ideas about camera shots and **special effects**.
- *Wonder Woman* (2017) and *Man of Steel* (2013) are twentieth-century comics that have been remade many times. Here, scenes from two very recent incarnations are explained by the directors.
- *Sherlock Holmes* has a written article called 'Is that you, Sherlock Holmes?'. There is some great information about how these turn-of-the-century (when the 1800s became the 1900s) characters were made appealing to a contemporary audience.



STRUCTURE AND LANGUAGE FEATURES FOR A DIRECTOR'S COMMENTARY

An explanation typically has three stages. These stages are summarised for you below, including suggestions to help you make your own successful commentary.

WHY AM I DOING THIS?

Deconstructing these explanations will help you understand the text structure and language features you'll need for a successful presentation in this task.

Stages	Complementary features
Introduction or general statement: identifies the speaker and subject, the scene to be explained and (sometimes) why that's important.	<ul style="list-style-type: none"> • Title • Image from scene or muted lead-in excerpt to accompany voiceover
Body or sequenced statements: present some key parts of the scene and explain the process and effects of filmmaking decisions. You should focus on just a few elements that are salient (important) to explaining how the scene works. These elements are often related to a theme or key idea in the film such as friendship or courage. Try to select elements that will be appealing to a contemporary audience.	<ul style="list-style-type: none"> • Still image from scene • Muted excerpt to accompany voiceover • Labels, captions, headings
Conclusion: tie up the explanation. In these examples, the conclusion is abrupt, but you can also use this opportunity to summarise your explanation.	<ul style="list-style-type: none"> • An interesting image to end on that matches what the director is saying

ACTIVITY 4.19

Once you understand the stages of a director's commentary, you can identify common language features in each section. These are an important part of establishing the tone of the commentary and engaging the audience.

1. Identify which of the following language features have been used. Give examples of the identified features from the introduction, body and conclusion of your chosen director's commentary. If you are watching a video clip, having subtitles on will help.
 - **Informal** language that marks this as a spoken text (e.g. 'Hi, I'm Zack Snyder')
 - Present tense
 - Technical terms to show an expert is explaining
 - Use of **pronouns** to replace words already introduced
 - Action verbs to explain what happens
 - Use of **conjunctions** to link time sequences and explain events
 - Adverbs that direct the viewer's attention to a particular element in the scene
2. Identify the idea or key theme each director is foregrounding in their explanation. For example, in his *Man of Steel* (2013) commentary, Snyder focuses on the significance of Superman's childhood friend recognising him.



3. Each director concludes their commentary differently. Decide what you think makes an effective conclusion. John Turteltaub's commentary on a scene from *The Meg* (2018) simply ends with him saying 'Argh ... it's a lot.' Is this an effective conclusion? Why, or why not?



4.7 Putting it all together

In this unit, you have explored the ways older ideas have found a place in twenty-first-century popular culture. Now it's your turn to explain how that works. Below is just one suggestion for this task.

OLD IDEA	NEW TEXT
Hip hop and disco music	<i>The Get Down</i>
Archie comics	<i>Riverdale</i>
The mobile phone	<i>Black Mirror</i>
'Dungeons and Dragons' game	<i>Stranger Things</i>

Context:

You are Jonathan Nolan or Lisa Joy, creators of the hit HBO series *Westworld*.

Westworld is just one suggestion for this assessment. You could use any of the shows mentioned in this unit, or others, for example:

Task:

Present a live or recorded director's commentary on a short excerpt from Season 1, episode 1, revealing for your viewers how the twentieth-century Western has been transformed for a twenty-first-century audience.

Purpose: Explain

Genre: Director's commentary

Audience: Viewers of the series

Length: 4–6 minutes

Suggested outline:

Your response might consider, but is not limited to, the following:

- common tropes or storylines in twentieth-century Western films – for example, the bandit in the hills, romance between handsome loner and a beautiful headstrong girl
- the meaning of symbolism in your excerpt – for example, the player piano, black and white, the use of photographs
- the impact of elements of the science fiction/dystopian genre – for example, robotics, the big corporation with interests beyond the theme.

CHAPTER 5

Seeing Australia

The people who entertain us on our small and big screens – and in our books and music – tell us about the world around us. They share diverse stories about what it's like to be young, play sport, ply a trade, have a particular *identity*, live in the city or the country, be a musician or artist. In this chapter, we turn our attention to the ways Australian social groups are represented in popular culture texts.

You will learn and develop skills to:

- examine the experiences of social groups in Australia
- explore the points of view in a range of popular culture texts
- select and use ideas and information to create representations of your own
- make use of cultural assumptions, attitudes, values and beliefs
- write an imaginative text that reveals or challenges the way a social group is represented in a popular culture text.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, and find words with similar spelling patterns. See what you can come up with.

popular	vox pop			
social		society		
experience			experiment	
culture				vulture



SENTENCE COMBINING

Practise combining these short, simple sentences to make more interesting ones.

Don't be shy. Swap them. Add words and **phrases**, if you like.

Men are not only themselves. Women are not only themselves.

Men and women are the region in which they are born.

Men and women are the city apartment and the farm in which they learned to walk.

Men and women are the tales they overheard as children.

Men and women are the schools they attended as children.

The English **author**, W. Somerset Maugham, combined our sentences this way:

Men and women are not only themselves; they are also the region in which they were born, the city apartment or the farm in which they learnt to walk, the games they played as children, the tales they overheard, the food they ate, the schools they attended, the sports they followed, the poets they read and the God they believed in.

Source: Maugham, W.S., *The Razor's Edge*, Doubleday, 1944

5.1 Australian social groups

We all belong to **social groups**. These groups can be defined by the characteristics of the people who belong in them. These might include features such as where we grew up. Things like age, gender, racial heritage, religion, job, the music we're into and the shows we watch all shape the social groups to which we belong. They contribute to our social **identity** – our sense of who we are and where we belong.

We also **categorise** other people based on their similarities and differences to us. This can lead to us making assumptions about them based on our own experiences of our – and their – group's **culture**. The ways groups are **represented** in different forms of **popular culture** can also influence our response to them. Which voices are included or excluded – privileged or marginalised – and whether they are shown in a positive or negative way all shape our perceptions.



EXPLAINING THE POINT OF SOCIAL GROUPS

Queenie Chan is a Chinese-Australian manga artist and writer (see, we're already categorising the social groups of which she's part) who has published a number of online and manga **texts** including *Fabled Kingdom* and *The Dreaming* series. She migrated to Australia from Hong Kong as a child, so grew up travelling between the two places. When she was growing up, Queenie enjoyed Western-style **cartoons**, but loved the **narratives** and art of manga. However, she noticed a definite split in the Australian comic fan base (another social group). In the text below, Queenie reflects on how social groups can shape our identities and help us to find a place to belong.

The comics fanbase in Australia—like other Western countries—tends to be split down the middle, and there's not much overlap.

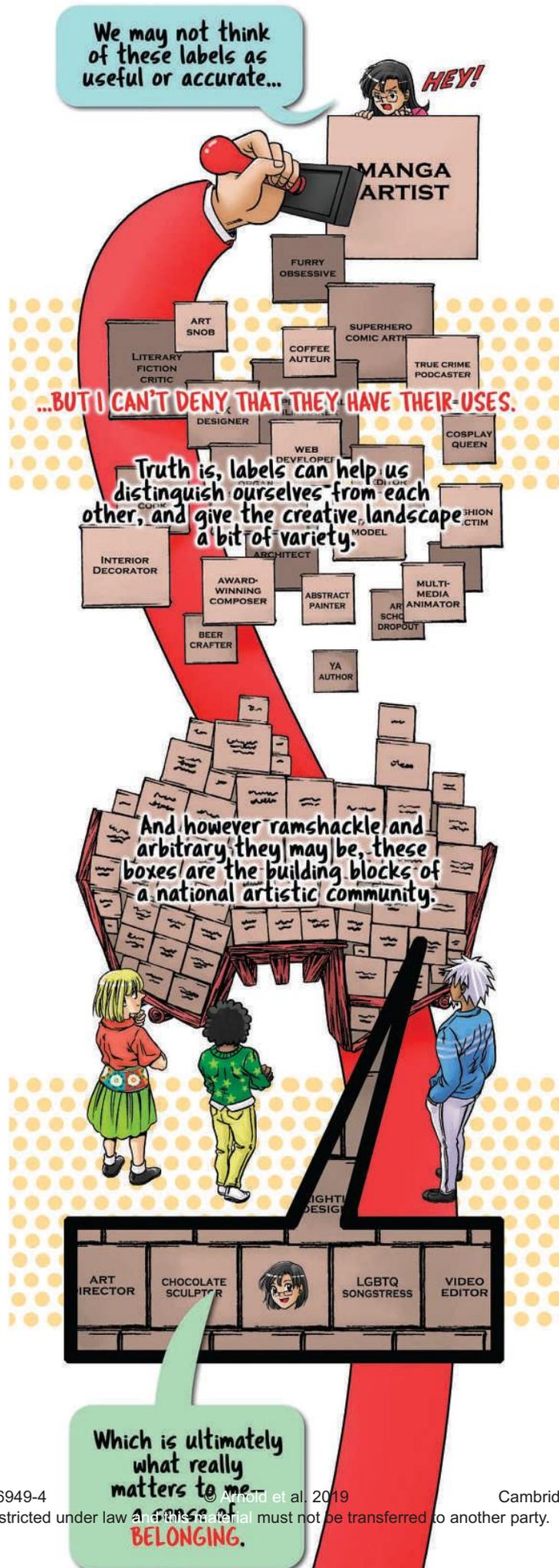
Sorry, I only read superhero/indie/literary comics.

Sorry, I only read Japanese manga produced in Japan.



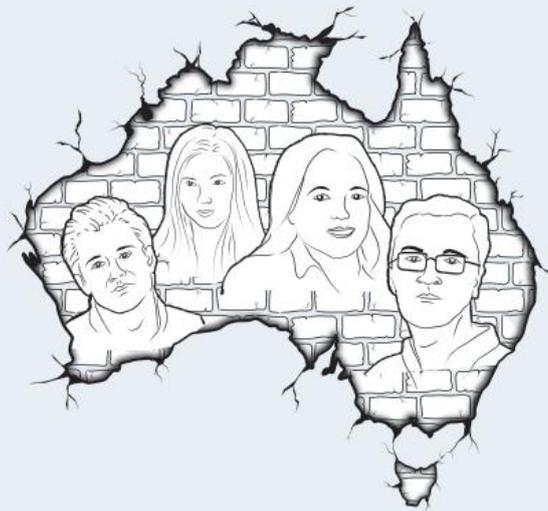
We're all busy within our own little boxes—with the labels we place on ourselves, and also the ones others put on us, which can override how we want to be seen.





ACTIVITY 5.1

1. Queenie Chan belongs to a social group she describes as a 'national artistic community'. She also belongs to a smaller group within that group – a sub-group represented in the comic strip by her drawing of her face. What label could go in that brick?
2. Mainly, Queenie appreciates belonging to a social group, but in the third **frame** at the top of page 169 her facial expression is angry and she exclaims 'HEY!'. Why?
3. You also belong to large social groups and smaller sub-groups. Maybe you are even a part of a national artistic community, either as an artist or a fan. Choose one large group to which you belong. Design a community wall, like one of Queenie Chan's, to represent your place in it. Here are some **ideas**, to get you started:
 - sporting community
 - school community
 - families
 - youth
 - Aboriginal and Torres Strait Islander peoples.



How did you feel when you drew yourself on your wall?

MORE ON IDENTIFYING SOCIAL GROUPS

The social groups we belong to are part of our cultural **context**. These influence our **cultural assumptions** – about ourselves and other people – which in turn shape our **perspectives** about the world and people around us. Next, we will think more about the characteristics that might be ascribed to different groups.

ACTIVITY 5.2

1. For each of the people in the following **images**, **identify** the social groups you think they belong to. Read the whole image, including **salient** objects and people around the main figures. Some suggestions to choose from have been included for the first image.

Image	Possible social groups
	<ul style="list-style-type: none"> • Urban/rural • Child/youth/adult/middle-aged/old • Sporty/adventurous/reader • Student/working/retired • Soccer/League/AFL • Hip hop/country/pop/punk/indie • Religious/non-religious • Single/married/cohabiting/children/blended family



2. **Compare** your notes with others in your class. What similarities did you have? Were there any differences? How did you guess which social groups these individuals belong to?

3. **Select** one of the people from the table. Give them a name. Using the diagram below, **create** a context and perspective map for them. Include as much detail as you can.



4. Next, using the information you've collected, write a **paragraph** introducing this person to a stranger. Here are a few sentence starters that might help.

Meet Jo. Jo is a _____. She lives in _____ with _____.

Keep going. Five to six sentences should do it.

Be careful when you talk about social groups

At the beginning of this section, Queenie Chan showed us that while our membership of groups can give us a sense of belonging, being labelled can be negative too. **Stereotypes** – oversimplified, fixed ideas about a group – are perpetuated when we don't challenge the representations we see around us.

5. Our social groups can be **used** by others to make **judgements** about us. What unhelpful labels or stereotypes might people put on you? Search for stereotypes of your own social group or think about how your group is represented in the texts around you.
6. In groups, choose one of the people from question 1 and look again at the assumptions you have made about them. Add a **speech bubble** or thought bubble to the image that changes an assumption you made.

5.2 Representations in Australian popular culture

In this section, we will look at how different groups are represented in a variety of Australian popular culture texts.

At the end of this unit, you will need to identify a person or character in a popular culture text, identify an Australian social group they represent, and place them in an unfamiliar setting. To achieve this, let's look at some representations of social groups in popular culture texts.

REMEMBER 'REPRESENTATION'?

We've been talking about representations since you began this course. The easiest way to think about representations is to understand that a text is 're-presenting' something. The prefix 're-' means 'back' or 'again'. So the way a social group, event or **issue** is shown in a text is a version or interpretation of the original; it's selective, and leaves out as much as it includes.

ACTIVITY 5.3

Begin a process of questioning and challenging by examining your own reading and viewing practices.

1. List the top three popular culture texts with which you engage. Start with television programs and books. Games and music will work too.

Popular culture text	Social groups represented (or mainly represented)	Social groups not represented (or not very much)
e.g. <i>Family Feud</i>	Families – mostly white, middle class	Indigenous Australians Immigrant families People with a disability

2. Class **discussion**: Do we engage with popular culture texts about people like us? Or do we regularly see others? If you don't see yourself in popular culture very often, how do you feel about that?

If you only watch or read fantasy, the question might be: If you take away the supernatural powers and fantastical creatures, what are the social groups you are seeing?

3. Here are a number of reasons a person might want to see various groups represented in popular culture texts. Number them from 1–4, according to which reason seems most convincing to you.
- When I see people like me on the screen, I feel a sense of belonging or acceptance.
 - It's good for me to walk around in other people's shoes – to be able to empathise; I can be a better person or citizen when I understand others.
 - I find it more entertaining to see a variety of social groups in popular culture; I get bored with my own life.
 - I'm more interested in stories I can relate to.

EXTENSION TASK 5.1

The idea of 'recognisance justice' – that we all have the right to be recognised and see ourselves in our cultural artefacts – is a powerful one. If this is an idea that's interesting to you, find out more about Benjamin Law, author and creator of the book and hit SBS television series *The Family Law*. Try these online articles, videos and podcast: <https://cambridge.edu.au/redirect/8370>, <https://cambridge.edu.au/redirect/8371> or <https://cambridge.edu.au/redirect/8372>.



5.3 Popular culture on the small screen

PREVIEWING

From dramas to documentaries, television depicts a range of social groups. Changes in TV shows, particularly long-running ones like *Neighbours* and *Home and Away*, are a record of how representation is changing on our screens and in the world around us.

One program that challenges representations is the Netflix reality television show *Queer Eye*. Like many popular culture texts, it creates humour and tension by taking people into uncomfortable situations. The idea of *Queer Eye* is that the 'Fab Five' give advice on fashion, grooming, interior design, food, wine and culture to someone nominated by friends and family, in order to have a positive impact on their lives. The diverse team confront stereotypes and openly share their own experiences of growing up, coming out and other challenges in their lives.

Of course, suggesting that all gay men are stylish is also a stereotype.

In 2018, the show came to the New South Wales town of Yass – one of the Fab Five's favourite sayings – for an episode that transformed the local Clubhouse Hotel and George, a cattle farmer in his 50s. Jonathan describes George's look as 'Aussie Marlboro Man,' referring to the famous cigarette ads.

George is only one man, but he stands in for a much larger group. We're going to look at the representation of George and how his cultural context shapes his appearance and reactions, especially when he is taken out of his comfort zone.



JUXTAPOSITION

Juxtaposition is created when two elements (objects, words) are placed next to each other. The effect is that we notice their similarities and differences. Although George and the *Queer Eye* team are both in Yass, they are represented very differently. Juxtapositions can be very useful for exploring representations of Australian identities, places, events and concepts in pop culture text/s.

ACTIVITY 5.4

Find the episode on YouTube. Before viewing the whole episode, watch the 30 seconds when the team meets George, from 2:30 to 3:00. Use this **scene** to complete the table on your worksheet. Some examples have been done for you.

Elements of the show	George	<i>Queer Eye</i> team
Participants: Who? What else do we know about them?	George: 54, cattle farmer, former rodeo cowboy, _____ _____	<ul style="list-style-type: none"> • Jonathan • Tan • Karamo • Antoni • Bobby
Processes: What are they doing?		
Circumstances: Where? When? Describe the setting.	Yass, NSW: _____ _____ _____	The series was mainly filmed in Atlanta, Georgia, USA. The team are visiting Australia for this episode.
Gesture, expression, clothes (style, colours)		
Composition: Technical aspects of the show (angle , distance)		

VIEWING

Watch the entire episode of *Queer Eye* featuring George and Yass.

ACTIVITY 5.5

Use the activities below to guide your viewing.

1. How are we **positioned** to regard rural Australian men when we first see George in the show? What judgement are we invited to make?

Rural Australian men are _____.

2. Complete the table on your worksheet showing George's **values**, **attitudes** and **beliefs**. In the final row, include the social groups that could have contributed to shaping these important aspects of George's identity. You could make a separate one for the *Queer Eye* team. For example, under attitudes, you could write 'hugging'. There's a lot of hugging.

	Values What's important to him?	Beliefs What does he think is true?	Attitudes What words and behaviour show his values and beliefs?
Evidence from the text	• •	• •	• •
Social groups			

3. The *Queer Eye* team belongs to a range of different social groups, but are represented as one social group because of their sexuality and their proximity to each other in the context of the show. What other social groups or personal relationships do they talk about?
4. The term '**toxic masculinity**' is used in this episode. Originally, it referred to characteristics such as aggression that can reinforce the dominance of men over women. But now it is widely used in media and popular culture. It has come to include any masculine traits that can have a negative impact on men and the people around them. Check the definitions of 'toxic' and 'masculinity'. Do you agree with Jonathan that George's version of being masculine was 'toxic'? Why, or why not? You definitely need to have a class discussion about that.
5. How are the *Queer Eye* team made powerful in this context, even though they are outsiders, and even though they don't represent a kind of masculinity that is traditionally regarded as being powerful? Could this show have been made 20 years ago? Or 30 or 40 years ago?

6. Write a paragraph **evaluating** this *Queer Eye* episode. The following vocabulary table gives you some positive and negative vocabulary you could use.



Positive	Negative
Breaking down barriers	Stereotypical
Inspirational	Judgemental
Challenging	Simplistic
Transformative	Limited point of view
Inclusive	Exploitative
Entertaining	Insulting
Cathartic	Manipulative

EXTENSION TASK 5.2

Queer Eye plays with two very powerful ideas. One is the idea of 'a fish out of water'; the producers create tension by putting people into scenarios where they don't fit in. Can you think of other stories that do the same? The other idea is **transformation** or makeover, of people being able to remake themselves in positive ways. In a group, **brainstorm** other stories, like some fairy stories or other TV makeover shows, that use this idea.

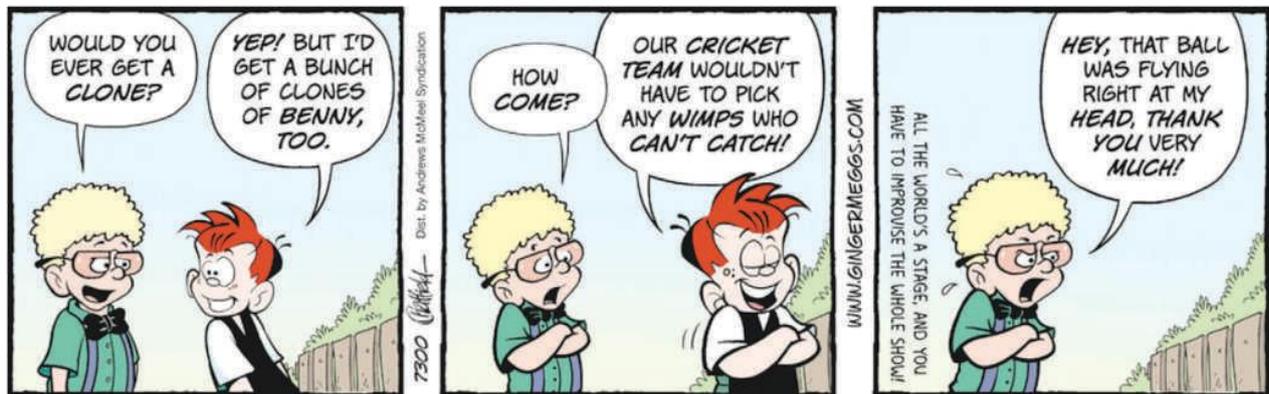
This brainstorming might be very useful when you complete the assessment task for this unit.



5.4 Popular culture cartoons

Even though you might not read them, cartoons and comic strips in newspapers are some of the longest-running forms of pop culture. One of the comic strips you will still find in daily papers and on his website is *Ginger Meggs* – Australia’s favourite boy.

Ginger Meggs was created by Sydney artist James ‘Jimmy’ Bancks. He first appeared in 1921, in the *Us fellers* comic strip in Sydney’s *Sunday Sun* newspaper.



Since then, Meggs and his gang, including girlfriend Minnie Peters and arch-nemesis Tiger Kelly, have appeared as regular features in Australia and over 120 newspapers in 34 countries.

Ginger Meggs has a loud mouth, a good heart and a tendency to get into trouble. In other words, he is a typical Aussie **larrikin**. Although originally a British word meaning ‘mischievous or frolicsome youth’, the term larrikin was used to describe Aussie soldiers in World War I. These young men had a much more relaxed attitude than their British counterparts and were renowned for their sense of humour, irreverence towards commanding officers and a liking for practical jokes. They were also recognised for qualities of mateship and a willingness to go above and beyond their duty for their comrades.



ACTIVITY 5.6

On your worksheet, complete a **Frayer model** like the one below, using the information on the previous page and your own knowledge.

<p>Definition</p> <p>Australian English term meaning 'a mischievous young person, an uncultivated, rowdy but good-hearted person', or 'a person who acts with apparent disregard for social or political conventions'</p>	<p>Picture</p>
<p>Example</p>	<p>Non-example</p>

Larrikin

ACTIVITY 5.7

Ginger Meggs' escapades are available on the Go Comics website and also on Instagram.

1. Read some of his adventures, then complete the following character map on your worksheet.



2. Using what you know about Ginger Meggs specifically, and larrikins or young boys in particular, create a story about Ginger in the form of a cartoon. For example, imagine the other character is Tiger Kelly or his girlfriend. Where are they? What is happening? What difficulty do they face or what problem exists between them? How would they react to each other? What would they say? On your worksheet, draw a comic strip similar to the one on page 179 including facial expressions and costume, **background** and **dialogue**.
3. Share your cartoon with a friend. Ask them to **explain** the elements from the character map they can see in your cartoon. Do they think it's funny? Cute? Lame?
4. Current Ginger Meggs cartoonist Jason Chatfield drew the cartoon below in honour of the wedding of Prince Harry, another famous redhead, and Meghan Markle. What might have happened if Ginger Meggs had been a guest at the wedding? Write a simple **recount** using the table on the next page as a guide. Include three to five sentences for each stage.



RECOUNT

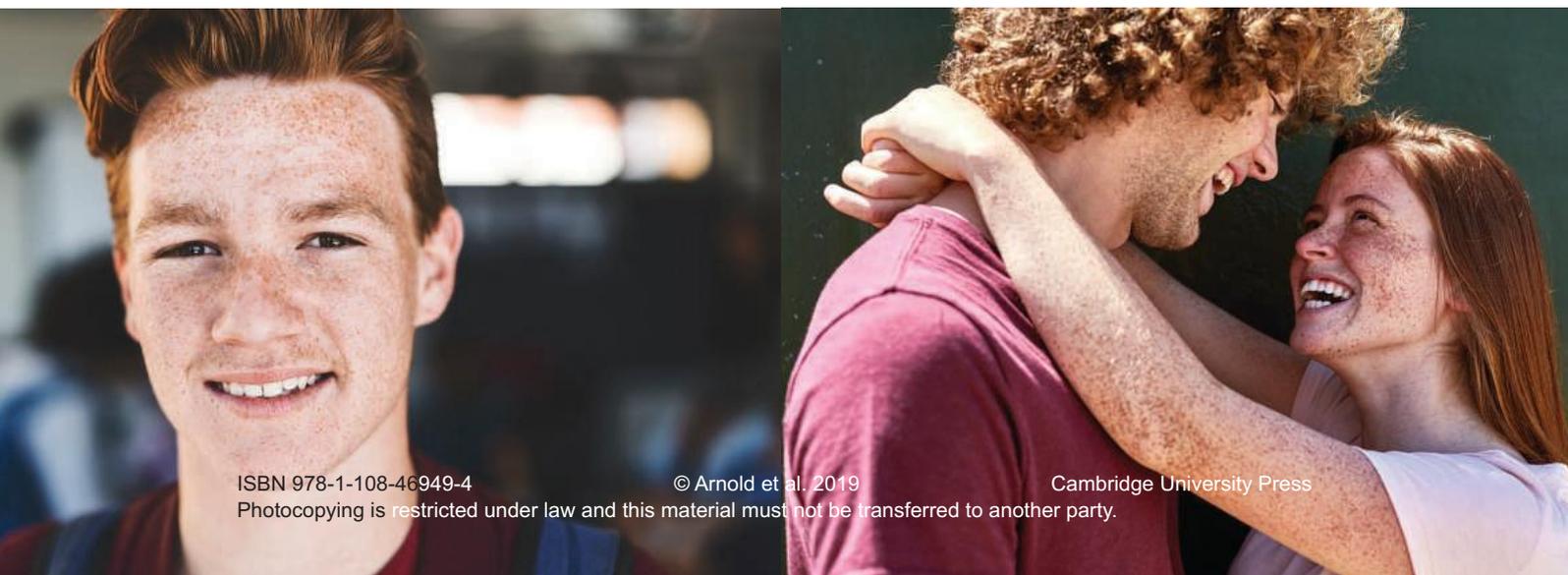
A literary recount is a type of story that retells events. Its **purpose** is to entertain readers or listeners by recounting a series of real or imagined events in a creative or humorous way. Well-structured recounts begin by introducing the setting and characters; describing each event in a sequence; and perhaps ending with a comment that indicates the meaning or significance of the events.

Recount stages	Sentence guide (phases)	
Orientation	Present and describe the people, activities, place and time.	
Event 1	What happens first?	Give the character a sequence of problems, reactions and (if you like) solutions. These should reflect the characteristics of the two social groups in your story.
Event 2	What happens next?	
Event 3	What happens after that?	
Reorientation	How does it end up? Re-present and describe the people, activities, place and time.	

Remember that **point** about *Queer Eye* making entertaining television by taking its protagonists out of their social comfort zones? Your Ginger Meggs story might be entertaining because it does the same thing; Ginger Meggs is an unlikely character at a royal wedding.

EXTENSION TASK 5.3

Discussion question: Are redheads a social group?



5.5 Popular culture novels

Ginger Meggs is a recognisable character; he represents ideas about what it means to be a young Aussie kid. There are many other familiar characters that recur in popular culture.

Like vampires.

As you learned in the previous chapter, popular culture texts will often combine an older idea with a new context to reflect new ideas or concepts. The vampire is one of those 'older ideas' that has been remade by authors for close to 300 years.

In this section, you will learn about *narrative* writing – getting ready to write your own narrative for the assessment task – by using extracts from Kirsty Eagar's young adult novel *Saltwater Vampires*.

ACTIVITY 5.8

1. As a group, list books or films that you've heard about that include vampires.
2. Brainstorm the traditional characteristics of vampires.
3. Read the following brief history of vampires in pop culture, and then **sketch** your best image of a vampire based on the information. You can use manga style, like Queenie Chan, or choose your own style.

A BRIEF HISTORY OF VAMPIRES IN POPULAR CULTURE

The character of the vampire – the undead being who rises at night to drink the blood of mortals – first appeared in poems in the late 1700s. In early poems the vampire was an ugly, reanimated corpse, more like modern representations of Frankenstein's monster. It was in 1819 that the modern image of the pale, gaunt, magnetically attractive lone male vampire was formed. *The Vampyre*, a story written by John Polidori, based the vampire character on the noblemen and poet Lord Byron (pictured), who



was infamous for his many affairs and strange lifestyle. By the mid-1850s the popular 'penny dreadful' horror stories included many vampire tales. In these stories, sex and death were always linked, and lustful women seduced and turned into vampires were a particular menace. The most famous and influential vampire novel, Bram Stoker's *Dracula*, was published in 1897; in this story, Count Dracula is attended by beautiful vampiric women. The film industry has also

created many versions of the early stories, including *Nosferatu* in 1922 and *Dracula* in 1931. Modern takes on vampires include the undead who stalk the teenager protagonists in *Buffy the Vampire Slayer*, although this version gives power to the blond, butt-kicking vampire slayer Buffy. The most common characterisations of vampires are of evil, immortal beings with a constant craving for the blood of beautiful, desirable victims.

Whitby Abbey, a key setting in *Dracula*



SALTWATER VAMPIRES

Kirsty Eagar's novel *Saltwater Vampires* is set in a beachside country town in Western Australia. The main social group depicted is teenage surfers, and they seem to be living typical lives worrying about friendships, family, romance and surfing. Unfortunately, a terrible accident has occurred and, even more unfortunately, vampires turn up.

ACTIVITY 5.9

Set your purpose for reading by using the statements in the Three-Level Guide to focus your careful reading.



For each statement:

- **decide** whether the author would say it is True or False (not your opinion)
- on your worksheet, highlight the **evidence** in the text that supports your answer
- discuss your responses with your classmates, especially the Level 3 statements.

	<i>Saltwater Vampires</i> , Kirsty Eagar, Penguin Books, 2010	T/F
Level 1	Tanner lives closer to the beach than Jamie does.	
	Jamie has never been in the surf at night before.	
	Jamie's friend Dale is dead.	
Level 2	Jamie is in the surf first because he loves surfing more than Tanner.	
	The mysterious surfer is just a hardcore local, unimportant to Jamie.	
	The ocean makes Jamie feel better about his grief and guilt.	
Level 3	This scene builds tension and foreshadows a complication.	
	The book's title affects the way the reader will interpret this scene.	

EXTRACT FROM: **SALTWATER VAMPIRES, BY KIRSTY EAGAR**

Surfing blind

Jamie and Tanner stood on the rock wall, surfboards under their arms, peering into darkness. The ocean was a black mass. Only the lines of whitewash were visible. But the rumble of the surf and the amount of spray stinging their faces suggested the swell was a decent size.

'I didn't sign up for this,' Tanner said. 'It's still dark.'

'Yeah, well ...' Jamie said. It would be dawn soon, he just didn't know when. All he knew was that it had been three-thirty when he'd given up trying to sleep and rolled out of bed. At the most you could add another hour to that: the time it had taken him to get to Rocky Head, wake up Tanner, collect their boards and jog the seven hundred or so metres that stood between Tanner's place and the Point.

In the sickly glow of the carpark's lone streetlight, Tanner's long face looked distinctly unimpressed.

'You better get over this thing soon, 'cause I like to sleep, even if you don't. I'm going to start locking my window so you can't get in. You're crazy, man. You've been crazy for months. Ever since that night with the boat you've been insane.'

Which, for Tanner, was quite a speech.

'Yeah, well ...' Jamie sighed. Tanner was right. Four months ago he'd nearly drowned and since then nothing had been normal.

'Look, we're here now – might as well give it a go, hey? At least we'll have the break to ourselves.'

In a couple of hours the line-up would be teeming with surfers: regulars from the caravan park who came every Christmas holidays, backpackers who were in town for the music festival, and locals like him and Tanner. Rocky Head was one of Australia's best point breaks, a sweeping right-hander that peeled for almost half a kilometre on a good day.

Tanner was nodding in that slow way of his – like the toy dogs people put on their dashboards – which meant he was at least considering the idea. Sighing loudly, he turned and started walking up the path that ran alongside the rock wall to the jump-off point. Jamie followed him. As he walked, Tanner shifted his longboard from under his arm and balanced it on top of his head. He loved that board, he would have slept with it if he could; sometimes Jamie caught him stroking its sides with a dreamy look on his face. Tall and thin, Tanner was a bit of a longboard himself. He had

sea-dog skin, the type that was permanently tanned, and his dark hair was dead straight and reached his shoulders. His green eyes bulged like a frog's when he was surprised. His real name was Todd, but people had been calling him by his surname forever. Even teachers.

Jamie's real name was Jamieson, but everybody called him Jamie. Which sucked.

It was even darker at the jump-off. Behind them, the golf course was a stretch of black. Further back, you could see the occasional glow of house lights on Reservoir Hill. Most places, though, were in darkness.

'Why are we doing this, again?' Tanner asked.

Jamie looked out at the ocean, smelling the salt tang, a familiar electric prickle washing over his skin. He always got it just before he hit the surf. He wanted to tell Tanner how he'd been lying in bed, hand on his heart, feeling it beat away his life, and he'd panicked. All of a sudden he had to be at the break. But how could he expect Tanner to get it? The only person who might understand was Dale. Dale Chilcott had been with Jamie on the night he'd nearly drowned and had definitely come off second best. But Dale and he weren't speaking anymore, and Tanner had to put up with him crawling through his bedroom window at all hours of the night.

'To be the first ones out there,' Jamie said.

'I don't want to smash my lady.'

'I'm sure she'll live. Come on.'

'No way. You can't even see what's coming. I'm going to wait.' Tanner placed his board on the ground and sat down. 'Sorry, man.'

'Nah, it's all right. Look, I'm gonna go anyway. I'll see you when you get out there.'

Jamie put his leg-rope on, taking hold of it so it wouldn't trip him, then started to pick his way along the jump-off, a finger of rock extending out into the break from the rock wall. He went slowly, swearing when his feet hit sharp patches of barnacles and oyster shells. He was careful to hold his board up so it didn't scrape the rocks. He rode a shortboard, a 5' 11" thruster. He'd been alive for fifteen years and he'd surfed for seven of them.

The water washing over the rocks made it hard to hold his footing and he was quickly soaked by the spray. When he reached the end, he peered into the black ocean, trying to make out the lines of swell before they smashed into the rocks so he could time his jump. He couldn't see shit. Jamie held his board out in front and waited until the set of waves seemed to have passed, then launched forward, his board hitting the water with a smack.



He started paddling hard, buzzed on adrenaline. When he felt himself drop lower, he duckdived, gathering himself up and pushing the rails of his board under, spearing its nose down and then kneeing the back of the deck to swoop through to the surface. He'd timed it right – he could feel the suck of the wave as it passed over him.

The memory of that other night haunted Jamie. He'd swum through an ocean as black as this one, heading towards the lights of Rocky Head. Dale's screams had gradually faded behind him, until Jamie's whole world became the lines of swell rolling underneath him and the slapping of his arms hitting the water, fatigue creeping into them like slowly setting cement. He'd concentrated on breathing. When he didn't, sobs ratcheted up his throat, threatening to choke him.

Shaking his head, Jamie came back to the present. The horizon had lightened to a steel-grey colour. As he saw this, a black wave reared up in front of him, blocking it out. He duckdived awkwardly, forcing the nose of his board under the surface while the wave crashed down on him. His board shot out between his legs and he was pushed backwards. His shin connected with a blunt edge, which hurt like crap, and his board clunked against something hard. The rocks. Clambering back on his board, he started paddling with quick choppy strokes to get clear of the boiling foam before the next wave smashed him.

When he was sure he was beyond the impact zone, he sat up on his board, breathing hard. He glanced at the shore and spotted the bright Christmas lights strung around the Norfolk pines near the lifesavers' building, about two hundred metres down from him. He started paddling again, his strokes smooth and strong now he was sure he wasn't going to get caught inside the breaking waves. He felt safe in the break. It was like coming home every time he got here, even if he couldn't see. He counted off twenty strokes, then paused, letting his board glide, feeling it rise and then fall as the next breaker rolled through. It felt like he was at the head of the line-up, even if he couldn't be sure. Maybe he needed to be a little closer to the rocks. He moved sideways. Should he try and catch one?

Aw, bugger it. Don't die wondering.

He started paddling quickly, and when he felt the surge of a wave picking him up, he flattened out, pulling harder. That's when he heard it.

Over to his left, came the unmistakable sound of somebody's feet thrashing the water as they paddled to take off. Jamie froze, and dropped off the back of the wave. The kicking noise stopped and a moment later he heard the splattering noise water makes as it arcs out from a hard turn. Spray stung his face.

Someone else was out there with him, surfing in the dark.

The thought put a chill through him. How long had they been there? Did they know he was out there, too? He sat up and looked backwards,

wobbling on his board as another mound of swell passed under him. How could whoever it was have made that wave? The surfer had been right on the inside, near the rocks. It was a tricky take-off at the best of times and the guy had done it blind. Jamie had the jitters real bad, but he talked himself out of paddling in. Soon it would be light and then none of this would be a big deal. He'd see the other guy and find he was just a hardcore local who'd fluked it on that last wave. They'd give each other a nod.

As he was thinking this, frozen with indecision, something white glided past him in the darkness. A surfboard, and on it, the outline of the other person. The guy paddled close enough for Jamie to feel the ripples of his wake. Jamie opened his mouth to say something but, for some reason, dread blocked his throat. He had the distinct impression he was being sized up and it made his skin crawl. It was like being circled by a shark, seeing the fin cut through the water, but not knowing when it would go under and what would happen next.

He wheeled on his board and started paddling hard, not caring about the noise he made, just wanting to get the hell out of there. He'd gone maybe five strokes before he felt himself rising up a wave face and he flattened out, kicking like hell, pulling each stroke, desperate to make that wave, even if he couldn't see.

He felt the wave surge, waited for a beat to see if he was on, then snapped to his feet. The drop was a buzz, a slicing, sliding fall into shadows and darkness. He felt his board's inside rail lock into the wave face and he went into a sharp bottom turn, grinning like an idiot, wanting to yell as he made it. For that moment, he forgot about anything else except the fact he'd caught a wave in the dark.

A piercing whistle split the air. Jamie glanced over his shoulder, nearly falling off his board. He knew that whistle. A dark figure thundered towards him, crouched down low on his surfboard. Jamie knew that silhouette. The surfer's stance was one he'd seen a thousand times before.

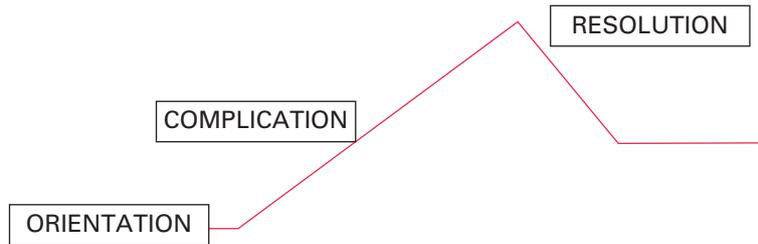
Shaken, he pumped his legs to gain enough speed to kick off the wave. But it was too late. The surfer smashed into him, knocking his board out from under his feet with the solid thunk of fibreglass hitting fibreglass. Then they were both in the water: a churning mess of foam, fists and boards washing towards the rocks.

Source: Eagar, K., *Saltwater Vampires*, Penguin Books, 2010

NARRATIVE: STAGES AND PHASES

This extract is from the orientation to the narrative *Saltwater Vampires*. By the end of this chapter, you will need to write your own narrative or recount. Understanding the stages and phases of narrative will assist your planning and writing.

The basic elements of all narratives are the stages:



DID YOU KNOW?

The way we describe narratives is ancient. **Literally**. Aristotle came up with the idea of representing a narrative (he would have called it 'drama') as a triangle in about 350 BCE. Gustav Freytag, a German novelist and playwright in the late 1800s, developed Aristotle's triangle into the story pyramid we are familiar with. Because Freytag had five-act plays in mind, his pyramid had five elements: exposition, rising action, climax, falling action, denouement. These can still be useful to talk about, but our thinking now is that orientation, complication and resolution are the vital stages of narrative structure.



ACTIVITY 5.10

1. This table explains the stages of a narrative. Use the opening extract from *Saltwater Vampires* to add dot-point notes in the orientation and complication boxes.

	Explanation	<i>Saltwater Vampires</i>
Orientation	Orients the reader: sets up the basics of characters, setting and narrative	Who? Where? What are they doing? Narrative point of view?
Complication	A problem or dilemma that disrupts a character's normal routine, creating tension or purpose	Complication from the character's past? Complication in this scene?
Resolution	The outcome: how the complication is 'resolved' as a result of the action in the story	

2. Use these three stages to create a cartoon story of your own on your worksheet with three frames: orientation, complication and resolution. Keep it simple. The middle frame should create tension and the final frame should resolve the tension.

For a proper narrative or short story, rather than just a three-frame cartoon, you need phases within each stage. Phases are the more variable parts – usually sentences and groups of sentences – that make each story unique.

SETTING Introducing context: the location, characters and activities	DESCRIPTION Describing the context using sensual imagery	EPISODE A short, expected event
SOLUTION A response to a problem that releases tension	REACTION Participant's emotional and physical responses	COMMENT The narrator explains
EFFECT An outcome: something that happens as a result of the events	PROBLEM Unexpected event causing tension	REFLECTION Participant's thoughts

Source: Based on Rose, D., 'Reading genre: a new wave of analysis', *Linguistics and the Human Sciences*, 2.1, 2007

ACTIVITY 5.11

1. In the following short extract, identify:

- description
- reaction
- comment
- reflection
- problem.

In the sickly glow of the carpark's lone streetlight, Tanner's long face looked distinctly unimpressed.

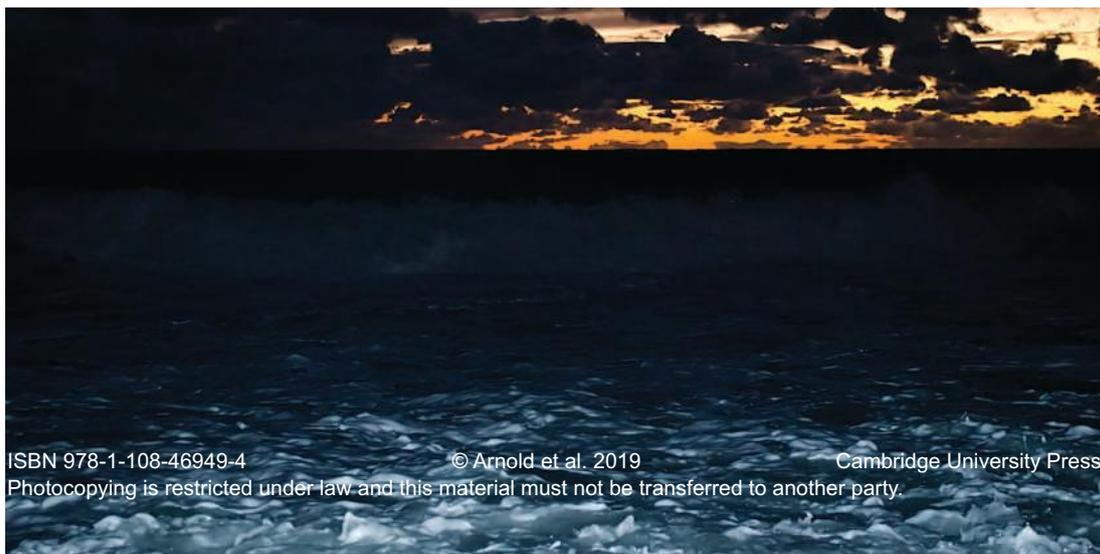
'You better get over this thing soon, 'cause I like to sleep, even if you don't. I'm going to start locking my window so you can't get in. You're crazy, man. You've been crazy for months. Ever since that night with the boat you've been insane.'

Which, for Tanner, was quite a speech.

'Yeah, well ... ' Jamie sighed. Tanner was right. Four months ago he'd nearly drowned and since then nothing had been normal.

2. It's your turn to write. Follow these steps:

- Choose a familiar situation where you interact with people – for example, playing sport, eating dinner with family.
- Consider the characters – no more than three. Give them names and relationships with each other. What social groups do they belong to?
- Give your central characters a complication – for example, a crush on another character's partner, a decision to leave home, a past incident that has caused mistrust.
- Write a short orientation to establish the setting and characters. Use the opening of *Saltwater Vampires* as a guide to structure if you need one. Foreshadow (hint at) the complication.



What you've written is probably dramatic realism, rather than pop culture fantasy (although maybe not – did you choose vampires?). The trick with any story where you are exploring social identity is to add an unexpected element.

In *Saltwater Vampires*, this element is the appearance of vampires who were the original mutineers on *The Batavia*, a ship that was wrecked off the coast of Western Australia in 1629. Jamie and his friends must come together to defeat the vampires, and prevent Jamie from succumbing to vampirism. They manage to explore a lot of relationship tensions in the process; the vampires provide the narrative drive for the characters to solve their problems.

Let's explore the social group represented in *Saltwater Vampires* and consider how the vampires create a complication that allows the author to explore the interactions of this group.

Social group: Teenagers

Sub-group: Male, teenage surfers in a small coastal town

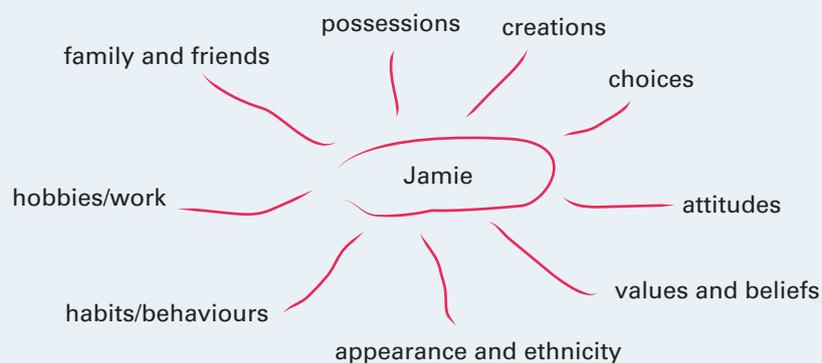
Represented by: Jamie, Tanner, Dale

Complicated by: Vampires targeting the locals



ACTIVITY 5.12

Complete the graphic organiser using what you already know, and what you can imagine about Jamie, based on his social group.



Narrative phases contribute to the larger stages of the story. In *Saltwater Vampires*, the phases work to build and explore tensions in Jamie's social group. The tensions reach a climax with a confrontation with the vampires, before resolving that conflict, and leading to new understandings for the teen protagonists.

ACTIVITY 5.13

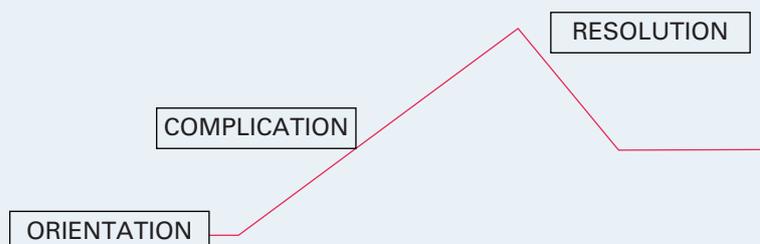
1. Read the extract from *Saltwater Vampires* and **annotate** elements identified in the 'Spotlight on narrative structure' column.

<i>Saltwater Vampires</i> by Kirsty Eagar	Spotlight on narrative structure
<p>Dale's haunted eyes stared at Jamie over the deck of his surfboard. 'That's why I told you to kill me. 'Cause I can't get those things out of my head. And I don't want to be like that.' Jamie should have been going, but he couldn't leave Dale alone when he was thinking about that stuff. And it was so good to be hanging out together again – something he never thought would happen. He shifted onto his back, the tips of his feet poking through the water, hands circling to keep himself afloat, but still very aware of Dale.</p> <p>He wondered if Dale, like him, had thought about dying since that night with the boat. He wondered what Dale made of the fact that he was now immortal and Jamie was going the same way.</p> <p>Immortal. They would live forever.</p> <p>...</p> <p>It was almost appealing. Life was unbelievably sweet and precious. Life should not be wasted. Not many people knew that, but he did. He'd learned just how much he wanted to live that night with the boat. How hard he'd fight for the right to take another breath. So why not just let it happen? Then he remembered the price. The right to live forever came at the cost of other lives. And it was a price he never wanted to pay.</p> <p>He thought all of this, and he wanted to share it with Dale. But when he spoke, all that came out was: 'This is crazy, hey?' 'Yeah ... Yeah, it is.' Dale was silent, then he said, 'Sorry for ... you know ... making you into one, too.'</p> <p>'Mate, don't worry about it. Shit happens.'</p> <p>'Some shit,' Dale said. Then he laughed, which was rare for him. It was as though Dale only had a limited number of laughs to spend.</p> <p>It made Jamie laugh just hearing him.</p> <p>...</p> <p>'Are you changing yet?' Dale asked. 'Can you see better and stuff?'</p>	<p>Highlight in different colours, or number examples of:</p> <p>Description</p> <p>Reflection</p> <p>Reaction</p> <p>Problem</p> <p>Comment</p> <p>Effect</p> <p>Solution</p> <p>Fill the gaps: Between the lines where Dale and Jamie are speaking, write in what you think each character is thinking/feeling, but not saying.</p>

'Yeah. It's pretty amazing, hey? That part anyway.'
 Dale nodded, rubbing his nose, looking sort of cagey. 'You
 wanna test it out before you go?'
 Jamie glanced at him. 'You mean catch a few waves?'
 He broke into a slow smile, then laughed, thinking it was
 crazy and that's exactly why they should do it. Don't die
 wondering, right?

Source: Eagar, K., *Saltwater Vampires*, Penguin Books, 2010

2. Plot the events from this narrative **excerpt** onto Freytag's pyramid. The climax is the highest point of tension. It's quite subtle in this extract – unlike the big fight scene later in the novel.



3. The dialogue in this episode captures a good sense of the relationship between the two characters. Identify which of the following descriptions best represents their relationship:
- Dale and Jamie are close confidants who can tell each other everything.
 - Dale and Jamie are distant and don't really get along.
 - Dale and Jamie understand each other despite being awkward with words.

What other characteristics of Dale and Jamie can you discern from their dialogue? Age? Attitude? Passions?

4. Write a scene with a distinct setting (e.g. the ocean, golf course, graveyard). Have two characters converse about something they are uncomfortable about – for example, cheating in a competition, serious illness, a liking for pastel wallpaper, an attack of vampirism. A good dialogue will include some evidence of the characters' social groups without having to say what it is.
5. Check your scene with a classmate. What can they guess about your characters and their social group based on what you have written?

Ultimately, the combination of surfers and vampires allows the author to convey the characters' reflections about attitudes, values and beliefs. Also, the final confrontation with the evil 400-year-old vamps makes for an exciting climax to the story.

5.6 Writing place

Australia has hugely diverse landscapes, and they can be represented in a multitude of ways. The way an author describes the places they are in positions the **audience**. Does the place have positive or negative **connotations**? Is it a comfort to the **narrator** or does it pose a threat?

Authors make deliberate decisions about what information to include about place and what to leave out. In this section you will read some excellent examples of how setting can be used in writing. You will also practise writing descriptions and references to place so that the setting of your own story can be a strong feature of your writing.



ACTIVITY 5.14

In the extract below, Tim Winton describes Australia, his home. He cleverly communicates his relationship with place.



1. There is some complex vocabulary in this extract, so let's start by finding **synonyms** or definitions for each of the following words: arid, density, membrane, paradoxical, perilous, relentless, saltpan, scantiest.

As you read, use your worksheet to circle words you are still unsure about and underline key ideas.

THE ISLAND SEEN AND FELT

When I was born in 1960 there was about a square kilometre for every person on the island continent. Fifty-five years later the population has doubled, but density is still exceptionally low. Despite a peopled history of sixty thousand years, Australia remains a place with more land than people, more geography than architecture. But it is not and never has been empty.

In the semi-arid range country where I live these days the heavens draw you out, like a multidimensional horizon. For most of the year the arrival of a cloud is something of an event. Along the south coast where I spent my adolescence, the air boils with gothic clouds. There the sky's commotion renders you so feverish your thoughts are closer to music than language. In the desert the night sky sucks at you, star by star, galaxy by galaxy, until you begin to feel you could fall out into it at any moment. In Australia the sky is not the safe enclosing canopy it appears to be elsewhere. It's the scantiest membrane imaginable, barely sufficient as a barrier

between earthbound creatures and eternity. Standing alone at dawn on the Nullarbor, or out on a saltpan the size of a small country, you feel a twinge of terror because the sky seems to go on forever. It has perilous depths and oceanic movements ...

There is no denying the fact that there's something physically relentless about Australia, but there's also something hauntingly paradoxical, for to even the most reverent observer it sometimes feels as if this continent is more air than matter, more pause than movement, more space than time ...

It's good for the spirit, to be reminded as an individual or a community that there will always be something bigger, older, richer and more complex than ourselves to consider. Despite our shared successes, our mobility and adaptability, there remains an organic, material reality over which we have little control and for which we can claim no credit. To be mindful of that is to be properly awake and aware of our place.

This is why we write about it.
This is why we paint it. From love
and wonder, irritation and fear, hope
and despair; because, like family, it
refuses to be incidental.

Source: Winton, T., 'The island seen
and felt', as part of the *Places Journal*,
March 2017

2. Answer these text-dependent questions.



What does the text say?

- Tim Winton describes two different places in this excerpt. Which two places?
- What does the author mean when he says 'the arrival of a cloud is something of an event'?

How does the text work?

- What does 'paradoxical' mean? How do you know? What is paradoxical about Australia's environment?
- Does this excerpt belong best in a narrative or a recount? **Justify** your choice.

<p>NARRATIVE Purpose: to entertain readers by inventing then resolving a complication, especially in a way that invites a strong emotional response</p>	<p>RECOUNT Purpose: to entertain or inform readers or listeners by recounting a real or imagined series of events in a creative or humorous way</p>
<p>ORIENTATION COMPLICATION RESOLUTION</p>	<p>ORIENTATION EVENT, EVENT, EVENT REORIENTATION</p>
<p>The essential difference in structure between a narrative and recount is that a narrative has a complication and a recount does not.</p>	

Author's craft

- Winton's description is incredibly physical and visual. He paints with words. Highlight, then annotate, words and phrases that:
 - use verbs to describe movement in the landscape
 - use adjectives to emphasise the scale and scope of his image of Australia
 - place the reader in the landscape.

- f) What is the **affect** (mood, tone, feeling) of this text? Choose from the following words:

playful, intense, **ironic**, serious, passionate, angry, indifferent, sarcastic, reflective, mournful, delighted, awestruck, impatient, humbled

What does the text mean?

- g) Why does Winton think it is important for us to understand the physical places we live in?

What does the text inspire you to do?

- h) Imagine you found yourself in the desert landscape Winton describes. In at least one paragraph, **describe** how you would feel if you were there. The affect table might help.

Happiness (relieved, contented, fulfilled, ecstatic) Affection (understanding, compassionate) and attraction (desirous, yearning, longing)	Unhappiness (sad, despondent, heavy-hearted, dejected, downcast, depressed, anguished, grief-stricken, distressed, pessimistic, alienated, rejected, isolated)
Security (confident, comfortable, trusting, assured)	Insecurity (uneasy, restless, nervous, anxious, startled, fearful, terrified)
Satisfaction (interested, involved, absorbed, pleased, impressed, thrilled)	Dissatisfaction (flat, jaded, bored, frustrated, disillusioned, irritated, angry, furious, embittered, jealous, spiteful, disgusted, vengeful, resentful)

KIMBERLEY CALLING

Cat sails on the ocean deep
To Lombadina and Cape Leveque
And I know that I will get back up again
I've been a fool and I've been lost
I've played it cool and I've paid the cost
and I know that I will get back up again

When you can hear the Kimberley calling
Then you know that it's time to get moving

Seas are high so we'll take it slow
The Buccaneer Archipelago
and I know that I will get back up again
Lorretta's grave in all turquoise
From Beagle Bay up to One Arm Point
and I know that I will get back up again

When you can hear the Kimberley calling
Then you know that it's time to get moving
I've been away
I've been away
I've been blinded
I've been away

Frangipani I know that smell
While sitting at the Roebuck Hotel
And I know that I would get back up again
I've been a fool and I've been lost
I've played it cool and I've paid the cost
and I knew that I was gonna get back up again

When you can hear the Kimberley calling
Then you know that it's time to get moving
Then you know that it's time to get moving
Oh then you know that it's time ... to get moving
I've been away
I've been away
I've been blinded
I've been away

Source: Dan Sultan, 'Kimberley Calling', from the album *Blackbird*, Liberation, 2014



POETRY AND SONG, PEOPLE AND PLACE

One very 'Aussie' modern song is Dan Sultan's 'Kimberley Calling'. It name-checks many landmarks in the Kimberley region of Western Australian to capture the idea of coming home. Watch the film clip of this song while you read the **lyrics** – the clip adds to the sensory experience of the lyrics.

ACTIVITY 5.15

1. This song, including its film clip, creates a strong sense of what the Kimberley means to the singer. As you listen and watch, list the different features of landscape that the singer associates with the Kimberley.
2. Watch the film clip again and complete the central column of the 'Elements of production' table for the representation of Indigenous Australian men you see here.
3. Imagine you are a rock singer-songwriter writing about the place you think of as home. What production elements might work for the music video? Complete the 'Elements of production' table for a music video depicting your place.



Elements of production	'Kimberley Calling' lyrics and video
Participants: Who? What else do we know about them?	• Dan Sultan, alternative rock singer-songwriter
Processes: What are they doing?	
Circumstances: Where? When? Describe setting	Kimberley (add some more details here)
Gesture, expression, clothes (style, colours)	
Composition: Technical aspects of the production (angle, distance)	

4. When you've finished, write the lyrics for your song, using Dan Sultan's lyrics as a guide.



What you have practised has been putting an identity in a setting. You are getting ready to write a narrative or recount of your own. To make your writing more intense, let's use a poem by Samuel Wagan Watson as a model. Wagan Watson is a Brisbane artist whose poetry has been sent to the International Space Station. Wagan Watson is of Munanjali, Birri Gubba, German, Dutch and Irish descent. He plays with forms to challenge people's expectations of poetry and present familiar scenes of the urban landscape in new ways.

Samuel Wagan Watson has said 'revolver' is one of his favourite poems because he is a visual person. It is full of beautiful and unusual **metaphors**. Before you read it, **recall** what a metaphor is. Okay, don't. Here it is:

METAPHOR

Metaphors are a beautiful way we have of **graduating** the force of meaning in our language – making it more intense. Metaphors commonly use words to compare two things that aren't literally alike but have some **abstract** feature or features in common. Refer to the activities in Chapter 4, section 4.2 if you want to revise this important example of **figurative** language.

ACTIVITY 5.16

1. Read the poem. Have someone read it to you the first time. Read it again. This time, draw the scene Wagan Watson can see from his balcony.

'revolver'

From my balcony I can read a strong poem that the moon has pasted on the river. Everything is quiet. Now and then, a wave breaks the message, temporarily changing the font from **bold** to *italics*. The moon in its crescent appearance is the precision blade of a Shaolin warrior. I'm concerned that if I gaze too long, I may carelessly jag my retinas on its razor points, pierced globes adding vitreous humour into this serious stretch of river. A mullet leaps from the water and reconstructs the moon's message; it is now the sound of one silver hand clapping. Above, an anonymous comet breaches the sky a small eternity, but shooting stars don't have the recoil of a poem executed in the lull of moon fire.

oval mirror lights

seduction on night-water

flagrant moon kisses

By Samuel Wagan Watson

ISBN 978-1-108-46949-4

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Cambridge University Press

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2. Figurative language (e.g. personification, metaphor, imagery) is a powerful way that poets create images and **intensify** the meaning in their writing. Find the figurative language identified here. Explain the meaning and experiment with writing images of your own that follow the pattern.

Graduating language	Example	Meaning	My experiment
Personification	<i>a strong poem the moon has pasted on the river</i>	In his mind's eye, the reflection of the moon on the surface of the river makes him think of a poem.	<i>a heavy story the tyres have pressed into the road</i>
Metaphor	<i>The moon in its crescent appearance is the precision blade of a Shaolin warrior</i>	The moon is curved and this reminds him of a curved sword.	
Visual imagery	<i>Oval mirror lights</i>		

3. In your imagination, take yourself to the river in this poem. There's a road that follows it and a path you can walk along. Who else is there? What's happening? What do you say to each other? Write a short passage of about 150 words, describing your encounter. Include dialogue.

CONVENTIONS FOR PUNCTUATING DIALOGUE

You really need to get this right in stories. If you follow these basic rules, you should be okay.

- Use quotation marks around the character's words and always put the punctuation (comma, period, exclamation mark, question mark) *inside* the quotation mark:

'Tide's high,' said the stranger.

- Each new speaker gets a new line:

'Sure is,' Sascha replied, reluctantly looking away from the river.

'I was hoping somebody would come along, actually. I need to get this boat moving and I can't seem to loosen the knot.'

- If the dialogue is interrupted with a saying verb, use a lower case letter when you reopen the quotation marks:

'I'm not sure,' Sascha said, 'if knots are really my thing.'

5.7 Putting it all together

Context:

In this topic, you have explored the ways Australian social groups are represented in popular culture texts. You discovered that these texts represent identities, concepts, events and places. In doing so, they position their audiences to take up positions in relation to particular groups. Now it's your turn to create a text.

Task:

Write a story that takes a character from a popular culture text and places them in an unfamiliar setting. Your story should invite readers, through the problems and interactions your central characters encounter, to take a position about an Australian social group.

Purpose: Engage, entertain

Genre: Narrative or recount

Audience: Readers who are familiar with the popular culture text

Length: 500–800 words

OPTION A: Select an Australian person or character from a popular culture text. Bring them to a place or setting with which you are familiar.

Example springboard text and idea			
Springboard text	Central character	Social group	Story idea
Sunbaker is a 1937 black and white photograph by Australian modernist photographer Max Dupain, depicting the head and shoulders of a man lying on a beach, taken from a low angle.	Harold Salvage (the sunbaker), a British builder who was part of a group of friends on a surfing trip.	Surfers	Harold Salvage explores the city in 2018.

OPTION B: Select a person or character in *any* popular culture text. Have them encounter one or more members of an Australian social group in a setting of your choice.

Example springboard text and idea			
Springboard text	Central character	Social group	Story idea
<i>Night of the Living Dead</i> 1968 classic American zombie movie	Ollie, a Brisbane Lions footballer	Sportspeople	Ollie and his mates run onto the field at the Gabba. The opposition doesn't look quite right.

There are other examples of popular culture texts in this chapter that you could also use as a springboard for a creative response. Other popular culture texts you select could be: film, television, novel, short videos (e.g. YouTube), short stories, photography, street art, graphic novel, music lyrics, music video, computer games, apps, documentaries, mockumentaries, drama texts or digital texts (digital story, multimedia, hypermedia, website, blog, vlog).

SUGGESTIONS FOR THE WRITING PROCESS

- Try to be specific about the cultural group. Sub-groups are potentially much more interesting; for example, 'larrikins' rather than just 'boys'.
- Draw your central character in as much detail as you can, then create a concept map around him or her. Include all the characteristics you can think of, including voice, gesture and mannerisms, beliefs, loves and pet hates.
- Add profiles for any additional characters you will include.
- Make a detailed map of your selected setting.
- Before you make a final decision about the complication for your narrative, brainstorm by imagining your central character in the unfamiliar setting. Answer the following questions:
How do they feel? How do they make others feel?
Whom do they meet? And like? Or dislike?
What small and big problems do they encounter? Are they funny or serious?
Does another social group present particular difficulties for them?
In what ways does their behaviour seem out of place? Or time?

Now, plan the stages and phases of your story.

Note that you may include images – and even audio or digital elements – in your published story.

GLOSSEX: A GLOSSARY AND INDEX

When you come across a word in bold or defined in a definition box, look it up in this glossary and complete the blank squares.

To complete the definition column, you can:

- copy from the Frayer model definition box, if there is one for the chapter
- look it up in a physical or online dictionary
- read around the word in the chapter for clues.

To complete the memory jogger column, you can:

- draw a picture
- look up the word origin in a dictionary
- write down some synonyms (or antonyms, but mark them clearly as antonyms)
- write the word in a sentence
- provide examples, interesting facts or characteristics
- create any other **mnemonic** that will help you remember the meaning of the word.

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
abstract	An idea that is not concrete or applied; non-specific		
advertise	Publicise information, usually that something is for sale or available		
affect	Emotional response (noun); to act on or produce a change (verb)		
allegory		Synonyms: fable, figuration, myth, parable, story, symbol, tale, typification, legend	
ambiguous			
analyse	Examine specific details to make and justify conclusions		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
angle	Way of looking at something; perspective		
annotate	To make notes, often written on a text, in the margins or on post-its		
appeal	The power to attract or move people's emotions		
appreciation	Writers and speakers positively/negatively communicate the worth and beauty of: people's appearance, abilities and relationships, plans, policies, human artefacts and the natural world		
attitude		'Get rid of that negative attitude, young man!'	
attribution	Writer/speaker acknowledges or reports the words and viewpoints of external voices		
audience		From the root word meaning attention or hearing. Related words: audio; audible; audition	
author	The person who writes or composes a text		
background	The part of an image that appears furthest from the viewer or forms the setting for the main objects		
belief			

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
blog		A contraction of the words 'web' and 'log'	
brainstorm	Coming up with as many different ideas as possible		
brand	A tradename to identify a product or company; a distinctive mark		
campaign	A series of activities to achieve a purpose; particularly a series of promotions for a product		
cartoon	A sketch or drawing, usually humorous, as in a newspaper or periodical, symbolising, satirising or caricaturing some action, subject or person of popular interest		
categorise	Place in or assign to a particular class or group or order by classes or categories; classify, sort, separate		
closure			
cloze	A writing exercise with words left out for you to complete		
compare/ comparison	Examine points of similarity and difference between two things		
concept map	A visual map of concepts and the connections between them		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
conclusion	The ending of a text or story; a judgement or decisions reached by reasoning		
conjunctions	Words that bind clauses together to make sentences		
connotation	Ideas suggested by a word or phrase; the meaning is implicit rather than explicit		
construct	Create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build		
context	The surrounding text or the circumstances that help determine the meaning of a text		
contrast	The difference between two things		
convention	A practice, procedure or technique that's widely used by a group		
create	Bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure, or form a coherent or functional whole		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
cultural assumptions	Ideas, beliefs or attitudes about such things as gender, religion, ethnicity, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture; cultural assumptions underpin texts and can be used to position audiences		
culture	The ways of living and thinking practised by a particular group, or society, sometimes passed down from previous generations		
decide	Reach a resolution as a result of consideration; make a choice from a number of alternatives		
describe	Give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something		
dialogue		<p>Teacher: Please fill out the definition tables.</p> <p>You: How come? It's a bit dull.</p> <p>Teacher: It's important to learn new words so that you understand what you read.</p> <p>You: Fair enough.</p>	

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
discuss	Examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence		
documentary			
elaborate/ elaboration	Adding more detail		
emotion/ emotive		Synonyms: affect, mood	
ethics	The principles that a person believes are important and which guide decision making		
ethos			
evaluate/ evaluation	Assess the worth, value or significance of something		
evidence			

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
excerpt	A section taken out of a longer document		
explain/ explanation	Use sentences to make something clear		
figurative	A representation, such as a metaphor; not literal or exact		
fishbone diagram	An Ishikawa, or fishbone, diagram is a graphic organiser that shows the causes of a particular effect; commonly used in business when a problem has been identified and a solution is being sought		
foreground			
foreshadow			
formal	Done in accordance with rules or conventions and suitable for an important occasion		
frame			
Frayer model	Definition and vocabulary table created by and named after Dorothy Frayer		
gap	An omission from the text that the reader is expected to fill in using prior knowledge		
genre			
graduation	To move up in scale or force		
hyperbole	Exaggeration for rhetorical effect – humour, impact		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
idea			
identify	Distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature		
identity	Sense of self – distinguishing features, especially of a person		
image/imagery			
inference	To draw together ideas or evidence to make a conclusion		
informal	Casual, relaxed, not formal, conversational		
intensify	To make more acute, strong or vehement		
intertextuality	The connection between similar or related works of literature that reflect and influence an audience's interpretation of the text		
invited reading	The most obvious reading that fits the text's apparent purpose		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
ironic/irony	The literal meaning is the opposite of what is intended.	There are three categories of irony: rhetorical, situational and dramatic	
issue	An important topic or problem that causes debate or discussion		
judgement			
justify	To show reasons as to how something is true or just		
juxtaposition			
KWL chart	Research retrieval chart showing information you know, information you want to know and information you have learned		
larrikin			
link		Hint: Link it to the point or theme of the paragraph, though sometimes we do link to the next paragraph, to improve cohesion	
literal	True to fact – it means exactly what it says		
logos			

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
lyrics	The words of a song	From the Greek instrument the lyre 	
marketing	The process of promoting or selling goods to the market		
metaphor		I cried an ocean of tears because my heart was broken.	
mnemonic		For example, rhyme, rule, acronym, picture	
modal words, modality	Words and phrases that describe the degree of inclination, obligation, usuality, probability, capacity		
mode	The manner of acting or doing something		
multimodal	Combine more than one way of presenting		
narrative	A story with a complication		
narrator	The person/voice telling the story		
nationalism	Having pride in your country, and promoting the country's interests over other interests; believing your country and its people are superior to all others		
non-verbal	Communicating without words		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
objective	Not influenced by personal feelings or opinions in considering and representing facts		
paragraph		PEEEEEEEEEEEEEEEEL!	
paraphrase	Saying it again in a different way, in your own words, to make it clear		
pathos			
perspective	The way a reader/viewer is positioned by a text or how a particular ideology is embedded in a text – for example, a feminist perspective; a point of view or way of regarding/ thinking about situations, facts and texts		
phrase	A group or sequence of words that create a meaningful unit within a sentence		
PMI chart	A reading response chart that records the plus, minus and interesting features of a text		
point	Main idea or purpose; overall message		
popular culture	The collective ideas and attitudes of a given community as reflected in mainstream art, film, internet memes and other texts of a popular nature; cultural experiences widely enjoyed by members of various groups within the community		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
positioning	Refers to how texts influence responders to read in certain ways; responders are positioned or invited to construct particular meanings in relation to the characters, arguments or groups in a text; a selection of techniques of composition influencing the responder to adopt a particular point of view and interpret a text in a particular way; composers position responders by selectively using detail or argument, by carefully shaping focus and emphasis and by choosing language and other textual features that promote a particular interpretation and reaction		
practise (verb)	Perform (an activity) or exercise (a skill) repeatedly or regularly in order to improve or maintain one's proficiency		
predict/ predicting		Pre = before 	

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
pronoun		I, he, she, who, they, it. Pronouns never take apostrophes of possession – for example, the ship changed its course. Whose truck is parked in the driveway?	
purpose	A reason for doing something; the intended or desired result		
quantifiers	Words referring to specific quantities		
question chart	A prompt chart of theme words plus modal verbs for developing a range of questions		
reading path			
recall	Remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind		
recount			
represent/ representation	The arrangement of signs or symbols (including words) to 'represent', or stand in for, something else		
resistant reading			
role	A part a person fulfils, either in life or in a play		
salient	Important or noticeable		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
scan	Looking over a text with something in particular in mind		
scene	A division of a play, similar to a chapter in a book		
script	The written text of what will be spoken in a play or skit		
select	Choose in preference to another or others; pick out		
silence	Significant information or voices left out or ignored by a text		
simile	When two things are compared, using the connectives 'like' or 'as'		
sketch	Execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy		
social groups		Surfers, neighbours	
special effects		SFX	
specialised vocabulary	Language that is used only in a specific field of knowledge, usually by experts		
speech bubble			
statistics		Identical triplets occur once in every 500 000 births; 12% of men and 10% of women are left-handed	

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
stereotype	A simplified understanding of a group identity based on a few observable characteristics. This understanding is applied to all members of the group without acknowledging individual divergence.		
summarise	To create a shorter account that sums up the main ideas of a text		
symbol/ symbolism	Representing ideas or qualities by giving objects (or colours or sounds) meaning that is different from their literal meaning		
synonym	A word that has the same or similar meaning as another word		
synthesise	Combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding		
text	Anything that can be read; communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts include written, spoken, non-verbal or visual communication of meaning; they may be extended unified works or series of related pieces		

WORD	DEFINITION	MEMORY JOGGER	PAGE REFS
text connectives	Words and phrases that link sentences and paragraphs across a text		
toxic masculinity			
transformation			
use	Operate or put into effect; apply knowledge or rules to put theory into practice		
values	Characteristics, qualities, philosophical and emotional stances; for example, moral principles or standards, often shared with others in a cultural group		
Venn diagram	A diagram using circles to represent sets, with the position and overlap of the circles indicating the relationships between the sets		
visual metaphor			