

Western Australia

ENGLISH

Year 8

A student workbook

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▶ innovative ▶ engaging ▶ evolving

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Contents

Note to teachers	iv
Chapter 1 Who are we? Exploring identities	1
Chapter 2 Powerful points: Exploring persuasive texts	19
Chapter 3 An Aussie legend: Exploring a feature film	34
Chapter 4 The heart of hybridity: Exploring a verse novel	50
Chapter 5 In the spotlight: Exploring stage drama	66
Chapter 6 Captivating characters: Composing imaginative texts	82
Chapter 7 Journeying inward: Composing personal texts	95
Chapter 8 Communicating clearly: Creating informative texts	110
Chapter 9 Round the table: Interacting with others	125
Chapter 10 Effective essays: Composing analytical responses	142
Western Australian Curriculum: English correlation grid	156
Acknowledgements	158

Note to teachers

Insight's *Western Australia English* series is designed to assist students in developing English skills, knowledge and understanding in interesting and engaging ways. The series aligns with the Western Australian Curriculum: English, implemented in 2025, ensuring that the Language, Literature and Literacy strands of the curriculum, as well as their sub-strands and threads, are seamlessly integrated and well balanced across the units of work. Each title in the series covers the relevant curriculum content for its corresponding year level at least once, and in many instances several times, in order to highlight the varied approaches available to teachers and their students. Please note, the syllabus point regarding the development of a personal handwriting style is not explicitly addressed, though many activities provide students with opportunities to practise this essential skill.

Each book comprises 10 chapters, each of which is centred on a unifying theme, text type or significant English skill. Cumulatively, the chapters provide ample opportunity for students to practise their writing, reading, listening, speaking and viewing skills. The chapters can be completed in any order; teachers may find it useful to dip in and out of chapters in ways that complement their established teaching and learning programs.

The chapters include several text extracts, from familiar 'classics' to more contemporary texts. The extracts have been selected for their potential to illustrate curriculum content in action; teachers are encouraged to examine the texts independently to assess their suitability for their specific school context or cohort.

Different activity types are included in the books. **Check for understanding** activities provide opportunities for comprehension and/or composition, while **Reflecting and discussing** activities facilitate critical thinking and evaluation. Furthermore, **Skills boxes** are embedded within each chapter, targeting the specific grammar, punctuation and word knowledge skills specified in the Western Australian curriculum, as well as reading comprehension strategies and composition processes. Finally, **Get creative** activities prompt students to create their own texts in a range of forms for different audiences and purposes. All activities make ideal classroom and/or homework tasks.

As English teachers ourselves, we appreciate the importance of practical and helpful resources that supplement our own classroom practices and assist students to master essential curriculum content and skills. We sincerely hope that this series does just that for you and your students.

Australian identities

A person's identity is their distinguishing features, their characteristics, **values** and traditions. Sometimes, people in a group share characteristics, so those shared features become associated with that group. For example, some of the qualities that have been commonly associated with Australians include:

- mateship (friendship and camaraderie)
- resilience (persevering in the face of challenges or difficulties)
- egalitarianism (the idea that everyone is equal)
- multiculturalism (the celebration of cultural diversity in a society).

However, we must acknowledge that many different people and groups live in Australia, and Australians have different backgrounds and **perspectives**. It is therefore impossible to pin down a single, specific set of qualities and traits that reflect the experiences of all Australians.

One way of learning about different experiences is through the stories people tell. Stories often reflect the values and perspectives of the storyteller, and through this, creators of Australian texts contribute to our evolving understanding of the identities of Australians. In this chapter, you will engage with representations of Australian cultures, people and places in narrative texts to deepen your understanding of Australian identities.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

perspective A lens through which an author perceives the world and creates a text, or the lens through which a reader or viewer perceives the world and understands a text



1.1 Check for understanding

- 1 Research three Australian authors from different backgrounds. Note down their name and a short sentence on their background.

- 2 What stories are these three authors known for?

- 3 What narrative styles do these three authors use? (Examples include poetry, short stories and novels.)

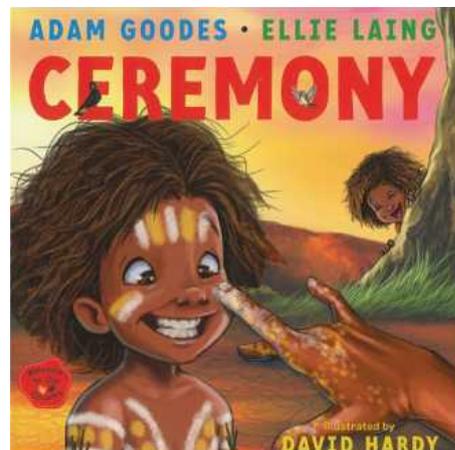
- 4 Choose one of the authors. How does what they write reflect an Australian identity?

Aboriginal and Torres Strait Islander voices

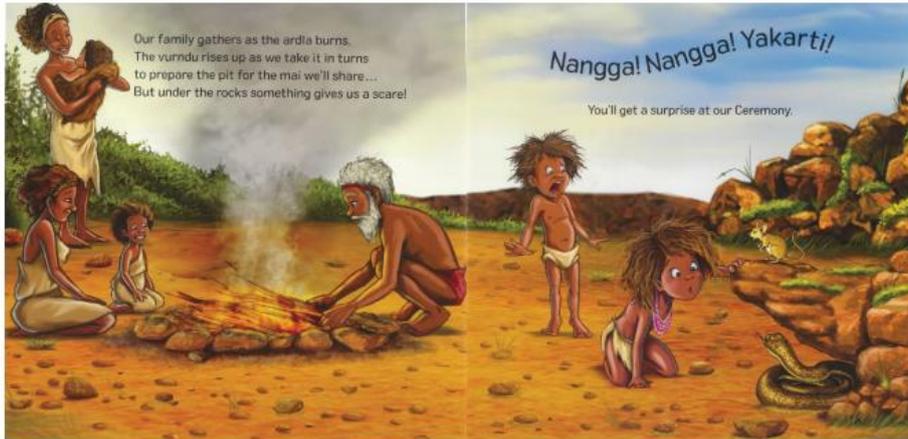
Aboriginal and Torres Strait Islander Peoples created the earliest narratives and storytelling practices of Australia. The art and stories of First Nations Peoples shape Australia's past, present and future.

Text example: *Ceremony*

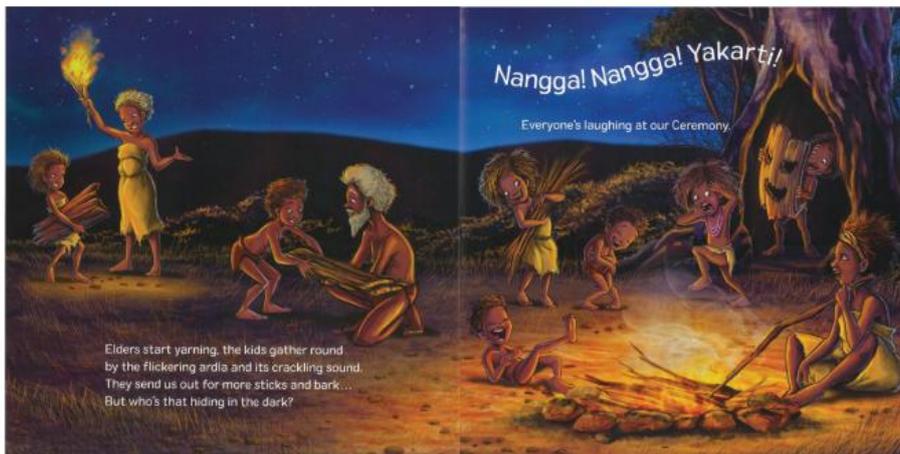
Read the extracts on the next page from the picture book *Ceremony* by Adam Goodes and Ellie Laing. Adam Goodes is an Adnyamathanha and Narungga man, a community leader and a former AFL player. Ellie Laing is a former journalist who lives on the lands of the Cammeraygal People on the northern beaches of Sydney.



Ceremony invites readers to celebrate the rich First Nations traditions of dance, family, community and connection to Country (the deep spiritual, physical, social and cultural relationship between First Nations Peoples and the land). The ceremony described in this book is a celebration of the change of season, which is an ancient cultural practice of the Adnyamathanha People and many other First Nations groups around Australia.



Extract one from the picture book *Ceremony* by Adam Goodes and Ellie Laing



Extract two from the picture book *Ceremony* by Adam Goodes and Ellie Laing



1.2 Check for understanding

Refer to extract one from *Ceremony* to answer Questions 1 to 3.

- 1 Describe what you see in the image.

- 2 Why do you think the family is making a fire?

- 3 What clues are there that these family members are close to and respectful of their culture?

Refer to extract two from *Ceremony* to answer Questions 4 to 6.

4 What does the word 'yarning' mean?

5 Describe some of the actions of the family members in this image. How do they interact with one another?

6 Why do you think the family members are gathered around the fire?

7 Each extract includes the words 'Nangga! Nangga! Yakarti!', which means 'Welcome children come'. Why do you think Adam Goodes chose to include Adnyamathanha words in this story?

8 Connection to Country is an important value in First Nations cultures. Why do you think it is important to have a ceremony to celebrate the change in seasons?

9 For each of the values listed in the following table, find an example in one of the extracts from *Ceremony* that you think reveals this value.

Think about how characters interact with each other; their body language and facial expressions; the characters' actions within the setting; and the meaning of the written text.

An example is provided.

Value	Visual or written example from the text
Having a close family is important	<i>In both extracts, the family members are spending time together to perform the ceremony. Their facial expressions show joy, which means they must like the time they are spending with one another.</i>

Value	Visual or written example from the text
First Nations Peoples have a deep connection to Country	
First Nations ceremonies are important expressions of First Nations cultures	

Text example: *Champion: A Memoir of Tennis and Teamwork*

Read the following edited extract from *Champion: A Memoir of Tennis and Teamwork* by Ash Barty. Ash Barty is a champion tennis player and a proud Ngarigo woman. Here she writes about her hero, Wiradjuri tennis champion, Evonne Goolagong Cawley.

Champion

By Ash Barty

I knew who Evonne was, but I didn't know the significance of her life and career – so I started reading about her. I read about a little kid who grew up in a small town. A kid who taught herself to play using a racquet made from a wooden board. Who came to be known as the 'Sunshine super girl'. Who took on the world and won, becoming a seven-time Grand Slam champion, although not without challenges.

Whenever a car came down their road, Evonne's mum would tell her to run and hide or the welfare man might take her away. Evonne loved music and dancing to disco, and even after she won Wimbledon in 1971, she remembered going out with friends but being turned away at the door because of the colour of her skin.

But she became an inspiration.

Evonne is the kind of person I want to be – someone who gives back and can use her experiences and profile to encourage others to be their best.

I've seen glimpses and tasted the bitter edge of racism. I'd win a Deadly Award but get vilified online. I'd become a Tennis Australia First Nations Ambassador and then find someone questioning my heritage. I've been lucky to have so many incredible role models. Now I see it as my responsibility to guide First Nations youth and help create opportunities for them to go after their dreams.



1.3 Check for understanding

Refer to the extract from *Champion* to answer the following questions.

- 1 What information does Ash Barty provide about Evonne Goolagong Cawley? Write down five points.

a _____

b _____

c _____

d _____

e _____

- 2 Why does Ash Barty see Evonne Goolagong Cawley as an ‘inspiration’? Use evidence from the text to support your answer.

- 3 Match each of the perspectives in the table below to an event or experience in the text. An example is provided.

Perspective	Event or experience in the text
Discrimination against First Nations people is a dark part of Australia’s history.	<i>When Evonne was a child, her mum taught her to run away from the welfare man.</i>
Evonne Goolagong Cawley persevered despite facing challenges and this is admirable.	
Ash Barty believes that as a champion tennis player she should support other young First Nations people.	

- 4 What do you think Ash Barty values as a champion tennis player and First Nations woman? (Circle your choices.)

financial stability fair play friendship culture giving back
 respect for elders and role models material possessions hard work fame

- 5 Select two of the terms you circled in Question 4. Why do you think Ash Barty thinks these are important? Use evidence from the text to support your answer.

Figurative language

Often, what helps us to visualise scenes in our minds as we read a narrative are the language choices that the author has made.

Authors who create stories representing the beauty and wonder of Australian places or the resilience and energy of Australian characters often use **figurative language** to bring these landscapes and people to life in our imagination. By using figurative language, writers can create interesting and colourful descriptions and vivid pictures in the reader's mind.

Text example: *Blueback*

Read the following extract from the novel *Blueback* by award-winning Western Australian author Tim Winton. Here, the author uses figurative language to create beautiful imagery as he describes the character Abel swimming in the ocean off the coast of a fictional town located somewhere in Western Australia.

VOCABULARY

figurative language

Language that uses simile (e.g. white as a sheet), metaphor (e.g. all the world's a stage) and personification (e.g. the clouds chased me); figurative language phrases are used in a way that differs from the expected or everyday usage; these phrases are used in a non-literal way for particular effect

Blueback

By Tim Winton

The boat rocked a little and Abel pulled his mask on and followed her.

He fell back into the water with a cold crash. A cloud of bubbles swirled around him, clinging to his skin like pearls. Then he cleared his snorkel – phhht! – and rolled over to look down on the world underwater.

Great, round boulders and dark cracks loomed below. Tiny silver fish hung in nervous schools. Seaweed trembled in the gentle current. Orange and yellow plates of coral glowed from the deepest slopes where his mother was already gliding like a bird.

Abel loved being underwater. He was ten years old and could never remember a time when he could not dive. His mother said he was a diver before he was born; he floated and swam in the warm ocean inside her for nine months, so maybe it came naturally. He liked to watch his mother cruise down into the deep in her patchy wetsuit. She looked like a scarred old seal in that thing. She was a beautiful swimmer, relaxed and strong. Everything he knew on land or under the sea he learned from her.



1.4 Check for understanding

- 1 Complete the tables below by following these steps:
 - a Write a definition for the figurative language device given in each table. You may use a dictionary.
 - b Add an example of the figurative language device from the *Blueback* extract.
 - c Analyse the meaning and effect of your example.

The first table has been completed for you.

Figurative language device	Simile
Definition	<i>A comparison that uses the words 'like' or 'as'</i>
Example	<i>'A cloud of bubbles swirled around him, clinging to his skin like pearls.'</i>
Meaning (What imagery is created?)	<i>The simile creates an image of the bubbles being like a glistening necklace surrounding Abel.</i>
Effect (What is the reader encouraged to think or feel?)	<i>This positions the reader to view the ocean as a wondrous place filled with beauty and richness.</i>

Figurative language device	Personification
Definition	
Example	
Meaning (What imagery is created?)	
Effect (What is the reader encouraged to think or feel?)	

Figurative language device	Metaphor
Definition	
Example	
Meaning (What imagery is created?)	
Effect (What is the reader encouraged to think or feel?)	

- 2 Which of the following values does the extract from *Blueback* emphasise? Circle your answers.

respect for the environment community spirit physical fitness
 mateship an outdoor lifestyle a fair go equality love of family

Multicultural Australian perspectives

For hundreds of years, people from other countries have migrated to Australia to build new lives. However, when people talk about multicultural migration to Australia, they usually mean the influx of people from all around the world who came to live in Australia after World War II. This process of migration has broadened Australian cultures and given new meaning to what it means to be Australian.

Text example: *The Happiest Refugee*

Read the following extract from the memoir *The Happiest Refugee* by Vietnamese–Australian comedian, author and artist Anh Do. It shows his confusion about his mother taking in someone when his family had so little.

The Happiest Refugee

By Anh Do

My mum has a genius streak that is not always present at the exact time she is performing the act of genius.

When I was fifteen, we were pretty close to being flat out broke. It was round about this time when a distant cousin, three times removed, arrived from Vietnam with her daughter and went to stay with relatives. It turned out that a number of family issues, secrets and lies that had happened years and years ago came to the surface, and this poor young woman faced being without a place to live in a new, foreign, intimidating country.

'Come live with us,' my mother insisted.

I couldn't believe what Mum was offering. Financially we were struggling, desperately struggling, and she'd just offered a young woman and her five-year-old daughter a place to stay.

'They've got no one,' she said.

'Are they going to pay rent and stuff?' Khoa piped up.

'If they can, they will. If they can't, what does it matter?' And that was that. We knew not to argue with Mum when it came to giving. The next day the young mother and her daughter moved in with us.

Somehow, though, it didn't seem like we had to do with less at all. It felt like exactly the opposite. Having this woman stay with us made us feel very well off. This is why my mum is a genius. She could've told us a million times that we were lucky to have what we had – three meals a day, clothes to wear, a roof over our heads – and we would never have believed her because we heard these clichés all the time and they didn't make us feel lucky. But allowing someone who had even less than we did to live with us made us feel incredibly fortunate, wealthy even. This woman was so appreciative and grateful, and always made us feel like we were benefactors sent from God to help her through.

Six months after they moved in Mum assisted the woman to find a job and before long she was off, just like that, ready to start her life again. Every Christmas she sent us a card to let us know how she was doing and that was enough for Mum. It was a pattern in our life that I had grown to expect and even to enjoy. Over the years there had probably been a few dozen people, ranging from uncles to single mums to old ladies, come and stay with us, and it is a part of my childhood I wouldn't change. I learned life experiences from a whole range of people, and it was an incredibly rich and varied form of wisdom that these passers-by gifted us with.



1.5 Check for understanding

Refer to the extract from *The Happiest Refugee* to answer these questions.

- 1 Write two or three sentences to summarise this extract in your own words.

- 2 Circle the values that you think are evident in this extract.

gratitude confidence humour bravery generosity devotion

- 3 Select an example from the text to support two values you circled in Question 2.

- 4 Complete the following table with an example from the text to match each perspective offered by Anh Do.

Perspective offered	Example from the text
Helping people less fortunate can make you richer, not poorer.	
If you give people a start, they will often thrive.	

- 5 Why do you think it is important that we include diverse perspectives – such as the perspectives of refugees living in Australia – as part of our Australian identities and our national stories?

How language shapes relationships and roles

Text example: *Metal Fish, Falling Snow*

Metal Fish, Falling Snow is a novel by Cath Moore. It tells the story of Dylan, a teenage girl who has recently lost her mother and now has to travel across the country with her mother's boyfriend, Pat. Born in Guyana and raised in Australia, Cath Moore is of Irish and Afro-Caribbean heritage and is an award-winning screenwriter, teacher and filmmaker.

In the following extract, the author doesn't directly tell us how the main character, Dylan, and her mother's boyfriend, Pat, feel about each other. Instead, she carefully uses language to help us form our own impressions of who the characters are and what they mean to each other. The story is told in the first person from Dylan's point of view.

Metal Fish, Falling Snow

By Cath Moore

Water is where this story begins and ends. A question chasing its tail for the answer. And what lies in the middle? Well, I'll save that for the car ride. Pat was right about that. It's a long trip. He locks up the house, flicking pieces of dry paint off the porch. Stares at his hand, a few red specks caught under the nails. And I reckon that's about all he's taking from the place. If I squint hard enough, I can see Barry standing tall in the field at the bottom of Novis Lane. Now you might think I'm silly for naming a tree. Wouldn't be the first time I've been called dumb as a stump or smart as a stick. Duncan Glover used to call me a teabag: takes a while for things to filter through. But Barry's not a regular tree; he's where I used to go and hide myself. Barry knows I'm going now. He knows what happened too.

Pat catches my eye on him and brushes something invisible from his pants.

'You remember everything?'

Suddenly I'm afraid. Have I packed all the knowledge?

'Cause we're not comin' back,' he says with a big fat full stop.

'But I don't know all the galaxies or what disease emphysema is.'

Pat rolls his eyes.

The author tells us very little about Pat directly. However, she describes several things he does: stares at his hand, brushes something invisible from his pants and rolls his eyes. All these actions give us insight into who he is as a person. Pat and Dylan are preparing to go on a long trip, but he says very little and does not show much emotion.





1.6 Check for understanding

Refer to the extract from *Metal Fish, Falling Snow* to answer these questions.

- 1 What does this extract tell us about Pat's character?

- 2 Summarise the impression you get of the main character.

- 3 Identify two parts of the extract that describe the main character directly.

- 4 Identify two parts of the extract that give information about the main character indirectly.

- 5 Characters have relationships with each other, and with things and places. For each pair in the following table, describe the relationship you can perceive between them from the extract. An example is provided.

Pair	Relationship
Pat and the house	<i>The text says he's not taking much from the house, so we can perceive he's not sentimental about where he has lived. He locks up and then looks at his hand rather than taking a final look at the house. Perhaps he doesn't want to think about what he is leaving behind.</i>
Dylan and Barry	
Dylan and Pat	



1.7 Reflecting and discussing

Discuss the following questions in pairs, in small groups or with the whole class, as directed by your teacher.

- 1 Authors can use the length and rhythm of their sentences to create a tone in their writing. In the extract from *Metal Fish, Falling Snow*, the story is told from Dylan's point of view, and the author has mostly used short, **staccato** sentences. How does this technique give us more clues about Dylan as a person?
- 2 Re-read the extract from *Blueback* on pages 8–9. This text is also about a young person and a parental figure, but it uses a mixture of longer and shorter sentences. How does this create a different tone from that in *Metal Fish, Falling Snow*?

VOCABULARY

staccato A series of short, separated sounds



1.8 Skills box: Spelling rules – adding prefixes

A prefix is a word part that is added to the beginning of a root word to change its meaning. For example, the *Metal Fish, Falling Snow* extract contains the word 'invisible', which adds the prefix 'in' to the word 'visible'.

Prefixes have specific meanings:

Prefix	Meaning	Example
un-	not, or the reverse of	undecided, undo
re-	do again or go back	recreate, reassess
pre-	before	preview, preorder
dis-	the opposite or removal of	displease, discover
sub-	lesser, under or below	submarine, substandard
mid-	halfway	midnight, midway
trans-	(to move) between, across or beyond	transplant, transport

Note the following rule:

When adding a prefix to a word, the spelling does not change, even if this results in a double letter.

e.g. *dissatisfy*

1 Complete the following table.

Root word	Add prefix	New word	Meaning
happy	un-		
agree	dis-		
write	re-		
plan	pre-		
spell	mis-		
direct	in-		
script	post-		
code	de-		
final	semi-		

2 Identify five other prefixes and their meanings, with examples. You may need to do some research.

Prefix	Meaning	Example word

Prefix	Meaning	Example word



1.9 Skills box: Spelling rules – adding suffixes

A suffix is a word part that is added to the end of a root word to change its meaning or grammatical function.

Suffix	Meaning or function	Example
-er -en -est	Changes the degree or quality of a word	smaller lengthen shyest
-ness -ity	Changes a word into an abstract noun or quality	happiness reality
-ed -ing -s	Changes the tense of a word	walked walking walks
-ful -tion/-ation -ly -able	Changes a word's part of speech (e.g. from a verb to a noun or from a verb to an adjective)	hopeful celebration quickly drinkable

Note the following two rules when adding a suffix to a word:

Rule one: For words ending in two consonants, just add the suffix to the root word.

e.g. smart + er = smarter

Rule two: For words ending in a consonant followed by an 'e', drop the 'e' before you add the suffix if the suffix begins with a vowel.

e.g. stride + ing = striding

1 Add the correct suffixes to the following words.

Root word	Add suffix	New word
love	-able	
dance	-ed	
bake	-ing	
create	-ion	
brave	-est	
bright	-en	
dark	-ness	
care	-ful	
bold	-ly	
sharp	-er	
communicate	-ion	



1.10 Get creative

Tell your own story – be a voice that shapes our national story

- Write a 350- to 500-word mini-memoir that captures a memory you have of living in Australia. Centre it around one of the following ideas:
 - » an event, ceremony or tradition that you participated in or celebrated
 - » a story or memory about your family members, and how they came to be in Australia
 - » a favourite season or time of year in Australia
 - » your favourite place to visit or favourite holiday somewhere in Australia.
- Ensure that your mini-memoir communicates a value that is important to you.
- In your mini-memoir, include different language features to create imagery and bring your story to life. Look back at the activities in this chapter to help you.

Powerful points: Exploring persuasive texts

Persuasive language, appeals and texts are everywhere. This chapter will teach you how persuasive texts are influenced by their context and are created for particular audiences and purposes. You will also learn to understand the arguments and perspectives put forward in sample persuasive texts, and to analyse persuasive language and persuasive text structures.

In this chapter you will learn:

- ♦ about persuasive language features, text structures and organisation
- ♦ how to identify the purpose and audience of a persuasive text
- ♦ why context matters when examining persuasive texts
- ♦ to identify ideas and perspectives in persuasive texts.



Identifying purpose and audience

The purpose of a persuasive text is why it has been created. While the obvious purpose of a persuasive text is to convince others to think or do something, a persuasive text can also have more specific purposes, such as those listed in the diagram below.



When thinking about persuasive texts, try to identify the specific audience being targeted. The target **audience** is the group or individual whom the text is trying to convince; for example, Australian teenagers, older people, parents of babies or dog-lovers.

To help you identify the target audience of a persuasive text, think about:

- the type of language or techniques used
- the **values** or **attitudes** being appealed to
- where the persuasive text might be read or listened to.

VOCABULARY

audience An intended or assumed group of readers, listeners or viewers who a writer, designer, filmmaker or speaker is addressing

values Ideas and beliefs specific to individuals and groups

attitudes Particular ways of thinking and feeling towards people or things

Understanding contexts

Every persuasive text we view, read or hear has been created in a particular **context**. In other words, its creator has been influenced to create it by various experiences in their own life.

As you view, read or hear a text, you are responding to it in your own context. In other words, your own history and experiences affect how you understand a text.

VOCABULARY

context An environment or situation (social, cultural or historical) in which a text is responded to or created



2.1 Reflecting and discussing

Advertising campaigns are a common form of persuasive text. In 2024, the City of Perth launched its ‘Shine bright in the City of Light’ campaign to encourage people to make the Perth metropolitan area a destination of choice for dining, catching up with friends or seeing a show. The advertising video – which was screened in cinemas and on television, on digital platforms, outdoor digital billboards and streaming services – follows a group of dancers who leave their dance rehearsal to explore the landmarks in Perth’s CBD.

Scan the QR code in the margin to watch the ‘Shine bright in the City of Light’ video. Then discuss the following questions in pairs, in small groups or with the whole class, as directed by your teacher.



- 1 Which places did you recognise in the video?
- 2 Do you think the video successfully portrays Perth as a desirable destination? Explain your thinking.
- 3 How do the images in the video use the **theme** of light to encourage Western Australians to get out and explore the city?
- 4 a As a class, discuss the purpose of this advertising campaign.
b As a class, identify the campaign’s target audience. Consider the evidence from the text that supports your thinking.

VOCABULARY

theme The main idea, concept or message of a text



Stills from the advertising video, ‘Shine bright in the City of Light’

Identifying and analysing persuasive techniques

Many of the texts that persuade us, such as advertisements and speeches, use common persuasive techniques to make us think, feel or act in a certain way. The following table contains a summary of some of the common techniques used to persuade in written and spoken texts.

Persuasive technique	Effect	Example
Imperative language/ call to action: A direct command or request	<ul style="list-style-type: none"> Tells the audience what needs to be done to address the issue Positions the audience to feel they are on the same side as the writer 	'Just do it.'
Emotive language: Deliberately strong words that provoke emotion	<ul style="list-style-type: none"> Positions the audience to react emotionally rather than rationally Leads the audience to share the writer's feelings on the subject 	'The fate of the world depends on you winning this game.'
Inclusive language: Using words such as 'we', 'us' and 'our' to make an audience feel included in a message	<ul style="list-style-type: none"> Makes the audience feel included and that their view counts Encourages the audience to agree, since this view is apparently shared by the group as a whole 	'We all have a responsibility to call out bullying when we see it.'
Repetition: A word, phrase or full sentence that is repeated to emphasise its significance. Repetition of the same words or phrases at the beginning of consecutive sentences is called 'anaphora'.	<ul style="list-style-type: none"> Emphasises the writer's viewpoint and captures attention Makes the point in a memorable way Can communicate a sense of urgency or conviction 	'Don't let life pass you by; don't look back with regrets; don't miss out on this trip!'
Metaphor: Figure of speech that compares two things by suggesting one <i>is</i> the other	<ul style="list-style-type: none"> Makes use of associations with a vivid image Can evoke strong emotions in the audience 	'He is a beacon of hope to others.'

Persuasive technique	Effect	Example
<p>Simile: Figure of speech that compares two things by suggesting one is <i>like</i> the other</p>	<ul style="list-style-type: none"> Creates a strong image that helps readers to understand an argument Helps create memorable arguments 	<p>‘He is like a beacon of hope to others.’</p>
<p>Direct address: Directly addressing the audience with the pronoun ‘you’</p>	<ul style="list-style-type: none"> Creates connection between the writer and the audience Makes the writer seem likeable and reasonable 	<p>‘This is the one product you need in your life.’</p>
<p>Hyperbole: Using dramatic, exaggerated or over-the-top language to make something seem better or worse than it is</p>	<ul style="list-style-type: none"> Helps to emphasise the writer’s point and make it more memorable 	<p>‘It was the worst day at school ever!’</p>
<p>Expert opinion: Providing a credible source such as an expert or witness to support an argument</p>	<ul style="list-style-type: none"> Adds credibility to an argument by suggesting that it is supported by people with relevant knowledge and experience Makes the writer seem well informed 	<p>‘Dr Green affirmed that the amount of hidden sugar consumed by children was alarming.’</p>
<p>Listing: Giving many successive reasons to back up a point</p>	<ul style="list-style-type: none"> Emphasises a point, suggesting that there are multiple reasons to support the writer’s contention 	<p>‘Soccer is good for fitness, making friends, getting out of the house and having something to do on the weekends.’</p>
<p>Tricolon (rule of three): Use of three adjectives or phrases together to strengthen a point</p>	<ul style="list-style-type: none"> Adds emphasis to a point, capturing the audience’s attention Creates a sense of completeness, making content easy to remember 	<p>‘Strength, power and courage was born.’ (Malala Yousafzai)</p>

Many persuasive texts include visual elements, which can also have persuasive effects. For example, **logos** and **icons** can enhance the credibility of a visual text, and **images** can be used to attract attention or evoke an emotional response.

The following poster from the Western Australian Road Safety Commission has been annotated to demonstrate the persuasive techniques used and to explain their effects.

Logos are used to show that the information is from the Road Safety Commission, which is supported by the Western Australian Government. This enhances the credibility of the information and indicates that this poster is to be taken seriously.

Emotive language is used in the word 'safe' as it implies that there is a risk or danger in using an eRide.

Image: The person in the image models the desired behaviour.

Listing – in this case a visual list – is used in the form of black information bubbles to reinforce the rules you need to obey when using an eRide.

Call to action is used in the invitation for the audience to scan the QR code to read 'all rules'; this implies there is more they need to know.

Rules listed on the poster:

- One person per device
- 10 km/h Speed on footpaths
- Max device weight 25kg
- 25 km/h Speed on bike paths, shared paths and local roads.

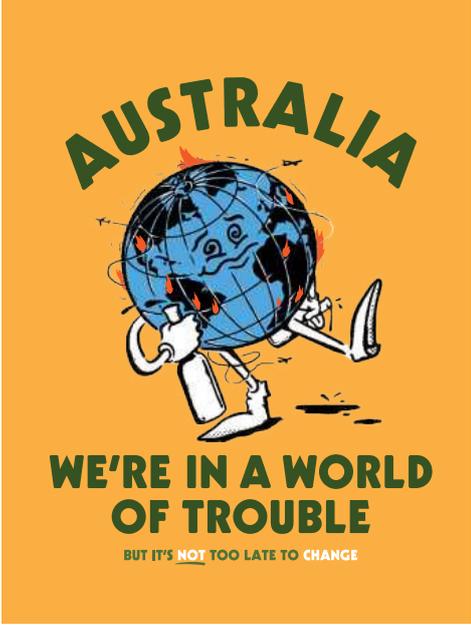
Scan for all rules.

Appealing to values

Persuasive texts often deliberately appeal to the values of the intended audience. Values are the principles and ideals we believe are important. The values that many persuasive texts appeal to include:

- health and hygiene
- national identity
- environmentalism
- family
- being modern and up to date
- tradition
- fear
- the desire to belong
- the hip pocket nerve (the desire to be budget conscious).

The texts in the following table appeal to different values, which have been explained for you.

Text	Value appeal
 <p>WORLD NO TOBACCO DAY.</p> <p>smoking kills</p> <p>Quit it today.</p>	<p>Appeal to fear is used here to make the audience concerned about smoking. It suggests that parents will pass their smoking habits on to their children.</p>
 <p>When you can get health insurance for under \$75 a month</p> <p>BUT DON'T BOTHER CHECKING</p> <p>Get started today at healthcare.gov #EnrollbyDec15</p>	<p>Appeal to the hip-pocket nerve is used as the reader is positioned to believe that they are missing out on a financially beneficial health insurance plan if they don't act now.</p>
 <p>AUSTRALIA</p> <p>WE'RE IN A WORLD OF TROUBLE</p> <p>BUT IT'S NOT TOO LATE TO CHANGE</p> <p>Climate action now! @tammy_one for #BushfireBrandalism</p> 	<p>Appeal to environmentalism is used here to suggest that urgent action is needed to avoid the damage caused by climate change.</p>



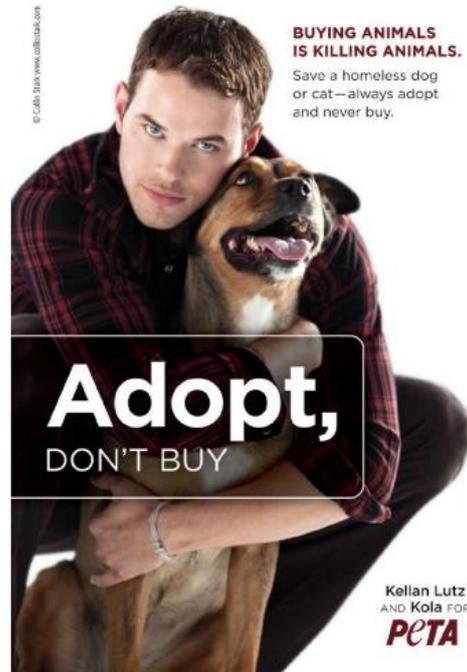
2.2 Check for understanding

Refer to the PETA (People for the Ethical Treatment of Animals) advertisement on the right to answer the following questions.

1 Identify examples of the following persuasive devices used in this PETA advertisement.

a Imperative language/call to action:

b Emotive image: _____



2 What is the advertisement trying to persuade people to do and not do?

3 Which value does the advertisement appeal to? (Circle one.)

- A Tradition
- B Compassion
- C Nationalism (loyalty and devotion to a country)

Persuasive speeches

Spoken persuasive texts, such as speeches, have many of the same techniques as written persuasive texts. However, they also make use of techniques exclusive to speaking, such as body language and tone of voice.

Example persuasive text: Speech by Malala Yousafzai

Malala Yousafzai is a woman who, when she was younger, lived in an area of Pakistan (Swat) that was under the strict rule of the Taliban, a religious military and political organisation that originated in Afghanistan. From the age of 11, Malala spoke out about girls' right to receive an education, which was denied by the Taliban.

When she was 15, Malala was badly injured by a Taliban gunman. She survived the incident and continues to advocate for girls' education. The following extract is from a speech that Malala delivered to the United Nations in 2013. Read the extract, and the annotations of persuasive techniques and their effects in the first paragraph.

Emotive language is used here as Malala refers to how the bullets were intended to kill her.

'Silence' is repeated to reinforce the Taliban's goal to silence Malala forever.

Listing of 'the same' ambitions, hopes and dreams suggests that Malala is resilient and defiant.

Dear Friends,

On the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too. They thought that the bullets would silence us. But they failed. And then, out of that silence, came thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: Weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same. ...

Dear sisters and brothers, we realise the importance of light when we see darkness. We realise the importance of our voice when we are silenced. In the same way, when we were in Swat, the north of Pakistan, we realised the importance of pens and books when we saw the guns. The wise saying, 'The pen is mightier than the sword' was true. ...

We call upon the world leaders that all the peace deals must protect women and children's rights. A deal that goes against the dignity of women and their rights is unacceptable.

We call upon all governments to ensure free compulsory education for every child all over the world.

We call upon all governments to fight against terrorism and violence, to protect children from brutality and harm.

We call upon the developed nations to support the expansion of educational opportunities for girls in the developing world.

We call upon all communities to be tolerant – to reject prejudice based on cast, creed, sect, religion or gender. To ensure freedom and equality for women so that they can flourish. We cannot all succeed when half of us are held back.

Repetition of 'shot' reinforces how shocking Malala and her friends' experience was. 'Silence' is also repeated to reinforce the Taliban's goal to silence Malala forever.

Tricolon is used in each of these sentences to reinforce how this near-death experience has positively influenced Malala.

We call upon our sisters around the world to be brave – to embrace the strength within themselves and realise their full potential. ...

Dear brothers and sisters, we must not forget that millions of people are suffering from poverty, injustice and ignorance. We must not forget that millions of children are out of schools. We must not forget that our sisters and brothers are waiting for a bright peaceful future.

So let us wage a global struggle against illiteracy, poverty and terrorism and let us pick up our books and pens. They are our most powerful weapons.

Speech given by Malala Yousafzai in 2013



2.3 Check for understanding

Refer to Malala Yousafzai’s speech above to answer the following questions.

- 1 According to Malala Yousafzai, why were members of the Taliban shooting at her and her friends?

- 2 In the first paragraph of the speech, Malala identifies the main changes that came about as a result of the shooting. What are these changes?

- 3 Malala starts multiple consecutive sentences with the same words: ‘We call upon ...’ What is this technique called? You can use a dictionary to help you. Circle the two correct answers.

anecdote repetition anaphora adjective conjunction

- 4 What is the purpose of Malala’s speech? How do you know?

5 Who is the primary audience for Malala's speech?

6 a What metaphor does Malala use to end her speech?

b In the metaphor, what two things is she comparing?

7 Using the contextual information given before the speech, explain how Malala's personal experiences have influenced the context of her speech. Include examples from her speech that relate to her personal experiences.

8 Annotate Malala's speech to identify three more persuasive techniques. First, *name* the persuasive language feature (e.g. emotive language) or persuasive appeal (e.g. appeal to fear), then *explain* the effect this has on the audience.



2.4 Skills box: Nominalisation

When writing a persuasive text, it's important to pay attention to the way you phrase things, as this can influence how an audience interprets a text. For example, Malala uses a technique called nominalisation to make her speech sound formal and factual.

Nominalisation is the process of turning **adjectives** or **verbs** into **nouns**. The effect of nominalisation is that, instead of describing actions or people, the text focuses on ideas or concepts. Consider the following sentences:

- » New scientific evidence was introduced and led to ...
- » The introduction of new scientific evidence led to ...

VOCABULARY

adjective A word that describes, identifies or quantifies a noun or a pronoun; e.g. two (number or quantity), my (possessive), ancient (descriptive), shorter (comparative), wooden (classifying)

verb A word that indicates an action, occurrence or a state of being

noun A word that denotes a person, place, object or thing, idea or emotion; nouns may be common, proper, collective, abstract or compound

Malala often nominalises the adjective ‘important’ by changing it to ‘importance’ in her speech, as in the line ‘we realise the importance of light when we see darkness’.

You can also transform a verb or an adjective into a noun by adding a **suffix**. The following table contains examples.

VOCABULARY

suffix A meaningful element (morpheme) added to the end of a word to change its meaning (e.g. to form past tense: -ed; to show a smaller amount or degree: -less; to form an adverb: -ly)

Verb or adjective	Nominalisation
inspire (verb)	inspiration (noun)
happy (adjective)	happiness (noun)
decide (verb)	decision (noun)
intense (adjective)	intensity (noun)
disagree (verb)	disagreement (noun)

1 Transform each of the following verbs (v) and adjectives (a) into a noun.

- Investigate (v) _____
- Intend (v) _____
- Develop (v) _____
- Interfere (v) _____
- Violent (a) _____
- Healthy (a) _____

Example persuasive text: TED Talk by Joshua Patrick

TED Talks are videos that are posted online and are free to access. In the videos, different speakers discuss a range of topics. Often, the speakers express their arguments in response to issues in society.

Scan the QR code in the margin to watch 14-year-old Northam Senior High School student Joshua Patrick's speech at an independently organised TEDx Youth event in Perth. In his speech, Joshua shares how he handles being a carer for his younger sister and his advice to overcome challenges.





2.5 Check for understanding

Refer to Joshua Patrick's TEDxYouth speech from 5:47 to answer the following questions.

- 1 How does Joshua deal with the challenges of being a young carer? Identify one strategy he mentions in his speech.

- 2 List the factors that contribute to the challenges Joshua describes in his speech. These are contextual factors, so think about the situation he describes: his family situation, his social position as a teenager and so on.

- 3 Tone refers to the speaker's attitude towards their **subject matter**, as expressed through their language choices.

How would you describe the tone of the end of Joshua's speech? Circle the three best answers in the following list.

sarcastic angry confident reflective disappointed
sad confused uncertain fearful hopeful

- 4 What is Joshua's call to action in his TED Talk? What does he challenge his audience to do?

VOCABULARY

subject matter The topic or theme under consideration

Persuasive text structures

Written and spoken persuasive texts can be structured and organised in a variety of ways. A common structure is outlined in the table on the next page.

Beginning	Middle	Ending
<ul style="list-style-type: none"> • An introduction to the topic with a clear statement of the opinion or contention that the audience is being persuaded to agree with • An outline of the specific points that will be made 	<ul style="list-style-type: none"> • Three to four main points around which separate body paragraphs are developed • Evidence, examples and other persuasive techniques such as statistics, facts, expert opinions, anecdotes and analogies 	<ul style="list-style-type: none"> • A clear conclusion that summarises the main points and reiterates the main contention • A return to the beginning by reflecting on the topic and revisiting an opening anecdote • A proposed solution or a call to action

Other structures you might find in persuasive texts include:

In a text with a **cause-and-effect** structure, an action or event is outlined, and then the outcome or result of that action or event is expressed.

Taxonomy is a way of classifying or organising things. Usually, the most important thing is placed first.

Extended metaphor is a single metaphor or analogy that stretches over multiple lines or even a whole text.

In a text with a **problem-solution** structure, a problem or issue is identified and a solution is suggested.

In a text with a **counter-argument or rebuttal** structure, the other side of the argument is acknowledged and used to strengthen the writer's point.



2.6 Skills box: Connectives

When structuring a persuasive text, it's important that the whole text flows well and that each point follows on naturally from the last. To do this, we use **connectives**. Connectives allow us to smoothly move between ideas.

- 1 The following connectives might be used when structuring a persuasive text. Sort the connectives into the columns of the table on the next page where they best fit.

secondly finally moreover additionally
in summary lastly firstly

VOCABULARY

connectives Words linking and logically relating ideas to one another, in paragraphs and sentences, indicating relationships of time, cause and effect, comparison, addition, condition and concession or clarification

Near the beginning of a persuasive text (e.g. the first body paragraph)	At the introduction of a new point, sentence or paragraph	Near the end of a persuasive text (e.g. the last body paragraph or conclusion)



2.7 Get creative

In your notebook, use the knowledge and skills you have gained in this chapter to create a persuasive text, in the form of an advertising poster or a persuasive speech, about a topic of your choice.

Topics you could consider:

- » the benefits of technology
- » the importance of playing sport
- » the importance of learning another language.

Before you create the text, consider:

- » your text's purpose
- » your text's target audience
- » what contexts are important
- » the arguments you want to communicate
- » the types of persuasive language most suitable for your purpose, audience and context (e.g. if creating a poster, what images would engage your audience?)
- » how you will structure your persuasive text.

Use the examples provided throughout this chapter as models to help you create your own text.



An Aussie legend: Exploring a feature film

Red Dog: True Blue is a 2016 Australian film directed by Kriv Stenders. It is a prequel to the 2011 film *Red Dog*, about a real-life kelpie that was well known for travelling throughout the Pilbara region of Western Australia. *Red Dog: True Blue* is an origin story; the film imagines a history for the iconic Red Dog and how he came to wander the lonely roads of the outback.

In this chapter you will learn:

- ♦ how feature films communicate ideas and values
- ♦ about the ways feature films can draw on other texts to create meaning
- ♦ about the use of camera angles and shots, as well as other multimodal language features, to shape the audience's response
- ♦ how to write an analytical paragraph using evidence.



Red Dog: True Blue

In imagining the life of a dog (Blue) and the young boy (Michael (Mick) Carter), who finds him as a pup, *Red Dog: True Blue* explores important themes of family, mateship and belonging. It also touches on some other significant issues, such as the impact of mining on the environment and the recognition of First Nations peoples' connection to Country.

Understanding multimodal texts

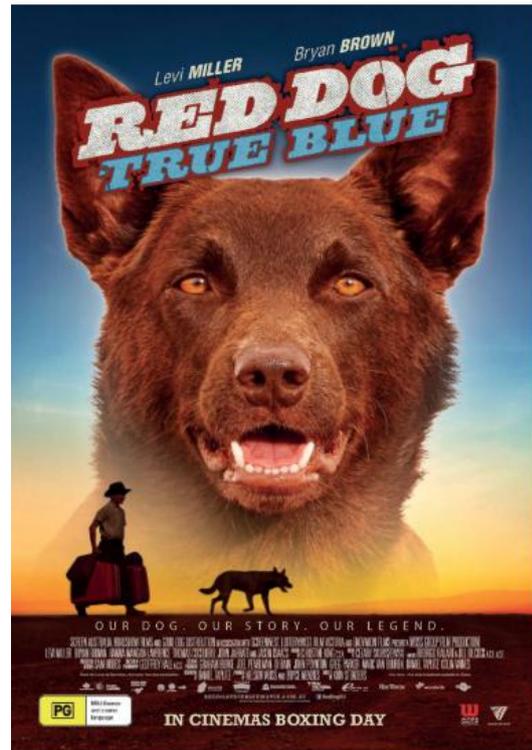
When we talk about communication 'modes', we are referring to the different ways in which people can share information. Think of modes as different tools we can use to get our messages across.

The main communication modes are:

- **written:** the written word in texts like books, emails, letters and social media posts
- **visual:** images – including pictures, diagrams, charts and videos – and other forms of communication that we see, such as body language (gestures, facial expressions and postures)
- **auditory:** sounds – such as music or sound effects – and speech, such as talking in conversations and presentations.

A multimodal text is one that uses more than one communication mode. For example, many films – such as *Red Dog: True Blue* – use visual and auditory modes.

A film poster is another type of multimodal text. Look at the poster for the original 2011 *Red Dog* film on the next page. This poster uses both written and visual modes to promote the film to an **audience**.



A poster promoting the 2016 film, *Red Dog: True Blue*

Source: Courtesy of Good Dog Enterprises

VOCABULARY

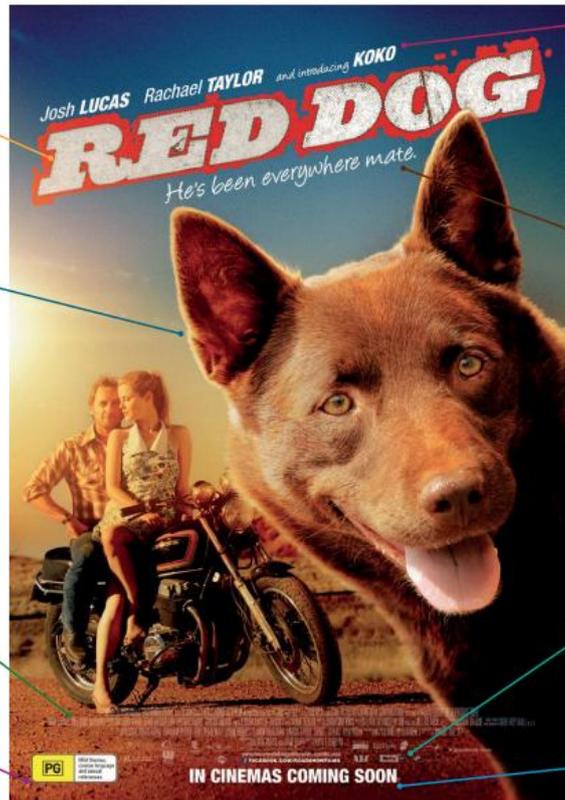
audience An intended or assumed group of readers, listeners or viewers who a writer, designer, filmmaker or speaker is addressing

Title: The bold font captures viewers' attention.

Key image: This striking image captures attention and hints at the film's characters, setting and themes.

Credits: These list other important people who were involved in making the film.

Film classification: This indicates the appropriate audience for this film.



Lead actors: Their star appeal helps promote the film. Sometimes the director is included as well.

Tagline: A catchy slogan is used to promote the film.

Logos: The logos for the production agencies involved in the film are included.

Release date: This lets viewers know when the film will be in cinemas.

Source: Courtesy of Good Dog Enterprises

A poster promoting the 2011 film, *Red Dog*



3.1 Check for understanding

Refer to the poster for the 2011 *Red Dog* film above to answer the following questions.

- 1 Identify three ways in which the character of Red Dog has been made to stand out in the poster.

- 2 What visual clues are there that this film is set in the Australian outback?

- 3 Look at the two people on the poster. What does their body language suggest about the relationship between them?

- 4 The film's title and tagline are on an angle, suggesting movement. Why would this be an important clue to the plot of this film?

- 5 What qualities do you think are suggested by the bold, capitalised font used for the film's title?

- 6 What similarities do you see between this poster and the poster for its prequel, the 2016 film, *Red Dog: True Blue*, on page 35?



3.2 Skills box: Colons and semicolons

Colons (:)

When looking at written **language features** in multi-modal texts or reading analyses of films, you might notice different ways to use punctuation, such as the colon.

You can use a colon to:

- » introduce a list

Example: A film poster includes the following features: the film's title, a tagline, key image, the actors' names and various credits.

- » introduce an explanation

Example: Film posters have one primary **purpose**: to promote the film to a potential audience.

- » introduce a quote

Example: The director quoted the film's tagline: 'He's been everywhere mate.'

VOCABULARY

language features Features that support meaning (e.g. clause- and word-level grammar, vocabulary, figurative language, punctuation, images); choices vary for the purpose, subject matter, audience, mode or medium

purpose An intended or assumed reason for a type of text

Semicolons (;)

Another commonly used punctuation mark is the semicolon. A semicolon can link two related but independent clauses. It's stronger than a comma but not as final as a full stop.

You can use a semicolon to:

- » link related ideas within one sentence

Example: *Red Dog* is an acclaimed Australian film; it won several awards.

- » separate items in a complex list, in which the items themselves contain commas

Example: The film was entered in several international film festivals including Berlinale, Germany; Heartland, United States; Inverness, Scotland; and Melbourne, Australia.

1 Add colons to the following sentences:

- a Please bring the following items to the barbecue sausages, drinks and a salad to share.
- b There is one thing you should remember always be kind.
- c Cleaning out my locker, I found my missing calculator, as well as several food items a months-old bag of popcorn, a rotten banana and a mouldy orange.

2 Add semicolons to the following sentences:

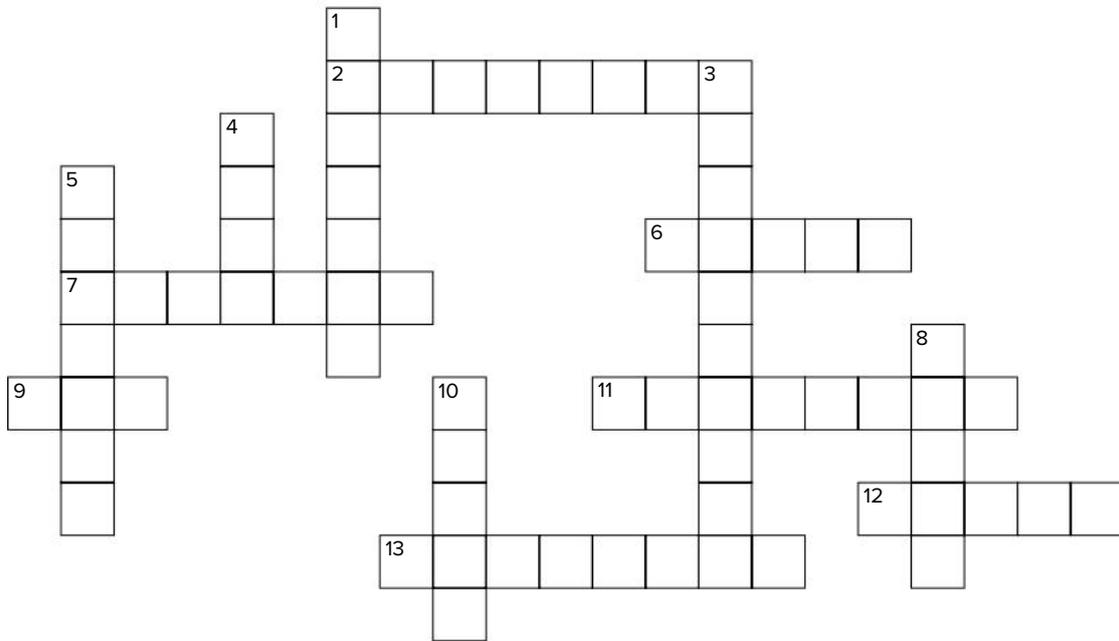
- a I have finished my homework I can now watch television.
- b The weather was terrible it rained all day.
- c On their promotional tour for *Red Dog: True Blue*, the actors visited Sydney, New South Wales Melbourne, Victoria and Perth, Western Australia.





3.3 Check for understanding

Complete the crossword below to revise some of the language used when writing about films.



Across

- 2 Speech between characters in a film
- 6 Inanimate objects that an actor interacts with in a film
- 7 A specific or general location where a film takes place
- 9 When one film scene ends and another begins
- 11 How far the audience is from the focus of the action (also known as shot size)
- 12 The direction in which a camera points
- 13 The direction, source, quality and colour of light used to create atmosphere in a film

Down

- 1 The process of arranging film and sound recordings into a sequence
- 3 The emotion communicated on an actor's face, and their body language
- 4 The images recorded continuously from the time the camera starts until the time it stops
- 5 The clothing worn by a character
- 8 A specific part of a film's story that captures a specific event, involving particular characters at a certain time and place
- 10 Tunes that accompany the action in a film

Exposition

An exposition is the section of a text (such as a film) that provides background information about the setting and characters in that text. Expositions usually occur at the start of a text, when the characters are introduced, the scene is set and future conflicts are hinted at. The exposition is a very important part of any text, as it provides audiences with the information they need to understand the rest of the text.



3.4 Check for understanding

Watch the first seven minutes of *Red Dog: True Blue*, then answer the following questions.

- 1 Make a list of the characters who are introduced.

- 2 A montage is a series of short scenes or images, often put to music, that allows a filmmaker to quickly cover a period of time. What does the montage at the start of the film suggest about Michael's adult life?

- 3 Use the internet to find the lyrics to the song played during the montage: 'Friday on My Mind' by the Easybeats. How does this song help you understand what Michael's life is like?

- 4 Why does Michael's son, Theo, desperately want a puppy?

- 5 Michael says that Blue was 'the first real mate I ever had'. How does this introduce the main theme of the film?

Themes

Themes are the main ideas, concepts or messages in a text such as a film. Themes are often explored through the characters and the conflicts they experience.

One of the themes in *Red Dog: True Blue* is the importance of mateship. Many of the characters who work at Warndurala Station live in relative isolation, undertaking sometimes dangerous work. For these characters, having a close companion helps them to avoid feeling lonely and to stay positive. When Mick arrives at Warndurala to live with a grandfather he barely knows – having just lost his father and with his mother hospitalised – he finds it a lonely experience. Adopting Blue becomes an important way in which this internal conflict is resolved.

Evidence that the importance of mateship is a theme in *Red Dog: True Blue* includes:

- **dialogue:** Mick says, 'The fact was, it was lonely being in a new place without any friends. It seemed like everyone had a companion already'.
- **visual language:** a montage of other characters and their companions, such as Big John play-fighting with Little John, and Durack receiving a plate of food from his wife.



3.5 Check for understanding

Choose a film you have watched and identify one of its themes. For example, a theme could be 'the importance of education' or 'the challenges of growing up'.

In your notebook, explain why you picked this theme. Identify a quote from the film's dialogue and an example of visual language to support your selection.



Source: *RED DOG: TRUE BLUE* photography by David Darcy, courtesy of Good Dog Enterprises

The importance of mateship is a theme in the 2016 film, *Red Dog: True Blue*

Camera shots and angles

Filmmakers use camera angles and different shot types to shape the audience's response to their films. Camera angles and shot types are explained in the table below.

Camera angle	Example	Shot type	Example
<p>A high camera angle shows characters and objects from above. It usually makes the viewer feel more powerful than a character.</p>		<p>An extreme long shot is used to set the scene and give an overview of a particular location or setting.</p>	
<p>A low camera angle shows characters and objects from below. It usually emphasises the importance or power of a character.</p>		<p>A long shot is often used to introduce characters to a scene or to provide more information about a setting.</p>	
<p>An eye-level camera angle shows a character or an object at the same level as the viewer's eyes. It is often used to express fairness or equality with the subject.</p>		<p>A medium shot is often used to show what a character is doing or to capture them speaking.</p>	
<p>A bird's-eye camera angle captures a scene or object by looking directly down from above it, as a flying bird would see things.</p>		<p>A close-up shot is often used to draw attention to facial expressions or particular objects.</p>	
<p>A point-of-view camera angle captures a scene from the perspective of a character in the film.</p>		<p>An extreme close-up is often used to draw attention to very small details on objects or people.</p>	



3.6 Check for understanding

For each camera angle and shot type in the table on the opposite page, find one still image from a film you have recently watched that is a good example of the angle or shot. You could do this by taking screen shots, finding images online or taking a quick snap of each shot while the film is paused. Caption each image with the type of angle and shot, what it shows and what emotion or feeling it expresses.

Example: The high-angle medium shot looking down on Blue makes the viewer feel that the puppy is helpless and needs protection.



Source: Courtesy of Good Dog Enterprises

A still from the 2016 film, *Red Dog: True Blue*, showing Blue

Audience responses

The way a filmmaker crafts their films – which includes the camera angles and shot types they choose – can have a big impact on how an audience responds to a film. A person's response is their reaction to the text: how they feel or what they think.

For example, when seeing the first image of the little puppy – covered in mud and trapped in an esky stuck in a tree following a cyclone – the audience may feel sympathy because of the puppy's small size, bedraggled appearance and vulnerability.



3.7 Check for understanding

1 Identify scenes from the 2016 film, *Red Dog: True Blue* that could evoke the following responses from an audience.

a Joy or amusement: _____

b Sadness or disappointment: _____

c Frustration or annoyance: _____

- 2 Select one of the scenes you identified in Question 1. Explain how three techniques (e.g. camera angle, shot type, visual language, dialogue) are used to evoke a response from the audience.

Perspectives

Red Dog: True Blue references some important issues relevant to Australia. In the film, different characters have different perspectives on these issues. A **perspective** is a person's point of view or attitude about a topic or issue that has been formed because of their **context** (the circumstances that surround them).

For example, mining is a controversial issue; people have different perspectives on it because of their different contexts. Those who work in mining may think it is an important industry that supports families and the nation's economy. Other people may think that mining exploits Australia's resources, or is disrespectful to First Nations cultures.

The 2016 film, *Red Dog: True Blue* is mostly set in a period of Mick's childhood in 1968. At the time, iron ore mining – which is a significant industry in the Pilbara region – was just beginning to take off. This is revealed in a scene in which Lang Hancock, a real-life mining magnate, visits Mick's grandfather at Warndurla Station. This scene occurs about 30 minutes into the film.

VOCABULARY

perspective A lens through which an author perceives the world and creates a text, or the lens through which a reader or viewer perceives the world and understands a text

context An environment or situation (social, cultural or historical) in which a text is responded to or created

Two of the different perspectives revealed in this scene are outlined in the following table.

Character	Perspective	Evidence
Lang Hancock	A pastoralist and prospector, Hancock is credited with discovering the vast iron ore deposits in the Pilbara. He believes mining is an important industry that will support people and bring wealth to the Pilbara region.	He taps out the red iron ore dust from Mick's comb and, pointing at it, says, 'That is the future of this land, not that mob of wild short-horns in the bush out yonder'.
Grandpa	A pastoralist or farmer, Grandpa operates a huge cattle station. He believes the growth of the mining industry interferes with the rights of pastoralists like him.	When Mick asks whether the mining railway is a good thing, his grandfather replies, 'No ... I can't stop it'. His stern voice, unhappy facial expression and folded arms reveal how angry he is with the impact of mining on his livelihood.



3.8 Check for understanding

- 1 In the same scene, another controversial issue is raised: that of who 'owns' the land on which Warndurla Station is located. The conversation between Lang, Mick and Grandpa reveals different perspectives.

Watch the scene from 30:40–32:30 and identify the four different perspectives regarding land ownership that are expressed by four characters. Include the context behind each viewpoint.

Character	Perspective	Context
Grandpa, who runs the cattle station		
Taylor Pete, a local Aboriginal man		
Mick, who has become friends with Taylor Pete		
The government, which takes back the land for a railway		

- 2 Values are qualities or ideals that we hold to be important. Typically, our perspectives are shaped by what we value.

Identify one or two values that you think influence the perspectives of the following characters. An example is provided.

a Grandpa: *Values the rights of individuals, which is why he is angry that the government wants to take some of his land for a railway, despite the fact that it will benefit many people.*

b Taylor Pete: _____

c Mick: _____

d The government: _____

- 3 Match the following scenes with the values they promote. Choose from the values below, using each value only once.

education perseverance loyalty compassion

a Mick continues to try to learn how to ride the motorbike, despite his disastrous early efforts.

b Mick decides to run away with Blue rather than be separated from him.

c Grandpa bends the rules to allow Blue to sleep in Mick's bedroom when he realises how lonely the boy is.

d Betty is employed to tutor Mick.

Writing an analytical paragraph about a film

When analysing a film, as with any text, it is important that you include evidence to support your interpretation. The example below illustrates how to incorporate evidence from a film to support your points.

Example text: Analytical paragraph about a film

The topic sentence introduces a clear point.

Specific film language terminology is used to describe the scene accurately.

The effect of the scene's construction on the audience is clearly explained.

Red Dog: True Blue explores the theme of mateship. Blue and Mick become constant companions, helping Mick to overcome his feelings of loneliness and not belonging in the outback. When Mick finds out he is being sent back to Melbourne without Blue, he tells his grandfather that 'Blue won't stay here without me', revealing the loyalty they share. The scene cuts to outdoors, where a high-angle shot is used to look down on Mick and Blue and the station below them, gradually becoming an eye-level shot. The proximity of Mick and Blue shows their close relationship, while their distance from the homestead suggests their separation from the other characters on the station. Having the two figures in the foreground focuses the audience's attention on their relationship, while the mise en scène reveals the isolation of their setting, reminding the audience of how lonely Mick would have been without Blue. Overall, this scene highlights the theme of mateship, and how important it is for people to have a companion in their lives to prevent loneliness.

Dialogue is quoted using speech marks.

The linking sentence reiterates the point made in the topic sentence.



A still from the 2016 film, *Red Dog: True Blue*, showing Mick and Blue

Source: Courtesy of Good Dog Enterprises



3.9 Check for understanding

Find another short scene from *Red Dog: True Blue* to analyse. In your notebook, write an analytical paragraph explaining how the scene is constructed to communicate an idea or theme.

You may like to use the scene in the table below. What idea or theme is being communicated in this scene? Consider the evidence in the right column.

Scene	Time stamp	Evidence to consider
Mick's awkward birthday dinner with Grandpa	12:53–13:56	<ul style="list-style-type: none"> • The length of the table between Mick and his grandfather • The cool colours and lighting • Mick's body language when he says it's his birthday • The montage of different meals, juxtaposed with Mick's request for salad • Grandpa's refusal to discuss Mick's mother

Drawing on legends

When the adult Michael takes his sons to the cinema, they watch *Red Dog*, a fictional film based on a real dog that existed in real life. Michael reveals that the film is based on his childhood dog, Blue. *Red Dog: True Blue* unfolds as the prequel to *Red Dog*, flashing back to Michael's childhood when he adopted the puppy that was to become Red Dog.

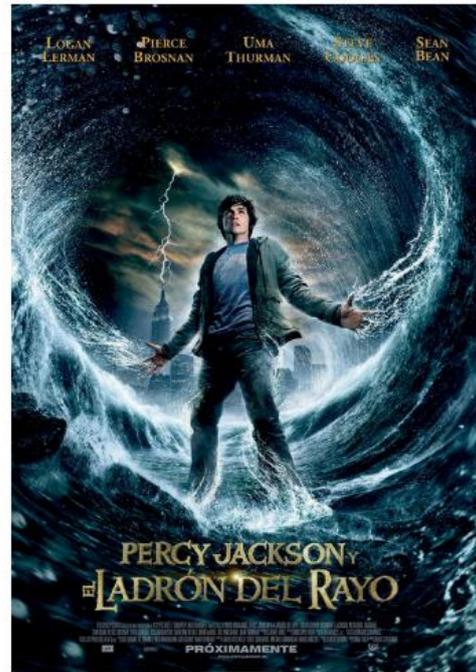
Of course, this is all fiction, as no-one really knows the origins of the real Red Dog. This complex interrelationship between the two films and the story of the real Red Dog demonstrates how writers and filmmakers can draw on myths, legends and historical figures to create new and original stories.



Mick adopts Blue as a puppy in the 2016 film, *Red Dog: True Blue*

Source: *RED DOG: TRUE BLUE* photography by David Darcy, courtesy of Good Dog Enterprises

Another example of a legend adapted into a film is *Percy Jackson and the Lightning Thief*, a novel by Rick Riordan that was adapted to film in 2010 and made into a television series in 2023. It takes figures from ancient Greek mythology as inspiration for a new story set in today's world.



3.10 Get creative

Pitch your own adaptation

Think of a legend you would like to see adapted into a film. It might be about a figure from mythology or a story from a cultural tradition, or about a more contemporary legendary figure.

Imagine your class is a group of high-powered film executives. Write and deliver a two-minute pitch to convince them that the story you have chosen should be made into a film.

In your pitch, answer the following questions:

- » Why will the story translate well to the screen?
- » What themes are you hoping to communicate?
- » Where will it be set (time and place)? Will you keep to the traditional tale or will you adapt it for a modern context?
- » Who will you cast in the lead roles? Why will these actors suit the characters in the film?
- » Describe a key scene: How will you film it to create a strong impact on the audience?
- » Who will want to watch the film? How will this film appeal to their values?

The heart of hybridity: Exploring a verse novel

Do you wish you could read or watch a story unfold in a different or unexpected way? This chapter explores the wonderful world of hybridity, where the best features of different genres or text types are combined to create refreshing, new hybrid texts that break the traditional boundaries of storytelling.

In this chapter you will learn:

- ♦ about different kinds of hybridity
- ♦ to understand style and aesthetics
- ♦ to identify intertextual connections and narrative structures
- ♦ how to comprehend themes.



Genre

A genre is a way to categorise texts based on what they are about. Genres guide audiences as they help them know what to expect from a text. Every text belongs to at least one genre, but many belong to multiple genres; for example, a science fiction novel can also be a comedy.



Hybridity

Hybridity refers to when two different things are combined. We are surrounded by different types of hybridity every day, such as:

- hybrid cars, which are powered by an electric motor and also use petrol in some situations
- hybrid models of employment, in which a person works some days from home and others in the office
- hybrid food, like a cronut, which combines a croissant with a doughnut.

Portmanteaus

A portmanteau is a type of hybrid that combines the sounds and meanings of two or more words to create a new word. An example is the **colloquialism** 'chillax', which is a combination of 'chill' and 'relax'. Words like these can become part of our everyday vocabulary, and can eventually be incorporated into dictionaries if they become commonly used.

VOCABULARY

colloquialism Informal language used in casual situations



4.1 Check for understanding

- 1 Using the options from the following list, complete the table by recording which two things have been blended to create different hybrids. An example has been provided for you.

broccoli donkey tangerine man cauliflower novel bull
Spanish romance comedy English horse pomelo comic

Category	Word one	Word two	Hybrid
clothing	<i>skirt</i>	<i>shorts</i>	skort
film genre			rom-com
vegetable			broccoflower
print genre			graphic novel
language			Spanglish
animal			mule
fruit			tangelo

- 2 Fill in the following spaces to show which two words have been blended to create a portmanteau.
- smoke + _____ = smog
 - _____ + _____ = brunch
 - motorist + _____ = motel
 - _____ + software = malware

Hybrid texts

Hybrid texts are those where elements from different genres or text types are blended or mixed. For example, the 'rom-com' genre is a fusion of the romance and comedy genres. In another example, an 'infomercial' is a combination of two text types: an information program and a television commercial.

Example hybrid text: *Shaun of the Dead*

The 2004 film, *Shaun of the Dead* is a hybrid text because it combines features from different genres: the zombie horror and comedy genres. These two genres were also fused in the promotional material for this film, such as the poster on the opposite page. Read the annotations around the poster, which highlight the blending of genres.

The film's title, *Shaun of the Dead*, references the film *Dawn of the Dead*, which is a famous zombie horror film from the 1960s. By parodying the naming convention of a famous horror film, the title suggests that the film will take a more light-hearted approach to the genre.



The poster heavily features the colours red, white and black, which are traditionally associated with other zombie horror films, such as Danny Boyle's *28 Days Later*. However, this contrasts with what the characters are wearing: green and pink shirts, and the middle character holds a yellow bouquet of flowers.

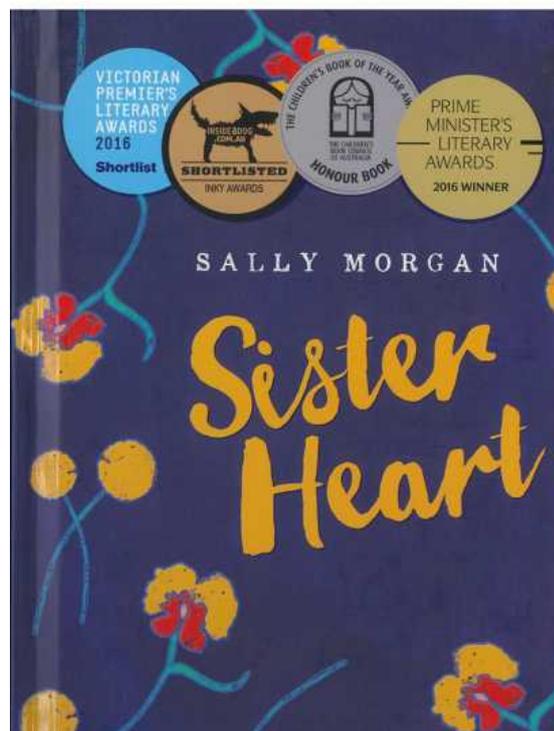
The image combines recognisable visuals from the zombie horror genre, showing zombies surrounding and reaching out for the main characters, but with humorous elements, such as the middle character holding a cricket bat.

The combination of zombie horror with comedy creates an interesting hybrid blend that suggests the film's comedic elements will reduce the tension and fear traditionally associated with the horror genre, broadening its potential audience.

From this point in the chapter, we will be examining another example of a hybrid text: *Sister Heart* by Sally Morgan.

Sister Heart by Sally Morgan

Another example of a hybrid text is *Sister Heart*, a multi-award-winning book written by the famous Aboriginal author, Sally Morgan. The story revolves around a young Aboriginal girl who is forcibly taken from her family by authorities.



While living in a government institution far from her home and family, she encounters many challenges, but also makes some special friends.

Sister Heart is a hybrid text because it blends **poetry** and **prose**. This fusion is called a verse novel. This means that the text includes some of the features of novels – such as characters and a plot – as well as some of the features that we expect to see in poetry, such as the text divided into stanzas and the use of **figurative language**.

Read extract one below from the opening pages of *Sister Heart*.

VOCABULARY

poetry Literary texts that imaginatively express an aspect of experience in a condensed and often lyrical manner

prose Ordinary written or spoken language in sentences

figurative language Language that uses simile (e.g. white as a sheet), metaphor (e.g. all the world's a stage) and personification (e.g. the clouds chased me); figurative language phrases are used in a way that differs from the expected or everyday usage; these phrases are used in a non-literal way for particular effect

Extract one from *Sister Heart*

Here I am
curled in the corner
of a cold stone room
with no one to hug
but me

A too-high window
throws shadow lines
on the moonlit floor

Shadow lines
Hard lines
Straight lines
Barred lines

Like lines on a map
slashing hills and creeks
ridges and plains
rocks and spinifex

Old people laughed
when Mum told them
about the Boss's paper map

Grandpa Mick shook his head
Hills won't move for a line
Trees won't bend for a line

Granny Rosy flicked her hand
Pah – inside the lines
Outside the lines
It's all our country!

But here I am
Trapped by lines
walls
window
door
shadows on the moonlit floor

Fencing me in
Cutting me off
Slicing me away

Making me cry
cry
cry
for home

Extract from *Sister Heart* by Sally Morgan, pp. 11–13



4.2 Check for understanding

1 Find the definition of each of the following words.

a Verse: _____

b Metre: _____

c Stanza: _____

d Persona: _____

Refer to extract one of *Sister Heart* to answer the following questions.

2 In your own words, summarise the features of the setting described in the extract.

3 Identify three words or short descriptions in the extract that create the protagonist's (main character's) sensation of being confined within an enclosed space.

4 a Why does the protagonist cry at the end of the extract?

b What do you think this suggests about what has happened to her?

5 Why do you think the protagonist's family members are unimpressed by 'the Boss's paper map'?

- 6 a Repetition is evident throughout the extract. Count how many times the words 'lines' or 'line' are used.

- b What effect do you think is created by repeating these words so many times?

- 7 Punctuation is only included at the end of one of the lines. Find the line it is used in, name the punctuation mark, and explain the effect it has (what does the punctuation mark make you think or feel?).

- 8 What features of this text are common in poetry?

- 9 Why do you think the writer has combined poetry and prose?



4.3 Skills box: Visualising

Visualising is a comprehension strategy that you can use to help you understand a text. Visualising involves forming a mental image or picture in your head to illustrate what you are reading or listening to.

Re-read extract one from *Sister Heart* and then answer the following questions to activate your visualisation skills.

- 1 What colours would you use to illustrate the setting described and why?

- 2 How big or small do you think the space is that the protagonist is in? Give an approximate size.

- 3 What other setting/s does the description remind you of and why?

- 4 Find an image online or draw one in your notebook that portrays the setting described in the extract.

Style and aesthetics

In the same way as an artist paints an artwork in a certain style, or a person wears clothes typical of a particular fashion style, authors also select distinctive styles for their texts. The **style** of a text refers to the way **language features** and text structures are selected to shape meaning, and how these features contribute to its **aesthetic** – or artistic – appeal. For example, the style of *Sister Heart* is due to the novel's hybridity and the inclusion of numerous **poetic devices**.

VOCABULARY

style The distinctive language features, text structures and/or subject matter in a text, which may shape meaning, be enjoyed for its aesthetic qualities or distinguish the work of an author, period, etc.

language features Features that support meaning (e.g. clause- and word-level grammar, vocabulary, figurative language, punctuation, images); choices vary for the purpose, subject matter, audience, mode or medium

aesthetic Concerned with a sense of beauty or an appreciation of artistic expression

poetic devices Techniques such as imagery, repetition and symbolism, which are used to enhance the mood, rhythm and meaning of a poem



4.4 Check for understanding

- 1 The words below are adjectives that could describe the language and the style of a text. Circle the adjectives that you think best describe the language that contributes to the style of *Sister Heart*. Use a dictionary if you are unsure of any meanings.

didactic joyful figurative sparing discursive lyrical personal
bold detailed complex dense humorous persuasive playful
academic conversational evocative descriptive

- 2 The figurative language used in *Sister Heart* enhances its aesthetic quality. Complete the following table by finding a definition for each figurative language device.

Figurative language device	Definition	Example from <i>Sister Heart</i>
Metaphor		'My heart jumps'
Simile		'He yanks me up like a sack of flour'
Personification		'Door gives a rusty warning'
Onomatopoeia		'except a swarm of flies / buzzing a dead bird'

- 3 Sensory **imagery** also adds to the aesthetic appeal of *Sister Heart* and contributes to its style. As the term suggests, sensory imagery relates to our five senses, helping us to imagine what descriptions might feel, look, smell, taste or sound like.

Draw lines to match each example of sensory imagery in the table below with the corresponding type of sensory imagery.

VOCABULARY

imagery Visually descriptive language that represents things including objects, actions and ideas in ways that appeal to the senses of the reader or viewer

Example of sensory imagery from *Sister Heart*

'shadows on the moonlit floor'

'Big keys jangle / clink-clank clink-clank'

'cold stone room'

'no days so hot / you can taste the dust'

'But the boys' place stinks worse!'

Type of sensory imagery

Tactile imagery (touch)

Visual imagery (sight)

Olfactory imagery (smell)

Auditory imagery (sound)

Gustatory imagery (taste)

- 4 Select two examples from the table in Question 3. Explain the effect of the sensory imagery in each example (how does the imagery make the reader feel or think?).

Sound devices

Poetry is intended to be read aloud and listened to. For this reason, it includes several sound devices. The sounds made when reading poetry aloud enhance its appeal, often making it pleasing and interesting to listen to.

Sister Heart is a free verse novel, which means it doesn't use regular metre or rhyme, but it does contain many sound devices. Read extract two below from *Sister Heart* aloud.

Extract two from *Sister Heart*

Morning light streaks
through the too-high window
tickles my sore eyes
teases my skin

Bully boots
thud, thud, thud
Big keys jangle
clink-clank clink-clank
Door gives a rusty warning

Right you – out!

I shrink
small as a spider
press my face to the wall

He yanks me up
like a sack of flour

Fist opens
Here – eat this

Not from him
No bread from *him!*

I spit on his bully boots

He drops the stale bread
Clouts my ear

Been hit before
Been hit on the station
when I spilled tea on Boss's visitors
when I got in the way
when I asked Boss a question

Policeman sneers
*Why the Government's
wasting schooling on
ungrateful kids like you
beats me*

Extract from *Sister Heart* by Sally Morgan, pp. 14–15



4.5 Check for understanding

- 1 Draw lines to match each sound device to its definition. These devices are types of figurative language.

Sound device	Definition
Alliteration	The repetition of vowel sounds within words (e.g. rain, haze)
Assonance	Formation of a word or name from copying the sound of what is named
Repetition	A recurrence of the same consonant sounds at the beginning of words in close succession (e.g. ripe, red raspberry)
Onomatopoeia	The act of repeating something that has been said or written

- 2 Find examples of each of these sound devices in extract two from *Sister Heart*.

a Alliteration: _____

b Assonance: _____

c Repetition: _____

d Onomatopoeia: _____

- 3 How do these language features help communicate the experience of the persona?



4.6 Skills box: Predicting

Predicting is a comprehension strategy that helps you to make sense of a text. It involves making a logical presumption about what might happen next in a text, based on your prior experience of other texts or the clues offered in the text you are reading, watching or listening to.

Re-read extracts one and two of *Sister Heart* on pages 54 and 59 and then answer the following questions.

- 1 What do you think will be the main problem or conflict in the novel?

- 2 a What challenges do you think the protagonist will face, as foreshadowed in these extracts?

- b What clues led you to make these predictions?

Narrative structure

Sister Heart follows a linear, chronological narrative structure, which means the events of the novel are written about in the order in which they occur. Its plot unfolds through a conventional plot sequence of exposition (sometimes called orientation), an inciting incident that causes the central conflict of the text, rising action, climax and resolution. However, it also blends other structural choices together, such as chapters and sections, which are typical of a novel, and stanzas, which are conventional in poetry.



4.7 Check for understanding

Refer to extract one of *Sister Heart* (see page 54) to answer the following questions.

- 1 a How many stanzas are there in this extract? _____

b What is the minimum number of lines in the stanzas? _____

c What is the maximum number of lines in the stanzas? _____

- 2 Re-read the stanza with the greatest number of lines. What is the effect of lengthening this stanza rather than maintaining consistency with the others?

- 3 *Sister Heart* is divided into four distinct sections, labelled One, Two, Three and Four. The sections are different lengths, becoming progressively shorter as the novel works towards its ending. What could be the effect of reducing the length of the sections towards the end of a novel?

- 4 Draw lines to match each part of the plot with its definition.

Plot	Definition
Resolution	The plot reaches its highest point of tension.
Rising action	The problem or conflict is resolved.
Orientation or exposition	The setting, character and problem or conflict are introduced.
Climax	The conflict increases through a series of high points.
Inciting incident	The initial problem or conflict sets the plot in motion.

Themes

Understanding the **themes** or main ideas of a text is probably something you are used to in English. This is because comprehending themes in stories is helpful to our understanding of the world, including human emotions and behaviours. Simply put, if you can understand the themes in texts, you can also understand yourself and others.

VOCABULARY

theme The main idea, concept or message of a text

Some common themes in texts include:

- good versus evil
- hard work brings success
- love overcomes obstacles
- growing up means accepting responsibility
- we are stronger together than apart.



4.8 Check for understanding

Many themes in *Sister Heart* are explored through narrative point of view, setting, characterisation and plot.

- 1 Draw lines to match each narrative element to its definition.

Narrative element	Definition
Narrative point of view	The sequence of events that occur in a story
Setting	The perspective through which a story is told
Characterisation	The time and place in which a story takes place
Plot	The process of describing and developing the people in a story

- 2 Which narrative point of view is used in *Sister Heart*? How can you tell?

- 3 How does this choice of narrative point of view help communicate the main character's, or protagonist's, experiences?

- 4 Based on the extracts on pages 54 and 59, what are the main three themes of *Sister Heart*? (Circle your choices.)

good overcoming evil the importance of friendship rags to riches
 the impact of grief and loss the strength of family and kin
 connection to home the value of nature the loss of innocence

- 5 **Symbolism** also plays a large role in *Sister Heart*. The crying tree is one symbol. This is a bush that the children in the novel go to in order to cry. What themes or ideas do you think this symbol represents?

VOCABULARY

symbolism The use of one object, person or situation to signify or represent another by giving them meanings that are different from their literal sense (e.g. a dove as a symbol of peace)

Intertextual connections

When we read, watch or listen to texts, sometimes it is clear that their creators are deliberately making connections with other texts. This process, called intertextuality, works by tapping into our familiarity with other texts, which helps us to make meaning and to identify ideas and themes.

Intertextual connections can also be made by us – the audience – whether the author or creator of the text intended us to make them or not. For instance, when reading *Sister Heart*, we might connect it with other texts that also explore the Stolen Generations, such as the film *Rabbit-Proof Fence*, directed by Phillip Noyce, or the song and book *Took the Children Away* by Archie Roach.



4.9 Check for understanding

Scan the first QR code below to watch the trailer for *Rabbit-Proof Fence*. Also scan the second QR code to listen to the song *Took the Children Away*, then answer the following questions to make some intertextual connections.



Trailer for *Rabbit-Proof Fence*



Song, *Took the Children Away*

- 1 What is the main idea explored in the trailer and the song?

2 What similarities do you notice between the trailer and the song?

3 Describe your emotional response or reaction to the trailer. Consider the feelings it evokes in you.

4 Explain how your emotional response to the song is similar to or different from your response to the trailer.

5 Some of the themes in the film and the song are ‘universal’, meaning they are common to almost everyone, applicable across cultural divides or different social groups.

Decide on a theme from either the film or the song that is universal and explain why you think people across the world could relate to this theme.



4.10 Get creative

Select one of the themes from *Sister Heart* or a text you have recently read. In your notebook, write a first-person, narrative-style poem exploring this theme. Make sure you include at least eight of the following features in your poem.

stanzas alliteration assonance repetition personification metaphor
 simile onomatopoeia tactile imagery visual imagery auditory imagery
 olfactory imagery gustatory imagery

In the spotlight: Exploring stage drama

Stage drama is a form of storytelling that is performed live in a theatre. Imagine stage drama as a live-action novel where characters and the obstacles they face unfold before your eyes. Plays have the power to make you laugh, cry, get angry or sit nervously on the edge of your seat. Like any story, plays need interesting characters, convincing settings and gripping conflicts.

In this chapter you will learn:

- ♦ to analyse conventions of drama
- ♦ to analyse characters and settings
- ♦ to comprehend themes and ideas
- ♦ to understand how audience responses to drama texts are shaped.



Stage directions

While texts like novels captivate readers through detailed language, stage dramas aim to engage **audiences** through live performance. This important difference highlights the importance of stage directions in written plays. Stage directions are essentially instructions for actors and directors, telling them how a scene should be set up or how a line of dialogue should be spoken. These instructions help to transform the words on a page into exciting theatre.

VOCABULARY

audience An intended or assumed group of readers, listeners or viewers who a writer, designer, filmmaker or speaker is addressing

Read the stage directions below, which are from the start of the Australian gothic play *Children of the Black Skirt* by playwright Angela Betzien. The play tells the story of three lost children who stumble upon an old, haunted orphanage in the Australian bush.

Children of the Black Skirt

By Angela Betzien

An abandoned orphanage somewhere in the Australian landscape.

Three CHILDREN emerge from the bush. They are lost. They are barefoot and their clothes are dirty and torn.

As the CHILDREN encounter the orphanage, they fall silent. Warily at first, they begin to explore. They pick up old scrubbing brushes, overturn dormitory beds with their dusty sheets, and peer into cobwebbed suitcases and boxes.

One of the CHILDREN discovers a very old Victorian-style black dress lying on the floor. She shows the others, who dare her to try it on. Attached to the black dress is an enormous pair of scissors. The other two children also find dresses and try them on. They giggle at the game of dress-up.

As the child draws the black dress over her own clothes, she suddenly becomes the character who once owned the dress, the cruel governess of the orphanage, known by all as THE BLACK SKIRT.

The other children, as if trapped in this strange spell, also become the characters who once owned the dresses they now wear . . .



5.1 Check for understanding

1 What sort of instructions do you think stage directions might provide?

- 2 Complete the following table by placing five stage directions from the extract from *Children of the Black Skirt* in the appropriate categories. Make sure each category has at least one stage direction. An example has been provided for you.

Layout and appearance of stage (e.g. props, settings and lighting)	Directions for actors and performance (e.g. physical appearance, movements across stage, body gestures and tone of voice)	Descriptions of music and sound effects
	<p><i>'Three CHILDREN emerge from the bush. They are lost.'</i></p>	



5.2 Skills box: Asking questions and making inferences

Asking yourself questions before, during and after reading, watching or listening to a text can help you to understand the text better. Questioning can also help you to infer things about a text.

An **inference** is a conclusion you draw or an opinion you form based on the evidence or information in front of you. For example, when making inferences about characters in a drama text, we might form opinions based on information given through their dialogue, actions, setting, gestures and costumes.

VOCABULARY

inferences Assumptions we can make based on what we know

- 1 The stage directions in the table on the opposite page are taken from the opening of *Children of the Black Skirt*. For each stage direction:
- write down two questions you ask yourself as you're reading the stage direction
 - draw inferences from the stage direction.

An example has been provided for you.

Stage direction	Questions	Inferences
<p><i>'Three CHILDREN emerge from the bush. They are lost. They are barefoot and their clothes are dirty and torn.'</i></p>	<p><i>Why are the children barefoot?</i></p> <p><i>What situation would cause children to be lost and alone in the bush?</i></p>	<p><i>If the children are barefoot and their clothes are dirty and torn, they might come from a poor family. Perhaps they don't have parents to look after them, as they are wandering in the bush on their own.</i></p>
<p><i>'As the CHILDREN encounter the orphanage, they fall silent. Warily at first, they begin to explore.'</i></p>		
<p><i>'One of the CHILDREN discovers a very old Victorian-style black dress lying on the floor.'</i></p>		

The elements of drama

Many stage plays share particular elements – also called drama **conventions** – such as sets, lighting, costumes and sound effects. These elements are the tools that playwrights and actors use to tell stories on stage. They are essential to make a play engaging and meaningful. Drama conventions include verbal elements, like dialogue, as well as non-verbal elements, like props. Drama conventions help create mood and atmosphere. Understanding how these elements work can help you to appreciate how plays are put together and how actors perform characters and bring them to life on stage.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)



5.3 Check for understanding

Draw lines to match each drama term with its definition.

Drama term	Definition
Dialogue	Audio elements in a play that enhance atmosphere, mood or action
Props	The clothing that actors wear to indicate aspects of their characters' personalities (such as age and occupation); also reflects the time and place in which the play is set
Set	The deliberate use of light to direct the audience's attention to key aspects of the play; this often creates mood and atmosphere on stage
Costume	Objects placed on a stage or carried by the actors; these add to the realism of a scene or to the portrayal of a character
Lighting	Planned movement and body positions of the actors on stage during a performance; this can contribute to the portrayal of characters, such as by indicating conflict or relationships between characters
Sound effects	The words spoken by an actor in a stage drama that contribute to the development of the narrative
Blocking	Stage scenery and backdrops that provide an indication of time and place

Drama term	Definition
Act	A smaller division or moment within an act of a play
Scene	The songs and musical compositions that enhance the storytelling in a play; they can also create mood and atmosphere and reflect characters' actions and emotions
Music	A division of the story of a play that includes multiple scenes, which is part of the overall narrative structure

Analysing the elements of drama

Because the various elements of drama are used to give plays meaning, we can analyse these to understand what a playwright or director might be trying to convey to the audience.

The photograph below depicts a scene from a production of Kate Mulvany's Australian stage play *Jasper Jones*, adapted from the novel of the same name by Western Australian author Craig Silvey. The image has been annotated with example analyses of some of the elements of the play.

Lighting: The lighting is bright, indicating daytime. The stark brightness also suggests it is summer and hot.

Set: Upstage, there is a small white house with window slats. A tall tree stands next to it with its branches reaching over the roof. The house looks run-down; the open window and door suggest the weather is hot.

Costume: The three characters are wearing 1960s-style summer clothing. This indicates the time period and the season in which the scene is set.



Props: There are few props on stage. Perhaps this means that the family is not wealthy. The man's use of a prop (reading a newspaper) suggests he is not interested in the other characters.

This photo is from a stage production of the play, *Jasper Jones*.

Blocking: The woman is positioned away from the two men, indicating tension between her and the other two characters.



5.4 Check for understanding

The photograph below is also of the stage production of *Jasper Jones*. Set in the fictional small Western Australian town of Corrigan, the play features two teenage boys, Charlie and Jasper, who try to solve the murder of a local teenage girl. Jasper is a First Nations person, and is subjected to prejudice and discrimination.

- 1 Carefully look at the photo below. Analyse the elements of the play that you can see.



This photo is from a stage production of the play, *Jasper Jones*.

a Set: _____

b Props: _____

c Costume: _____

d Lighting: _____

e Blocking: _____

Characterisation and dialogue

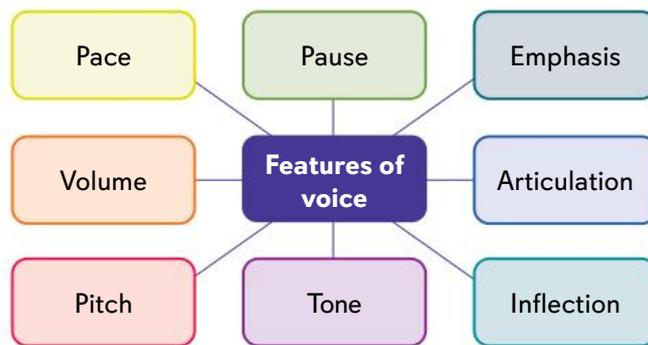
As in novels, dialogue is a very important element in **characterisation**. When reading dialogue in a written stage drama, consider:

- *what* a character says: the ideas they communicate, and to whom (other characters or the audience) they voice their ideas
- *how* they say it: the language they use.

VOCABULARY

characterisation The creation or portrayal of a character

In a performance of a stage drama, actors use various features of voice (see the diagram below) to depict their characters.



Read the following extract, which is the opening of the play *Scrambled Eggs* by Sue Murray. Pay particular attention to the dialogue.

Scrambled Eggs

By Sue Murray

Setting: The school, a restaurant and various homes. Scene changes are established by the actions of the characters. A kitchen bench and some cooking equipment, a table, five chairs and small props are needed.

SCENE 1

MISS RYAN and MR OSMETTI enter. Miss Ryan is carrying a little box.

MR OSMETTI Another day, another dollar. And only thirty-nine more teaching days until Christmas.

MISS RYAN And counting, Mr Osmetti.

MR OSMETTI Frank. Call me Frank. [*Pointing out the box*] What's that?

MISS RYAN Oh, something for my life skills unit.

MR OSMETTI Another one of your pet projects, eh?

MISS RYAN [*Nodding*] Pet is right.

MR OSMETTI Okay, tell me.
 MISS RYAN Well, it's a project to teach responsibility, to give the students a taste of what it's like to be a parent. I've challenged them to care for an egg for a weekend.

MR OSMETTI An egg?
 MISS RYAN Yes. And I've stamped each one so the students can't replace their egg in the case of an accident. And they have to keep a log book explaining what they've done over the weekend and how they cared for the egg.

MR OSMETTI Cared for it? Like feeding it and washing it?
 MISS RYAN No. How they do their normal weekend activities while looking after the egg. If they can't watch it themselves, they have to arrange a babysitter.



5.5 Check for understanding

Refer to the extract from *Scrambled Eggs* above to answer the following questions.

- 1 Explain the project that Miss Ryan has given her students.

- 2 Analyse the dialogue examples in the following table.

- a For each dialogue example, explain what ideas the character communicates.
- b Identify how the ideas are communicated by looking at the language used and the **tone** of the dialogue.

VOCABULARY

tone The emotion or attitude expressed in a text

An example has been provided for you.

Dialogue example	Ideas communicated	Language and tone
MR OSMETTI: Another day, another dollar. And only thirty-nine more teaching days until Christmas.	<i>Mr Osmetti is counting down the days until it's the holidays, which suggests that he is eager to stop working.</i>	<i>The cliché 'another day, another dollar' is an expression used when you consider the tasks you are doing to be monotonous or hard work. It creates a bored or weary tone.</i>

Dialogue example	Ideas communicated	Language and tone
<p>MISS RYAN: Yes. And I've stamped each one so the students can't replace their egg in the case of an accident. And they have to keep a log book explaining what they've done over the weekend and how they cared for the egg.</p>		
<p>MR OSMETTI: Cared for it? Like feeding it and washing it?</p>		

3 In addition to dialogue, plays also often include monologues, soliloquies and asides. Find the definition of each of these terms.

a Monologue: _____

b Soliloquy: _____

c Aside: _____

Setting and context

Like other fictional texts, the setting of a play is the time and location where the story takes place. A play's setting can be represented through physical aspects on stage like the set. For example, the play *Jasper Jones* is set in the fictional small Australian town of Corrigan; this is shown by the set: the small Australian-looking houses and plants.

A play's setting can also be shown by the elements of the play representing the social, historical and cultural factors of the particular time and place in which the story is set (see the table on the next page).

Social factors	Historical factors	Cultural factors
How people behave and interact with others socially within a particular society	Major events, people, politics and economics of a particular time period in history	Customs, beliefs, practices, traditions and shared values held by a group in a particular society

Read the following extract from *Children of the Black Skirt*. In this extract, Lucy, a child, describes working as a house girl.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

LUCY I never saw it like that, 'cos that Lord he never would've whipped me 'n he never would've made me work like I did. Each mornin' I had to rise early before the sun, make sure the water was boiled, eggs collected, cows were milked, horses brushed, verandahs swept, breakfast cooked, dishes washed, the vegies watered, the dogs fed and the pee pots emptied and scrubbed. That's all before anyone else even got up. There was sewin' 'n scrubbin' 'n dustin' 'n polishin' 'n washin' 'n brushin' 'n diggin' 'n ploughin' 'n rakin' 'n choppin' 'n runnin' round like a chook with its head cut off with every little order Mrs Reardon gave me in a huff, 'till the sun went down. I'd just turned 15 when that war come. That's when we started knittin'. It was the year 1914.

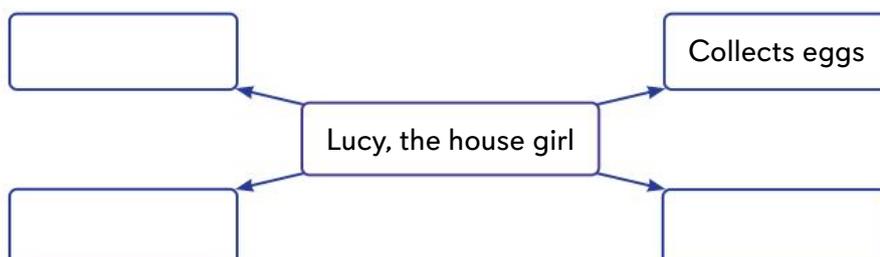
Extract from *Children of the Black Skirt* by Angela Betzien



5.6 Check for understanding

Refer to the extract above from *Children of the Black Skirt* to answer the following questions.

- 1 Highlight a line of dialogue that indicates the historical time period in which the story is set.
- 2 In your notebook, create a mind map like the one below of all the jobs that the character Lucy must perform as a house girl.



- 3 In your own words, summarise how the play represents life for a young girl working in this role during this historical period. Use evidence from the text to support your answer.

- 4 *Children of the Black Skirt* is set in an abandoned orphanage in the bush. Imagine how this might be represented on stage. Pretend you are the set designer for this play and, in your notebook, create a list of props and scenery that you could use to create this abandoned orphanage.

Themes in drama texts

Typically, **themes** are explored through aspects of a story like the characters and the conflicts they face. In plays, both verbal and non-verbal elements work together to tell a story and to build themes.

VOCABULARY

theme The main idea, concept or message of a text

For example, the exploitation of children is a major theme in *Children of the Black Skirt*. The character of Lucy is exploited: she is forced to perform physically challenging tasks every day, with no break. Each day is long, and she is exhausted by the end.

One piece of evidence for the theme of exploitation is Lucy's statement:

LUCY ... Each mornin' I had to rise early before the sun, make sure the water was boiled, eggs collected, cows were milked, horses brushed, verandahs swept, breakfast cooked, dishes washed, the vegies watered, the dogs fed and the pee pots emptied and scrubbed. That's all before anyone else even got up.

Extract from *Children of the Black Skirt* by Angela Betzien



5.7 Check for understanding

- 1 Re-read the extracts from *Children of the Black Skirt* in this chapter and then complete the table on the next page. Add one piece of evidence from the play for each theme.

Theme	Evidence
Children can sometimes have little power or control over their own lives	
Living in poverty means facing hardship and trying to survive	

Audience responses to drama texts

As mentioned at the beginning of this chapter, stage dramas have the power to make you laugh, cry, get angry or sit nervously on the edge of your seat. They can invite you to think deeply about characters and their experiences, the place and time they are set and their themes.

Read the following extract from the opening of the Australian stage drama *Claire Della and the Moon* written by Ellen Graham and Jamie Hornsby.

Claire Della and the Moon

By Ellen Graham and Jamie Hornsby

*As we enter we're struck by the beauty of space.
It's all deep purples, bright blues.
Cosmic brilliance.
We can deduce that we're on the surface of the Moon.
And far upstage sits a young girl.
Her knees folded into her chest.
Facing away from us.
As the last of the audience file in
She turns to us.*

Setting: the moon, outer space. This suggests a futuristic time. It is depicted as colourful and brilliant.

ACTOR 2

Claire Della was on the Moon.
 Claire Della was on the Moon.
 Around her swirled the stars and the galaxies
 The comets and the constellations
 Infinite possibilities
 Infinite questions
 But the one thing you could say for certain
 Was that Claire Della was on —

CLAIRE

The Moon.

ACTOR 2

Claire Della was a happy person.
 Mostly.
 To look at her you'd see just a normal little girl.
 With wide eyes
 Unkempt hair
 A quizzical look on her face.
 A perfectly normal person.
 But still, from time to time
 She'd find herself up here
 On this cold, white rock.

CLAIRE

Alone

Claire looks around.

She's totally alone.

ACTOR 2

She hadn't always been up here.
 No, Claire Della was a traveller.
 A visitor,
 A cosmic adventurer!
 She came from down below.

The Earth comes into view.

CLAIRE

Earth.



5.8 Check for understanding

Refer to the extract from *Claire Della and the Moon* to answer the following questions.

- 1 Annotate the extract to analyse the elements of the play. Follow these steps:
 - a Label the verbal and non-verbal elements in the extract, such as stage directions, dialogue, setting and character.
 - b Write a description of each element that you have labelled.
 - c Explain why you think the writer might have chosen to include each element.

An example has been provided for you.

- 2 What inferences can you make about the character of Claire from reading this extract? Use evidence to support your answer.

- 3 How might an audience respond emotionally to this scene? Circle two words below.

sympathy sadness anger curiosity wonder frustration

- 4 For each word you circled in Question 3, identify an element in the extract that leads you to this response. An example has been provided for you.

curiosity: dialogue is used to describe Claire as having 'a quizzical look on her face'.



5.9 Get creative

In your notebook, create a visual representation of one of the play scenes in this chapter. Refer to the stage directions provided for that scene and sketch a representation of:

- » **characters:** costumes, how they interact with props, blocking
- » **set:** the scenery on stage in the scene
- » **lighting:** you might use colours to reflect the time of day or the description of lighting in the stage directions, as well as to create mood and atmosphere
- » **dialogue:** select one or two dialogue quotes and place them somewhere on your image to represent key moments in the scene or the central conflict.



Captivating characters: Composing imaginative texts

A key element of composing imaginative texts is creating characters. In this chapter, we look at how to create engaging and memorable characters, including how to develop a character's voice and perspective. This chapter examines character through one type of imaginative text: stage plays.

In this chapter you will learn:

- ♦ how to develop a character
- ♦ how to create a character's voice through language features and literary devices
- ♦ to use the conventions of drama texts
- ♦ ways to communicate a character's perspective
- ♦ strategies for editing and proofreading imaginative texts.



Developing characters in imaginative texts

Protagonists and antagonists

The main character in an imaginative text is known as the **protagonist**. Typically, readers connect with a protagonist as they share the highs and lows of the character's experiences and interactions. By contrast, the **antagonist** of a story is the character with whom the protagonist has their main conflict.

Of course, protagonists and antagonists – and other characters – don't have to be people. They can be animals, robots, zombies or objects like cars, trains or toys.

VOCABULARY

protagonist The main character in a fictional text

antagonist The main opponent to the protagonist in a fictional text

characterisation The creation or portrayal of a character

Rounded characters

The key thing to remember when developing characters in imaginative texts is to make them 'rounded'. Rounded characters are well developed and layered; they have thoughts, feelings, fears and reactions that are believable. They seem like real people.

When you are developing characters in your imaginative texts, consider including the following elements of **characterisation** to make sure they are rounded.

Elements of characterisation	
Appearance	What do they look like? How do they dress?
Attitude	How do they feel towards themselves, other characters and the world around them?
Personality	What kind of personality do they have? What are their strengths, passions and fears?
Actions	How do they respond to conflict? How do they interact with others?
Speech	What do they say? How do they talk?
Others	What do other characters say about them? How do others treat or respond to them?

Character growth

An important feature of compelling protagonists is their growth. You need to demonstrate that your main character is developing and changing over the course of your story. The growth that your character

experiences could be small, such as learning something new about themselves. Alternatively, your character might undergo significant change, such as leaving the environment where they grew up or overcoming a fear they have had since childhood.



6.1 Reflecting and discussing

Discuss the following questions in pairs, in small groups or with the whole class, as directed by your teacher.

- 1 Who is your favourite fictional character? (Consider characters from novels, films, videos games, television series, etc.) Why do you like them so much?
- 2 Is your favourite character a protagonist or an antagonist? How can you tell?
- 3 Is your favourite character a well-rounded character? Consider the elements listed in the table on page 83. Are all the elements covered? Which of these elements contribute most to why you like them?
- 4 In what ways does your favourite character grow or change?

Influences on character behaviour

When you are crafting a character, it is helpful to consider what factors influence their behaviour. This should enable you to create more rounded, memorable characters with whom your readers enjoy engaging.

A character's behaviour can be influenced by:

- **Goals:** What does your character really want, desire or need? How do they react if they don't get this?
- **Personality traits:** What unique personality traits does your character have? Are these qualities helpful or harmful to them?
- **Past experiences:** Has your character experienced significant events in their past? How do these affect them now?
- **Fears:** What is your character afraid of? Will they overcome their fears?
- **Values:** What is most important to your character? What are they willing to do to uphold these values?
- **Feelings:** Does your character possess strong feelings for anyone? How does the character react when their feelings are hurt?

VOCABULARY

values Ideas and beliefs specific to individuals and groups

Example text: *Charlie and the Chocolate Factory*

The following **monologue** is from a script for a play based on Roald Dahl's novel *Charlie and the Chocolate Factory*. In this extract, one of the golden ticket winners – Veruca Salt – is explaining to a journalist how she came to acquire one of the rare and much-desired golden tickets. As you read, think about the characterisation of Veruca Salt.

VOCABULARY

monologue A long speech given by a single character in a story, movie or play

Charlie and the Chocolate Factory

Play adapted by Richard George and based on Roald Dahl's novel

As soon as I told my father that I simply had to have one of those golden tickets, he went out into the town and started buying all the Wonka candy bars he could lay his hands on.

THOUSANDS of them, he must have bought! HUNDREDS OF THOUSANDS! Then he had them loaded onto his trucks and sent directly to his own factory. He's in the peanut business you see and he's got about a hundred women working for him over at his joint – shelling peanuts for roasting and salting . . .

So, he says to them, 'Okay girls,' he says, 'from now on you can stop shelling peanuts and start shelling the wrappers off these candy bars instead!' And THEY DID! . . . But three days went by and we had no luck. Oh, it was TERRIBLE!

I got more and more upset each day and every time he came home I would scream at him . . . WHERE'S MY GOLDEN TICKET? I WANT MY GOLDEN TICKET NOW!! And I would lie for hours on the floor, kicking and yelling in the most disturbing way.

Then suddenly, on the evening of the fourth day, one of his workers yelled, 'I've got it! I've got the golden ticket!' And my father said, 'Give it to me quick!' And SHE DID . . . And he rushed it home and gave it to me, and now I'm all smiles . . . and we have a happy home once again.



6.2 Check for understanding

Refer to the extract from *Charlie and the Chocolate Factory* above to answer the following questions.

- Circle the word below that best describes Veruca Salt's personality.

grateful respectful generous spoilt helpful



2 What does Veruca Salt want most?

3 How would you describe Veruca Salt's attitude towards her father? What evidence from the extract supports this?

4 What challenges does Veruca Salt describe in the extract? How do these impact her actions?

5 What kind of character do you think Veruca's father would be? Brainstorm what you imagine his personality would be like. Consider at least three of the influences on characters' behaviour listed on page 84.



6.3 Get creative

In your notebook, create a character profile for a character who desperately wants a rare object. To help you craft your profile, refer to the 'Elements of characterisation' table on page 83 and the list of influences on characters' behaviour on page 84.

Character voice

The voice of a character is the distinct way in which a character speaks or thinks. A character's voice can reveal who they are: their personality, the things they value and how they view the world around them. As you develop your own characters, think about how you want them to speak.

Example text: *Two Weeks with the Queen*

Read the following extract from the play *Two Weeks with the Queen*, adapted by Mary Morris and based on Morris Gleitzman's novel of the same name. In this extract, 12-year-old Colin Mudford and his parents are at the hospital waiting to hear news about Colin's younger brother, Luke. As you read this extract, consider the different voices of the characters.

Extract one from *Two Weeks with the Queen*

MUM & DAD: How is he? Is he alright?
 DOCTOR 1: Don't worry, it doesn't look too serious, probably just the excitement of the season.
 COLIN: I reckon it's gastric.
 DOCTOR 1: Gastric, eh?
 COLIN: If it's any help I can tell you what he's eaten today: one bowl of Coco-pops; three jelly snakes; some Licorice Allsorts; a packet of Minties; six gherkins; half a giant pack of Twisties and five chocolate Santas. Then for lunch . . .

Extract from *Two Weeks with the Queen*, a play adapted by Mary Morris and based on Morris Gleitzman's novel



6.4 Check for understanding

Refer to extract one from *Two Weeks with the Queen* above to answer the following questions.

1 a How does Colin seem to feel about his brother's illness?

b What makes you think he feels this way?

2 Write down one adjective that describes each of the character's voices in this extract. You can use the following list to help you.

worried dismissive knowledgeable relaxed joyful melancholy
 sleepy embarrassed reassuring light-hearted frustrated

a Mum & Dad: _____

b Colin: _____

c Doctor 1: _____

Creating a character's voice with language features and literary devices

Language features and literary devices can help you to create voices for your characters in imaginative texts. You can use these features in different ways to create different voices. For example:

- **sentence structure:** the ways in which the sentences are arranged and constructed (long or short, simple or complex) can reflect how a character thinks
- **diction (vocabulary):** the words that a character says can reveal a great deal about them
- **dialogue style:** the style of a character's dialogue, such as whether they speak casually, formally or abruptly, can show their personality or attitude to a situation
- **figurative language:** phrases with a non-literal meaning can influence the mood of a character's voice and add originality and style to their way of speaking or thinking.

VOCABULARY

language features Features that support meaning (e.g. clause- and word-level grammar, vocabulary, figurative language, punctuation, images); choices vary for the purpose, subject matter, audience, mode or medium

figurative language Language that uses simile (e.g. white as a sheet), metaphor (e.g. all the world's a stage) and personification (e.g. the clouds chased me); figurative language phrases are used in a way that differs from the expected or everyday usage; these phrases are used in a non-literal way for particular effect



6.5 Check for understanding

- 1 In the following sentences, highlight the words that reveal how the character is feeling. Then, describe how each character feels on the line provided.
 - a I tiptoed carefully through the crumbling, powdery building, terrified I might disturb another brick.

 - b That was incredible! What a fantastic goal!

 - c I wish you'd stop your nitpicking and leave me alone.

- 2 When characters use **similes**, the types of comparisons they make can help build a distinctive character voice.

Complete the following similes, using comparisons that match the type of voice in bold type at the end of each sentence. An example has been provided for you.

VOCABULARY

simile A device comparing two things that are not alike; similes use 'like', 'as' or 'than' to make the comparison (e.g. the cake was as light as air)

- a The plane towered above us like *a winged predator*. **(anxious and fearful)**
- b Sunshine swept over me like _____. **(happy and comfortable)**
- c Flowers danced in the wind like _____. **(curious and interested)**
- 3 For each of the following lines of dialogue, write three words describing the speaker.

- a 'In the case of the missing lollies, the student contends the lollies were gone before the student entered the room.'

- b 'I can't believe he said that! Like, who even thinks that way?'

- c 'We shall never return here after being treated in this manner!'

Conventions of drama texts

The extract from *Two Weeks with the Queen* on page 87 is an example of a play script. A script is the written text of a play, television show or film. Actors and directors use scripts as the starting point for their productions. In this chapter, we are looking at drama texts: scripts written for stage plays.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

Scripts include character dialogue, as well as instructions about acting, staging, costumes and props. They usually follow **conventions** or rules.

Some common elements of stage plays are:

- **title:** All plays need an engaging title.
- **character list:** A list of all the characters in the play is provided at the beginning of the script, sometimes with a brief description of their roles or relationships to other characters.
- **setting description:** The settings of the play are described.

- **dialogue:** Scripts consist largely of speech between characters. Each character's name is usually written in capital letters and separated from their dialogue with a colon. Punctuation (capital letters, ellipses, dashes, commas, exclamation marks and full stops) provide actors with indications about how to deliver their lines.
- **stage directions:** These are often in *italics* and can be in square brackets, to differentiate them from dialogue. Stage directions provide information about a play, including:
 - how actors should perform; for example, they might describe how a character speaks (e.g. '*speaking timidly*'), or their body language (e.g. '*nodding her head*') or their movements (e.g. '*crosses to stage left*')
 - the set, including information relating to props or lighting effects (e.g. '*a spotlight illuminates the table*')
 - sound, including information relating to sound effects or music (e.g. '*a telephone rings*').

Refer to the table in 'The elements of drama' section on pages 70–1 for more information.

Read the extract below from the start of the play, *Two Weeks with the Queen*. This opening scene takes place on Christmas Day when the Queen of England is giving her annual televised speech to countries in the Commonwealth.

Extract two from *Two Weeks with the Queen*

Characters

Colin Mudford	A 12-year-old boy
Luke	Colin's younger brother
Mum	Colin's mum
Dad	Colin's dad
Auntie Iris	Colin's aunt in England
Uncle Bob	Colin's uncle in England
Alistair	Colin's cousin in England
Griff	An AIDS patient in hospital
Ted	Griff's partner

Setting

The Mudfords' home; hospital in Australia and London; the home of Colin's relations in London; outside Buckingham Palace; on a plane and at the airport in Sydney and London.

ACT 1
SCENE 1

The music of God Save the Queen is heard, followed by the plummy voice of Her Majesty delivering her Christmas message. At the Mudfords' place MUM and DAD, barefoot and dressed in shorts, singlets and paper hats, are fanning themselves with a bit torn off a beer carton. They are watching the Queen's Christmas message on TV. COLIN, also in shorts and very scuffed brown shoes, sits some way from them glaring at an open shoe box containing a pair of sensible black school shoes. His kid brother LUKE runs in and out strafing everybody and everything with his new MiG fighter plane. COLIN picks up a shoe and looks at it with distaste.

QUEEN: And a very merry Christmas to you all.

COLIN: Merry flamin' Christmas. [*LUKE strafes him.*] Gerroff!

LUKE: Wannoo go?

LUKE does a circle of the room shooting down the enemy and swoops on COLIN again. COLIN throws a shoe at him.

LUKE: He hit me! Dad, he hit me!

DAD: Don't hit your brother, Colin.

COLIN: I didn't ...

Extract from *Two Weeks with the Queen*,
a play adapted by Mary Morris and based on Morris Gleitzman's novel



6.6 Check for understanding

Label extract two from *Two Weeks with the Queen*. To do this, find one example in the extract of each convention of drama texts listed below. Highlight each example and write the name of the convention in the margin.

These are the conventions you are likely to find:

- » stage directions that describe sound
- » title
- » use of the present tense
- » stage directions that describe a character's actions
- » characters' names are in capital letters
- » setting description
- » character list
- » punctuation used for effect in dialogue.



Communicating a perspective

Constructing a character's voice helps you to communicate their **perspective** towards certain people, situations or experiences. Perspective refers to a person's viewpoint, which is informed by their context (their background and past experiences).

When thinking about communicating a perspective, consider the following three questions:

- **Whose** perspective are you conveying?
- **What** does that character think?
- **Why** do they think in this way?

Your character's past and present experiences will influence what they think and believe.

Read the example below of dialogue from the character of Colin in *Two Weeks with the Queen*. Colin's dialogue occurs just after the previous extract, in which Luke annoys Colin by persistently swooping him with his toy plane.

Extract three from *Two Weeks with the Queen*

COLIN: [*Quietly in LUKE's direction*] Lucky for you I'm not the Queen. If I was I'd have you locked in the tower and tortured you and put you on the rack till your bones creak and then I'd have your fingernails pulled out one by one and then I'd pour boiling oil on you and hang you from the battlements and then I'd . . .

Extract from *Two Weeks with the Queen*,
a play adapted by Mary Morris and based on Morris Gleitzman's novel

From this extract, we learn a lot about Colin's perspective. We can understand that what Colin thinks (that his brother deserves to be punished) is influenced by his experiences (of being annoyed by his brother). Colin communicates his perspective to the audience with **hyperbolic language** as he describes the punishments, and his angry voice is created with specific diction (words) such as 'pour boiling oil' and 'hang you from the battlements'.

VOCABULARY

perspective A lens through which an author perceives the world and creates a text, or the lens through which a reader or viewer perceives the world and understands a text

VOCABULARY

hyperbolic language A figure of speech that uses exaggeration to create emphasis or to evoke strong feelings



6.7 Check for understanding

Read extract four below from *Two Weeks with the Queen*, then answer the following questions.

Extract four from *Two Weeks with the Queen*

- LUKE: [louder] Mum, I feel sick.
- MUM: Serves you right for having four serves of chrissie pud.
- COLIN: Four? I only got three!
- LUKE: I do, but. [*He goes back to playing with his MiG*]
- COLIN: Prob'ly a strain of heat-resistant bacteria in the chrissie pud. If I'd got a microscope for Christmas instead of a pair of school shoes I could have run some tests and spotted it. We'll prob'ly all come down with it now.
- DAD: Colin, go and shut the back door mate – keep some of the heat out.
- COLIN: Why can't he go?
- DAD: 'Cos I asked you to.
- COLIN: Yeh, well he'd be quicker, he's got turbo thrusters, I've only got lace-ups.

MUM and DAD exchange a guilty glance.

Extract from *Two Weeks with the Queen*,
a play adapted by Mary Morris and based on Morris Gleitzman's novel

- 1 What does Colin think about his brother Luke? Which line/s of dialogue reveal his perspective?

- 2 What convention of a script is used by the playwright to suggest that Colin's parents are feeling a little bad about the Christmas presents they have given the two brothers?

- 3 What occurrences in this extract influence Colin's somewhat frustrated perspective towards the events of Christmas Day? Give two examples.



6.8 Get creative

In your notebook, write a monologue for the character you created in Activity 6.3. Remember, this character desperately wants a rare object.

Use these tips to write the monologue:

- » At the beginning of your scene, write stage directions that describe the setting.
- » Write the name of your character, followed by a colon.
- » Compose the monologue, sharing the character's experience of desperately wanting or searching for the item. Try to reveal their motivations for wanting this item and their emotions as they tell their story. Divide the monologue into paragraphs to explore a series of different events or ideas.
- » Use language features and literary devices, such as diction or figurative language, to help create your character's voice.
- » Use stage directions in square brackets to indicate how the monologue should be performed. This may change as the monologue goes on.
- » Use punctuation to indicate pausing, pacing and expression. Ellipses, dashes, commas, exclamation marks, question marks and full stops should be used when appropriate.



6.9 Skills box: Editing and proofreading scripts

Once you have completed a draft of your script in the previous activity, use the following instructions to help you proofread and edit your work.

- 1 Read the script aloud to identify any awkward phrasing and unclear instructions.
- 2 Look at the formatting of your scene and tick the following boxes when you have checked these elements:
 - All character names are capitalised and are followed by a colon.
 - The stage directions are written in present tense.
 - Punctuation in dialogue helps to indicate how the dialogue should be performed.
- 3 Evaluate the dialogue. Does each character speak in a consistent, authentic way?
- 4 Check the stage directions. Are they clear and precise? Do they provide enough instruction for an actor to interpret them on stage?
- 5 Check for grammar, spelling and punctuation errors.
- 6 Seek feedback from a peer or teacher and revise your work accordingly.
- 7 Polish the script and conduct a final proofread to find mistakes.
- 8 Practise reading and rehearsing with a peer or small group to find other ways to improve your script.

Journeying inward: Composing personal texts

For centuries, people have used diaries to record their thoughts and the private details of their lives. In the twenty-first century, some people choose to create online blogs and vlogs instead of private, handwritten diaries, due to the interactive nature of online texts. Diaries, blogs and vlogs are all examples of personal texts. This chapter will help you to understand how you can express yourself through various forms of personal writing.

In this chapter you will learn:

- ♦ about the different types and conventions of personal texts
- ♦ how writing can show our relationships and roles
- ♦ about nouns and pronouns
- ♦ about voice, tone and literary devices
- ♦ how to generate ideas and write a reflective text.



Types of personal texts

There are several different types of personal texts, including those listed in the following graphic. All these text types have something in common: they are reflective, personal writing.



Personal texts share particular **conventions**; that is, they usually include anecdotes and first-person pronouns (I, we, us), and offer recounts of real events from the writer's life, often using descriptive and **figurative language**.

Autobiographies and memoirs

An autobiography is a comprehensive account of a writer's entire life and usually includes many different events and experiences. Autobiographies are often written in the past **tense** and relate events in chronological order (in the order in which they occurred).

A memoir is another form of autobiographical writing. Memoirs tend to reflect on significant incidents or experiences, rather than cover a person's entire life.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

figurative language Language that uses simile (e.g. white as a sheet), metaphor (e.g. all the world's a stage) and personification (e.g. the clouds chased me); figurative language phrases are used in a way that differs from the expected or everyday usage; these phrases are used in a non-literal way for particular effect

tense A grammatical category marked by a verb in which the situation described in the clause is located in time



7.1 Check for understanding

- Record the titles of some famous Australian autobiographies. You may need to conduct some research.

- Identify the main difference between an autobiography and a memoir.

Sample personal text: 'My story'

The following extract is from a piece of autobiographical writing titled 'My story' by Alicia Bates. It is a chapter in *Growing up Aboriginal in Australia*, an anthology of personal texts.

My story

By Alicia Bates

Born in 1989 in Warrnambool, Victoria, on Peek Whurrong-Gunditjmara country, I was my parents' first child and lucky enough to be the first grandchild born on both sides of the family. This meant I had many significant and close relationships with my extended family, being spoilt by my great-grandmother Ma (Dad's nanna), Nanna (Mum's mum), and my uncles and aunties. During the first five years of my life, my parents bought their first home together in Portland, where my dad was a shift worker at the smelter.

Growing up I was always told I was Aboriginal – or Koori, as I prefer; I was always proud of this fact, my country, my people. Often our Koori groups both inside and out of school contained a lot of activities originating from white European culture – or team sports, which I loathed. Having a lighter skin tone, I have been told by others, both Koori and non-Indigenous, that I am 'too white to be Aboriginal' and that I have 'more white blood than black blood'. Last I checked, my blood was red just like everybody else's, and I'm not sure when exactly or how these people measured how much 'black' was in my blood. Furthermore, I have learnt through speaking with many respected elders in our community that our people should not be judged for – or by – the colour of our skin.

When I reflect on what being Aboriginal means for me personally, I know this means: being strong and proud, having a strong connection to my home country and its culture and history, caring for others, my family and community, and having respect for my elders. #Define Aboriginal.



7.2 Check for understanding

Refer to the extract from 'My story' by Alicia Bates to answer the following questions.

- 1 Circle the **values** that Alicia Bates communicates in the text. Consider what principles or ideals are important to her.

fame and fortune social status family
culture and history peace respect

VOCABULARY

values Ideas and beliefs specific to individuals and groups

- 2 Highlight a quote in the extract that shows one of the values listed in Question 1.

3 Tick the points of view that are represented in the extract:

- People shouldn't be judged by their skin colour.
- Team sports are the best.
- Family is important in shaping a person's identity or sense of self.
- Connection to home, Country and its culture and history is an important part of Alicia Bates' identity.



7.3 Skills box: Nouns and pronouns

Personal texts often include many nouns and pronouns. These words help to orient the reader to the people and places in relation to the experiences being reflected upon.

Nouns

Nouns name people, places, animals, objects, things, ideas and emotions. There are different types of noun; these are explained in the tables below.

Type of noun	What it names	Examples
Common	General things, places or concepts (they begin with a lower-case letter)	people, cars, trees, water, air, music
Proper	Particular people or places (they begin with a capital letter)	Australia, Canberra, Anthony Albanese

Nouns can also be described as abstract or concrete.

Abstract	Ideas, qualities or emotions – things that you can't physically interact with	jealousy, beauty, ego
Concrete	Physical objects, people or places – things that you can experience through the senses	table, dog, beach

A collective noun is another type of noun; collective nouns describe groups.

Collective	Groups of things	flock (of sheep), team (of football players), galaxy (of stars)
------------	------------------	---

- 1 Find five proper nouns in Alicia Bates' personal writing on page 97 and write them below.

- 2 Identify whether each of the nouns below is an abstract or a concrete noun. Write the nouns in the table.

sports Portland community pride connection smelter respect family

Abstract nouns	Concrete nouns

- 3 Underline the two collective nouns in Question 2.

Pronouns

Pronouns are words that are used to replace nouns (e.g. 'he', 'she', 'they', 'it' and 'me'). First-person pronouns are used when a speaker or writer is referring to themselves, and include words such as 'I', 'me', 'my', 'myself', 'we' and 'our'. These are often used in personal texts because the author is talking about their own experiences.

- 4 Highlight all the first-person pronouns in the extract from 'My story' by Alicia Bates on page 97.

Relationships and roles in autobiographies and memoirs

The language choices in autobiographical texts can tell us about the writer's relationships with others and their roles within certain social and cultural groups. For instance, in the extract from 'My story', Bates uses a lot of naming language and pronouns to describe her role within her own extended family and within the wider community.

The repeated words 'Koori' and 'Aboriginal' in the extract also show Bates' sense of solidarity with and her belonging to a certain cultural group. She explains that although her role as a member of this cultural group has been questioned by others, she is confident in her identity.



7.4 Check for understanding

Refer to the extract from 'My story' by Alicia Bates to answer the following questions.

- 1 In the extract, Bates writes that she prefers the term 'Koori' to the term 'Aboriginal'. What is the definition of the word Koori?

- 2 What might be a reason for Bates preferring the word Koori?

- 3 Identify three words Bates uses to describe her relationship with her family.

- 4 What does the extract say about Bates' responsibility towards her elders as a young Koori woman?



7.5 Skills box: Generating ideas and planning

There are many experiences and everyday occurrences from which you can take inspiration when writing about yourself. You can use the approaches in the following list.

Approaches to writing personal texts include:

- » Reflect on your emotions, feelings or interests. What are you passionate about? What makes you happy, sad, angry or inspired?
- » Think about an event, moment or challenge in your life, such as a travel experience or an injury you have overcome, and consider how it has taught you something or impacted your **perspective**.

VOCABULARY

perspective A lens through which an author perceives the world and creates a text, or the lens through which a reader or viewer perceives the world and understands a text

- » Pay attention to your surroundings and the people you encounter. What did you observe on your way home from school yesterday?
 - » Use a writing prompt or an image as a starting point for inspiration.
- 1 Select one of the approaches from the list above and highlight it.
 - 2 Use the approach to select a topic to write about, then write a summary of your topic.
-
-

- 3 Planning your personal text can take many forms, such as 'stream-of-consciousness' writing. This is where you write without stopping to think about the quality of the writing or the technical aspects such as punctuation or paragraphing. In your notebook, spend five minutes freewriting on your topic.
- 4 Create a mind map related to your idea in your notebook, placing your chosen topic in the middle and surrounding it with related ideas, descriptions and memories.
- 5 Select three ideas from your mind map. Leave out anything that seems irrelevant or repetitive.
- 6 Now consider how you will write about these three ideas: Will you deal with them in order of importance or place them in chronological order? Number the items according to this decision.



7.6 Get creative

- 1 In your notebook, draft the personal text you planned in Activity 7.5. You can choose to write it in whatever form is most suitable, such as a diary entry or a short blog post.
- 2 Aim to include the following conventions of personal texts in your piece of writing:
 - » a hook or an interesting opening sentence
 - » personal pronouns such as 'I', 'me' and 'we'



- » anecdotes and recollections of the events or experiences
- » meaningful reflections on events, experiences or the topic, revealing aspects of who you are such as your values
- » descriptions of people and places
- » a logical or chronological order
- » past tense.

Diaries

Diaries are another type of personal text. In a diary, a person typically records their day-to-day thoughts and details about their life. A diary is usually handwritten and divided into separate entries under dates. Most diaries are private, which means the writer does not intend anyone else to read it. This means the writer doesn't need to filter their thoughts or edit their experiences.

Sample personal text: Anne Frank's diary

One of the most famous examples of a personal diary – which was discovered and then published worldwide – is the diary written by Anne Frank. Anne Frank was a German-born Jewish teenager who lived in Amsterdam in the Netherlands in the 1940s.

Anne and her family were forced to go into hiding during the Holocaust (the mass murder of Jewish people under the German Nazi regime during World War II). Anne wrote in her diary, which she called 'Kitty', while she and her family were confined in a secret annexe (a building attached to a larger building). They were in hiding for several years from July 1942. Anne and the others living there were eventually arrested and sent to Nazi concentration camps. Anne died in the Bergen-Belsen concentration camp around March 1945 at the age of 15.

Read the following extract from *Anne Frank: The Diary of a Young Girl*, which was first published in 1947.

Anne Frank: The Diary of a Young Girl

By Anne Frank

Saturday, 15 July 1944

'Deep down the young are lonelier than the old.' I read this in a book somewhere and it's stuck in my mind. As far as I can tell, it's true. So if you're wondering whether it's harder for the adults here than for the children, the answer is no, it's certainly not. Older people have an opinion about everything and are sure of themselves and their actions. It's twice as hard for us young people to hold on to our opinions at a time when ideals are being shattered and destroyed,

when the worst side of human nature predominates, when everyone has come to doubt truth, justice and God. Anyone who claims that the old people have a more difficult time in the Annexe doesn't realise that the problems have a far greater impact on us. We're much too young to deal with these problems, but they keep thrusting themselves on us until, finally, we're forced to think up a solution, though most of the time our solutions crumble when faced with the facts. It's difficult in times like these: ideals, dreams and cherished hopes rise within us, only to be crushed by grim reality. It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart.



7.7 Check for understanding

Refer to the extract from *Anne Frank: The Diary of a Young Girl* to answer the following questions.

- 1 How does Anne's writing engage the reader in the opening sentence?

- 2 Contrast is created in the extract through drawing attention to the difference between children and adults. What comment is made about the difference between these age groups?

- 3 Do you agree with Anne Frank's opinion on the difference between children and adults? Give reasons for your answer.

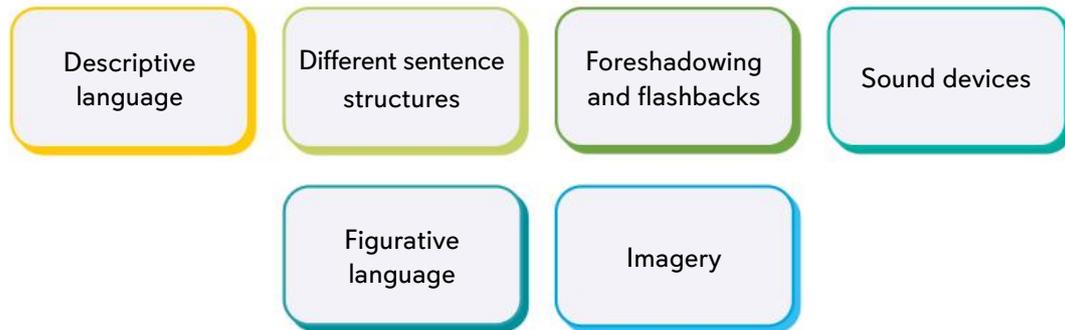
- 4 Why do you think Anne Frank's diary continues to be so popular?

Literary devices in personal texts

Personal writing often includes literary devices that develop interesting and evocative descriptions. Literary devices can enhance the style (see Chapter 4, page 57) or **aesthetic** qualities of a text. Literary devices include those listed in the diagram below.

VOCABULARY

aesthetic Concerned with a sense of beauty or an appreciation of artistic expression



7.8 Check for understanding

- 1 Draw lines to match each term with its definition.

Term	Definition
Descriptive language	Tools that mimic and emphasise sounds in a story; for example, use of rhythm or mimicking naturally occurring sounds
Different sentence structures	Language that plays with the meanings of words, including metaphors, similes, etc.
Foreshadowing	The different ways of arranging words in a sentence; these can include simple sentences, compound sentences, complex sentences and compound-complex sentences
Flashbacks	Detailed language intended to create a specific picture of the story in a reader's mind
Sound devices	Hints at things to come
Figurative language	Scenes that interrupt the chronological order of a story to provide background information or to depict a past event
Imagery	Visually descriptive or figurative language to represent things including objects, actions and ideas in ways that appeal to the senses of the reader or viewer

- 2 In the extract on pages 102–3, Anne Frank uses the literary device of **metaphor**; some of Anne’s metaphors are listed in the table below. What is the meaning of each of these metaphors? What is the effect of each metaphor (what does it make you think or feel)? An example has been provided for you.

VOCABULARY

metaphor A type of figurative language; a comparison that describes one thing as if it is another thing

Metaphor	In what way is it a metaphor?	Meaning and effect
‘ideals are being shattered and destroyed’	<i>Anne is describing ideals as if they are glass. Ideals are abstract and intangible. They can’t ‘shatter’ like glass.</i>	<i>Emphasises the impact of destruction of basic human standards; gives insight into the mental impact on Anne and others; invites readers to reflect on their own ideals and beliefs</i>
‘our solutions crumble when faced with the facts’		
‘ideals, dreams and cherished hopes rise within us’		

Voice and tone in personal texts

The **voice** of personal text tells the reader about the writer's personality. Word choice has a significant impact in shaping the voice of a piece of writing. Does the writer express things sarcastically, excitedly or thoughtfully? Do they use very long sentences, or short ones with exclamation marks, or a mixture of both? These sentences patterns can help to create a personality, voice and **tone**. For instance, in autobiographical writing, long, detailed sentences can create a thoughtful, reflective tone.

Adjectives are useful in describing the voice and tone in a piece of writing. Some examples are listed in the diagram below.



VOCABULARY

voice The distinct personality of a piece of writing; the individual writing style of the composer, created through the way they use and mix various language features (e.g. a narrative using a child's voice)

tone The emotion or attitude expressed in a text

adjective A word that describes, identifies or quantifies a noun or a pronoun, e.g. two (number or quantity), my (possessive), ancient (descriptive), shorter (comparative), wooden (classifying)



7.9 Check for understanding

Refer to the extract from *Anne Frank: The Diary of a Young Girl* on pages 102–3 to answer the following questions.

- What sort of person do you think Anne Frank was, based on the voice of her diary? (Tick your choice/s.)

<input type="checkbox"/> Thoughtful and hopeful	<input type="checkbox"/> Candid and honest
<input type="checkbox"/> Pessimistic and angry	<input type="checkbox"/> Idealistic and optimistic
- What do you notice about the length of the sentences in Anne Frank's diary? What effect does this have on the tone of the text?



7.10 Get creative

- 1 Think about your perspective on the world. What is it about you, your life experiences and your unique voice that could interest an **audience**?

VOCABULARY

audience An intended or assumed group of readers, listeners or viewers who a writer, designer, filmmaker or speaker is addressing

- 2 Write a short diary entry in your notebook about something happening in your life right now. Use first-person pronouns and descriptive language in and literary devices throughout your diary entry.



Blogs and vlogs

Blogs and vlogs are types of diaries for the twenty-first century. The word 'blog' is a shortened version of 'web log' and 'vlog' is short for 'video log'. They are not always private and can be shared with enormous numbers of people worldwide. They can be on topics as varied as travel, fashion and politics.

Blogs and vlogs that are written for an audience can create an intimate relationship between creators and audiences, as creators share details of their life. Creators can also take on a particular role in the relationship, such as someone who evaluates travel experiences, advises others of the latest fashion trends or interprets complex political events. These relationships are made clear through language choices.

Sample personal text: 'Syria: I am Aleppo, Aleppo is me'

The following extract is from a blog written by Marcell Shehwaro, an activist describing the realities of life in 2014 in Syria during armed conflict between internal opposing forces. The blog post is titled 'Syria: I am Aleppo, Aleppo is me' (Aleppo is a city in Syria). It was published on the website of the nonprofit organisation *Global Voices* on 12 March 2014.

Syria: I am Aleppo, Aleppo is me

By Marcell Shehwaro

Living alone as an activist during wartime, alone and away from family and familiar surroundings, posed new challenges. . . .

As one of the very few unveiled women in conservative and humble surroundings, among people who are very kind, despite the violence of their environment, I sometimes suffer from petrifying loneliness. I live with the constant fear of being kidnapped. At times I can withstand it, but at others I break down in exhaustion.

I am surrounded by stories of heroes whose heroism might inspire others to effect change themselves. Because of all this, and because our daily lives are full of events which may not be enough for one lifetime, I have decided to write for you. My articles will sometimes be about my everyday life. At other times they'll touch upon memories and what we would love our lives to be like, despite the horrors we see.

You are free to choose to sympathise with me, or be harsh with your judgements. But my hope is that what I relate to you reflects some of the dream, the desire to change, and the trust that this change is possible, as far-fetched or painful as that dream might be.



7.11 Check for understanding

Refer to the extract from 'Syria: I am Aleppo, Aleppo is me' to answer the following questions.

- 1 What evidence is there that Marcell Shehwaro is writing for an audience rather than just for herself?

- 2 Identify three phrases that suggest that Marcell Shehwaro has taken on the role of a reporter on the conflict in Syria.

- 3 How does Marcell Shehwaro's use of direct address – such as 'I have decided to write for you' – shape the relationship between the writer and the audience?



7.12 Get creative

Adapt your diary entry from the previous activity into a vlog

Vlogs are often informal or conversational, with the subject talking directly to their audience through the camera. In a vlog, elements of visual language, such as costume, props and setting, can help communicate the speaker's personality.

- 1 Think about your audience. Who would be interested in hearing about your experiences? What message do you want to share with them? Rewrite your diary entry from Question 2, Activity 7.10 with this audience in mind.
- 2 Consider elements of visual language that communicate who you are, such as the location of filming, your clothes, the props in the background and the lighting to set the right mood.
- 3 Rehearse your vlog until you are familiar with it. You don't have to stick exactly to the script: it is more important that you sound natural and conversational.
- 4 Record your vlog. Make sure you look into the camera and use appropriate expression, pacing and volume.

Communicating clearly: Creating informative texts

Both at school and in your life outside of school, you will encounter many situations in which you will need to communicate information clearly and concisely. Learning to do so is an important skill.

In this chapter you will learn:

- ♦ about the features and conventions of informative texts, including jargon and specialist vocabulary
- ♦ about tone and register
- ♦ about using text structures to organise ideas
- ♦ how to cite sources
- ♦ how to use written and visual language features for particular purposes and effects.



Informative texts

An informative text provides information about a particular topic. Informative texts are designed to help readers gain knowledge and understanding about various subjects, such as science, history, geography, current events, technology and culture. Unlike fictional texts, informative texts are primarily focused on presenting facts, explaining concepts and sharing information in a straightforward and clear manner. Some informative texts are **multimodal texts** that include visual or spoken features as well as written words.

VOCABULARY

multimodal text A text that uses two or more communication modes (written, visual, auditory)



Information reports

A report is a common type of informative text. You may have created information reports yourself, in subjects such as science. Information reports can include images such as photographs, diagrams, charts or graphics to complement the written words.

Read the following example of an information report and notice the features that have been annotated.

The title and subtitle clearly state the topic of the report.

First Nations Peoples' Land-management Practices: Fire as a Vital Tool

The introduction provides background to the topic and explains the purpose of the report.

Introduction

The land-management practices of First Nations Peoples have played an important role in preserving and caring for Australia's diverse landscapes. For tens of thousands of years, First Nations Peoples have developed deep connections to the land, guided by cultural traditions and a deep understanding of ecological systems. One of the most significant practices employed by First Nations Peoples is the strategic use of fire as a tool for land management. This report explores the importance of these fire practices.

Purposes of fire practices

First Nations Peoples have been using fire to manage the land for tens of thousands of years. Traditional fire practices involve purposeful and controlled burns that are guided by cultural knowledge and expertise.

There are two main purposes of First Nations Peoples' fire practices:

- a **Cultural significance:** Fire is regarded as a vital element in cultural practices, 'maintaining the connection between many Indigenous people and country' (Paltridge and Young, 2016). It is believed to connect the spiritual and physical realms, renewing the land's vitality and signalling the start of new life cycles.
- b **Environmental purposes:** First Nations Peoples' fire practices serve various purposes, including biodiversity conservation, hazard reduction and resource management. Fires are intentionally set to promote the growth of specific plant species, make it easier to access natural resources, and reduce the risk of uncontrolled bushfires.

Lists are used to provide information clearly and succinctly.

References add credibility and show where information has come from.

Examples of First Nations Peoples' fire practices

- a **Western Arnhem Land, Northern Territory:** Considering factors like vegetation type and season, the Kune People of Western Arnhem Land burn the land in a mosaic pattern, creating a patchwork of burned and unburned areas. This mosaic creates different habitats that support various plants and wildlife, such as quolls and bandicoots.
- b **Gibson and Great Sandy Deserts, Western Australia:** The Kiwirrkurra People also use mosaic burning to create pockets of vegetation in different stages of growth. This means that various types of flora and fauna species, such as the bilby, always have safe habitats. Mosaic burns also create firebreaks, protecting areas of vegetation that have not adapted to hot bushfires.

Subheadings are used to signal the organisation of information, indicating main and supporting ideas.

Examples and other forms of evidence are included.

Benefits of First Nations Peoples' fire practices

Paragraphs are concise.

Starting controlled fires as part of First Nations Peoples' land-management practices brings several benefits to the environment and communities:

There is a focus on providing facts, rather than opinions, in the body of the report.

- a **Biodiversity conservation:** Fire helps maintain and enhance biodiversity. Some plant species need fire to grow, and controlled burns create the right conditions for these plants. Fires also thin dense vegetation, allowing sunlight to reach the ground and promote plant growth.
- b **Ecosystem health and resilience:** Fire plays a vital role in keeping ecosystems healthy and resilient. It prevents certain plants from dominating, promoting a balanced environment.
- c **Controlling invasive species:** Controlled burns can control invasive species and provide healthy habitats for native animals.
- d **Reduction of fire risk:** Burning excess vegetation reduces the amount of fuel available for bushfires. This lowers the risk of destructive fires that harm both nature and people living in fire-prone areas.
- e **Cultural revitalisation and wellbeing:** Using fire for land management helps First Nations Peoples' connect with First Nations cultures, creating a sense of identity and pride. It allows First Nations Peoples to engage in traditional practices, pass down knowledge, and maintain cultural heritage.

Technical language is used.

Conclusion

The use of fire by First Nations Peoples to manage the land has numerous benefits. It supports biodiversity, reduces the risk of bushfires and contributes to the culture of First Nations communities. These practices demonstrate the deep understanding First Nations Peoples have developed over generations and their ongoing stewardship of the land. Incorporating First Nations Peoples' fire practices into contemporary land-management strategies can help create more sustainable environments for all.

The conclusion is an important part of a report, summarising key findings and finishing with the writer's evaluation or recommendations.

A bibliography lists the sources cited in the report and the other texts the writer of the report read to research the topic.

Bibliography

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- Steffensen, V. (2020). *Fire Country: How Indigenous Fire Management Could Help Save Australia*. Melbourne: Hardie Grant.



8.1 Check for understanding

Refer to the report, 'Aboriginal Land-management Practices: Fire as a Vital Tool' to answer the following questions.

- 1 What is the main **purpose** of this report?

- 2 In many information reports, the information and ideas are organised under separate subheadings. How do the subheadings help guide the reader through this report?

- 3 Lists are another structural feature of reports. Why do you think the writer has presented information in lists in this report?

VOCABULARY

purpose The reason for a text being created; a writer or speaker's desired outcome

Language features in informative texts

Informative texts are characterised by an academic style, which means they aim to be objective and factual, communicating information in a clear, concise and credible manner.

The language used in informative texts – such as **jargon** – is an important factor in creating this academic style. Jargon is specialist or technical vocabulary associated with the topic being written about.

Writers also use nominalisation to enhance the academic, concise style of informative texts. Nominalisation is the act of turning a verb (a doing word) or an adjective (a describing word) into a noun. This is often done by adding a **suffix** to the verb or adjective, such as '-tion', '-ance' or '-ment'.

VOCABULARY

jargon Technical words specific to a certain group, such as medical or legal jargon

suffix A meaningful element (morpheme) added to the end of a word to change its meaning (e.g. to form past tense: -ed; to show a smaller amount or degree: -less; to form an adverb: -ly)



8.2 Check for understanding

- 1 In the table below, draw lines to match each example of jargon with the relevant subject area. An example has been provided for you.

Example of jargon	Subject area
Realism, impressionist, impasto, monochrome, abstract	Medicine
Protagonist, antagonist, metaphor, figurative, characterisation	Law
Ecological, biodiversity, carbon footprint, revitalisation	Football (soccer)
Antibiotics, bacterial, haemoglobin, genetic, medication	Art
Precedent, liability, plaintiff, legality, prosecution, defendant	Literature
Offside, hat-trick, goal, penalty shoot-out, opponent, attack	Sustainability

- 2 a Find a definition for each of the language features in the table on the next page.
- b Find an example of each language feature in the report on pages 111–14. Some examples have been provided.

Language feature	Definition	Example from the report
Jargon	<i>Specialised words or terms that are specific to a particular field or subject</i>	
Transitional words and phrases		<i>The Kiwirrkurra People also use mosaic burning</i>
Active voice	<i>An active voice is where the subject performs the action.</i>	
Quotes from experts		

- 3 Complete the following table to demonstrate an understanding of the nominalisation used in the report on pages 111–14. Two examples have been provided for you.

Verb or adjective	Nominalisation: verb or adjective made into a noun
significant	<i>significance</i>
<i>renew</i>	renewal
conserve	
	importance
reduce	
	access

Identifying tone and register

Tone is the mood or feeling of a piece of writing. It can show how the writer feels about a particular topic. Tone is created by the words that the writer uses (diction) and the details they include. For example, if a writer uses upbeat language and includes details that show the subject matter in a positive light, they are creating a positive tone.

VOCABULARY

tone The emotion or attitude expressed in a text

Informative texts usually have a neutral, balanced tone. This helps to make the text seem objective and fair, which means the text is presenting facts and information in a way that educates audiences, rather than attempting to persuade them to feel a particular way.

Informative texts also tend to have a formal **register**. Texts written in an academic style use more formal language – for example, they use conventional grammar – but a text message to a friend may include informal language such as slang.

VOCABULARY

register The degree of formality in a piece of writing and the vocabulary used



8.3 Check for understanding

- 1 An information report communicates facts using an objective or neutral tone. Which one of the following sentences has an objective or neutral tone appropriate for an information report? (Tick your choice.)
 - The fire came roaring through the area like a savage lion.
 - The land benefits from controlled burns in various ways.
 - We must adopt new fire management strategies now, before it's too late!
- 2 Persuasive texts fulfil a different purpose from informative texts such as reports. Rather than communicating information to educate their audience, they try to persuade an audience to accept a particular opinion or to change their behaviour. Circle the words that you think could describe the tone created in a persuasive speech.

convincing subjective impartial passionate neutral compelling
disinterested pessimistic distressed joyful optimistic humorous

- 3 Think about the register of the information report on pages 111–14. On the continuum below, mark the register of the report.



- 4 Why do you think it is important to change register for different **contexts**, audiences and purposes? Brainstorm some real-life examples of when you may need to do this.

VOCABULARY

context An environment or situation (social, cultural or historical) in which a text is responded to or created

Citing sources

Citing or referencing your sources of information is an important part of creating informative texts as it gives credit to the original authors and allows readers to find more information if needed. It is important to use trustworthy sources of information so that your research is accurate and credible. To correctly cite your sources, you will need to include in-text citations and a reference list.



In-text citations

When quoting or using information or an idea from another source in an informative text, you should include an in-text citation. A common method of doing this is by mentioning the author's name and the year of publication in parentheses (brackets) after the information from that source. For example:

According to Smith (2019), climate change is a pressing issue.

Reference list

At the end of your work, include a reference list that provides full details of all the sources you cited in your informative text. A bibliography is similar but includes all the sources you used to create the informative text (that is, all the texts you read and not just those you cited). The reference list should be organised alphabetically by the author's last name. For each source, include the author's name, the year of publication, the title of the work, the place published and the name of the publisher. For example:

Steffensen, V. (2020). *Fire Country: How Indigenous Fire Management Could Help Save Australia*. Melbourne: Hardie Grant.

For a website, include the author (or organisation), the year of publication, the title of the article or page, the website name, and a link to the URL. For example:

Paltridge, R. & Young, A. (2016). 'The spark of life: How fire defines a desert country'. *Country Needs People*. Available at:
https://www.countryneedspeople.org.au/the_spark_of_life



8.4 Skills box: Synthesising information

Synthesising is the process of bringing together ideas from different texts to make connections, identify patterns and develop a new understanding of a topic. We synthesise every day by combining information from different sources as we develop our knowledge. Here are some examples of synthesising:

- » **Travel itinerary:** Before going on a holiday, we might ask a travel agent for information, research some travel vlogs and ask friends who have travelled to the same destinations to help us put together a final itinerary that demonstrates our synthesised understanding of where to go, how to get there, what to do and how long to stay.
- » **Recipe creation:** We might borrow some steps from different recipes that we read in recipe books or view in YouTube videos, and disregard other steps, in order to create our own synthesised spin on a recipe.
- » **Problem-solving:** If we encounter a technical issue with something, we might synthesise information by accessing online trouble-shooting advice on different websites and then deciding on a strategy to fix the problem.

1 Circle a situation below in which you might need to synthesise information.

- deciding on a film to watch shopping for a new watch
selecting optional school subjects

2 For the situation that you selected in Question 1, explain what different sources you might need to use to synthesise the required information.

Synthesising is an especially important skill in creating academic writing such as information reports, for which research is used to create credible and well-informed texts. When drawing together information from multiple texts, ask yourself the following questions:

- » What are the main themes or patterns that emerge from my sources of research?
- » Are there any areas of agreement or conflicting viewpoints identifiable in the research?
- » How does each source contribute to my understanding of the topic?



8.5 Get creative

Create your own information report by following these steps.

- 1 Select a topic to write about. This could be a teacher-assigned topic, something you are studying in another subject, or a particular area of interest that you have. Record your topic here.

- 2 Write a title and subtitle for your report. Use the report on pages 111–14 as a model.

- 3 Begin researching your topic and taking notes in your notebook. Organise your research material under suitable subheadings, which you may later use in your report. Ensure that you record the relevant bibliographical details of all your sources by following the referencing format outlined on page 118.
- 4 Apply the three synthesising questions from page 119 to your research.
- 5 Write your report in your notebook, using the report on pages 111–14 as a model. Start with the subheading 'Introduction' and introduce your topic, then continue with your own subheadings. Include clear, concise information under your subheadings, sometimes using lists or bullet points. Finish with a conclusion.
- 6 Locate images such as photographs, diagrams, charts or graphics that will support the clear communication of information in your report. (It is important to cite your sources for these, too. Don't forget to record bibliographical details.)
- 7 Carefully **edit** and proofread your report, ensuring that it uses the language and features appropriate to an information report, such as formal register, specialist vocabulary or jargon associated with the topic, and a neutral tone.
- 8 Type a good copy of your report, inserting images and adding the bibliography at the end.

VOCABULARY

edit To prepare, alter, adapt or refine with attention to grammar, spelling, punctuation and vocabulary

Websites

A website can be another type of informative text. In 2021, the 'Australia: State of the Environment 2021' report was published. It brought together scientific and First Nations Peoples' knowledge to assess Australia's environment and to make recommendations for future actions.

The report was transformed into an interactive website. Scan the QR code below to visit the website.



8.6 Reflecting and discussing

Discuss the following questions in pairs, in small groups or with the whole class, as directed by your teacher.

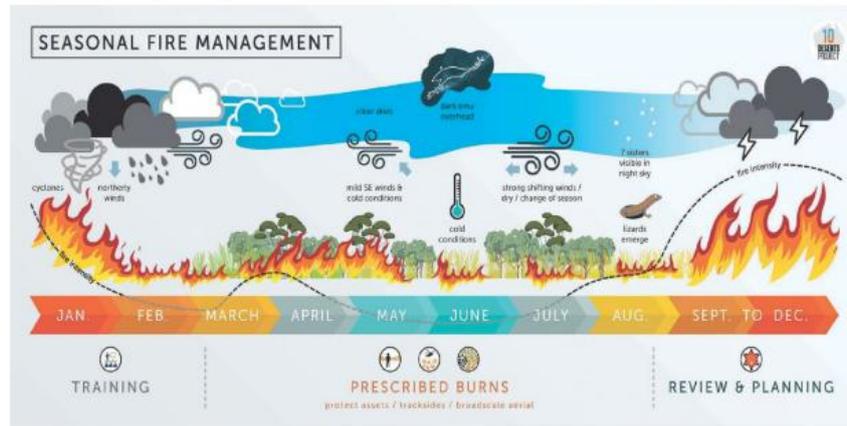
- 1 As a digital text, the 'Australia: State of the Environment 2021' website uses features such as drop-down menus, carousels, breadcrumb trails, a search function, arrows and icon buttons to help readers navigate the information. Find examples of each and discuss which features you find most useful.
- 2 The 'Australia: State of the Environment 2021' report is a **hybrid text**, incorporating the report itself plus First Nations artworks, infographics, animations and videos. What benefits do you think come from including information in a variety of modes?
- 3 Which type of text would you prefer to use to find information on a topic: a report, a book or a website? Explain your choice.

VOCABULARY

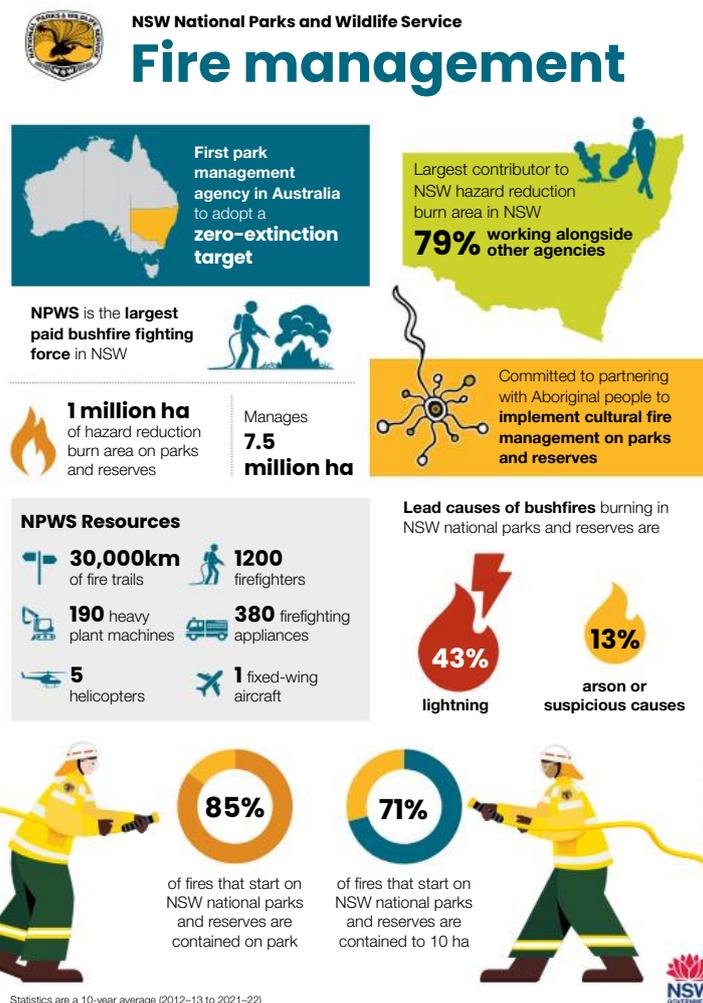
hybrid text A composite text resulting from a purposeful mixing of elements from different sources or genres (e.g. infotainment)

Infographics

An infographic is a visual representation of information or data. Infographics often combine text, images, charts, graphs and other visual elements to present complex information in a clear and engaging way. Infographics are created with the purpose of quickly and clearly communicating key facts, statistics or ideas to the viewer.



Infographic: Seasonal fire management



Infographic: Fire management



8.7 Check for understanding

1 Refer to the 'Seasonal fire management' infographic on the opposite page to answer the following questions.

a When is the best time to conduct prescribed burns?

b Why is this the best time to conduct prescribed burns? Give two reasons.

c What is the weather like at the beginning of the year? How can you tell?

2 Refer to the 'Fire management' infographic on the opposite page to answer the following questions.

a How many firefighters are there in New South Wales?

b What are the two lead causes of bushfires in New South Wales' national parks and reserves?

c What percentage of fires that start in New South Wales national parks is contained within the park?

3 Which of the following visual elements are used in the infographics on the opposite page? (Circle your choices.)

photographs illustrations timelines cross-sections tables maps
graphs diagrams icons logos

4 Which of the two infographics on the opposite page do you find more informative? Explain your answer.

5 Which of the two infographics do you find more appealing and interesting? Explain your answer.



8.8 Get creative

- Using the information from the report on First Nations Peoples' land-management practices on pages 111–14, create an infographic that informs readers about this approach to manage the land. Alternatively, select another topic with the approval of your teacher. You can use digital tools to make your infographic or hand-draw the design.

Tick the conventions of an infographic as you use them.

Infographic conventions	Used in your own infographic ✓
Statistics	
Facts	
Graphs or tables	
Graphics or icons	
Bolded font	
Different sizes of font	
Bullet points	
Contrasting or block colours	

- If produced digitally, print the infographic as a poster to display in your classroom or share it with your peers in another way, such as through an online forum.
- Seek feedback from your peers on the effectiveness of the infographic, then reflect on this feedback and record your thoughts in the following spaces.

a Areas of strength in my infographic:

b Areas for improvement in my infographic:

Round the table: Interacting with others

You have probably had to give presentations *to* an audience before, but interacting through speaking *with* others is also an important skill we use in day-to-day life. In this chapter, we will explore the skills involved in spoken communication, with a focus on panel discussions.

In this chapter you will learn:

- ♦ about the skills involved in active listening
- ♦ about the conventions of a panel discussion
- ♦ about the roles of different group members in a panel discussion
- ♦ how to communicate your opinions and perspectives.



Active listening

Active listening is the practice of giving your full attention to what someone is saying, both verbally and with body language. Active listening also involves positively engaging with what another person is saying by, for example, demonstrating your understanding and asking open-ended questions. To successfully interact with other people, you need to be able to actively listen so you can respond appropriately to what other people are saying.

You can demonstrate active listening in many ways; some of these are listed in the diagram below.



Sample text: Lucas Lane's speech

Lucas Lane is a skater, creator and **entrepreneur** who, at the age of 12, founded a nail polish brand for young men to help them express themselves. In 2023, he spoke at TEDx Kings Park, a youth event held in Perth.



Lucas Lane

VOCABULARY

entrepreneur A person who sets up one or more businesses

Scan the QR code to watch and listen to Lucas' TEDx speech.





9.1 Check for understanding

Refer to Lucas Lane's TEDx speech to answer the following questions.

- 1 What inspired Lucas to begin wearing nail polish?

- 2 Why did Lucas find buying nail polish as a male challenging and confusing?

- 3 Summarise the aims that Lucas has for his nail polish company.

- 4 What advice does Lucas give to his **audience** to develop their self-expression?

VOCABULARY

audience An intended or assumed group of readers, listeners or viewers who a writer, designer, filmmaker or speaker is addressing

- 5 Add a further piece of advice of your own about how to express yourself.

- 6 What experience of your own might you share to contribute to Lucas' discussion of self-expression?

- 7 Imagine you are going to have a conversation with Lucas. What are three questions you would ask him?



9.2 Get creative

- 1 Pair up with a partner. One of you will act as the speaker and the other as the listener.
- 2 Prepare for a discussion. If you are the speaker, choose a topic. You could choose your favourite hobby, food, film or person.
- 3 The speaker should talk for three minutes on their topic, explaining why they enjoy the particular topic they have chosen. The speaker shouldn't rush, but should also try to avoid long pauses. The listener should focus on maintaining eye contact, nodding and using positive body language. They should avoid interrupting and wait for the speaker to finish their points.
- 4 After the speaker has finished, the listener should offer a summary of what was said. They may ask a clarifying question first.
- 5 Discuss the following reflection questions.
 - » (Listener) How did it feel to listen without interrupting?
 - » (Speaker) What body language did you notice from your partner that indicated they were listening?
 - » (Listener) How did reflecting back or summarising the speaker's points help you to understand their perspective?

Panel discussions

A panel discussion is a type of group spoken presentation where several people discuss a given topic in front of an audience. Panel discussions are often used to explore different opinions and perspectives, helping the audience gain a deeper understanding of the topic.

Many television shows use the panel discussion format: for example, *The Project*, which discusses current affairs; *Gruen*, which discusses the media and advertising; *The Book Club*, which discussed books and their genres when it was on air; and *The Front Bar*, which discusses AFL games and issues.

Conventions of a panel discussion

Panel discussions typically feature the following:

Participants	Moderator	A moderator introduces the panellists, poses questions, guides the discussion, manages time and keeps the discussion flowing.
	Panellists	Typically, there are three to five speakers, who provide diverse perspectives on the topic.
	Audience	The audience is encouraged to listen actively and quietly, and may have the opportunity to ask questions during a Q&A session.
Preparation	Topic	A clear, focused topic relevant to the speakers' expertise and the audience is chosen for discussion.
During the discussion	Introduction	The moderator opens the session, introduces the topic and introduces each panellist.
	Opening statements	Each panellist gives a brief opening statement on their perspective on the topic.
	Guided discussion	The moderator asks the panellists prepared questions and may pose follow-up questions based on panellists' responses. The discussion is often dynamic, with panellists engaging with each other's points.
	Evidence	Panellists support their perspectives with examples and evidence. This may include quotes, expert opinions, facts and statistics, and anecdotes revealing personal experiences.
Closing	Final remarks	The moderator summarises the key points from the discussion.
	Q&A	The audience may have an opportunity to ask the panellists questions, managed by the moderator.
	Thank you	The moderator thanks the panellists and the audience for their participation.



9.3 Check for understanding

Imagine you are planning to participate in a panel discussion about the limits placed on teenagers' use of social media.

- 1 What are your ideas and opinions about this topic? Summarise your perspective into three concise points.

- 2 Write down why you feel this way. This might be because of personal experiences or your **values**.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

- 3 Identify three different perspectives that would make for a diverse discussion on this topic.

- 4 What evidence could you use to support your perspective? Give three examples.

- 5 What is a question that someone in the audience might ask about your perspective on this topic?

Communicating your point

In many cases, the point of a panel discussion is for the group to discuss a given topic while also giving individual speakers the chance to share their own point of view. There are several things speakers can do to make sure they successfully convey their opinion.

Preparation

Being prepared is key to a successful discussion. A panel discussion is unscripted, so you don't need to draft a speech. You should, however, undertake research and make notes recording your key points and examples. You can refer to these notes during the discussion.

Verbal skills

Having strong verbal skills is essential for communicating your point. You should aim to:

- speak clearly and confidently
- be concise, so that your point does not become lost in unnecessary or lengthy explanations
- pace yourself, as it can be hard to follow someone who speaks too quickly
- use appropriate expression
- speak politely and avoid interrupting others.

Remember that the members of the audience are not experts in your topic like you and your fellow panellists. Make sure you explain your opinions and why you hold them.

Body language

Your body language is also an important consideration in a panel discussion. Your facial expressions, posture and gestures can demonstrate your active listening and help you to communicate your points.

Eye contact is also important. You should look at whomever is speaking, and when you speak, make eye contact with both the other panellists and the audience.





9.4 Check for understanding

- 1 Draw lines to match each verbal technique with its meaning and effect. You can use a dictionary to help you.

Verbal technique	Meaning and effect
Rising inflection	Stressing a particular word to highlight the importance of that word or convey strong emotion
Elliptical pause	Using phrases such as 'for example', 'in conclusion', 'secondly' or 'in my experience' to indicate the type of point that will follow
Downward inflection	Verbal cues such as 'uh huh', 'hmmm' or 'I see', which suggest active listening or encouragement
Emphasis on a particular word	An increase in the pitch of the voice at the end of a sentence or phrase, suggesting a question or uncertainty
Signposting	A short, deliberate pause in a sentence to create suspense or emphasise what is said next
Backchannelling	A decrease in pitch at the end of a phrase or sentence, suggesting certainty or finality

- 2 Complete the following table by explaining what might be communicated by each example of body language.

Example of body language	What it might communicate
Frowning and looking around at other panellists	
Leaning back and crossing your arms	
Rolling your eyes	

Example of body language	What it might communicate
Leaning forward and nodding	
Moving your hand, palm up, in the direction of a quiet panellist	
Raising your hands, palms facing upwards	



9.5 Skills box: Summarising

Summarising is the skill of taking a longer piece of text and condensing it into its most important points. When you summarise, you capture the main ideas and key details of a text, leaving out unnecessary information.

Here are some tips to help you summarise a text:

- » Understand your purpose in summarising. This will help you identify the kind of information to include in your summary.
- » For written texts:
 - » Read the text, **highlighting key points** as you go.
 - » **Use the text structure to guide you.** In non-fiction texts, for example, the main ideas are usually located in the first or last sentences of a paragraph.
- » For spoken texts:
 - » **Listen carefully.** Pay attention to the speaker. If the speech is a recording, listen more than once.
 - » **Identify the main ideas.** Focus on what the speaker is mainly talking about and pick out their key ideas. Often a speaker will pause after main points or restate them in different ways, which can help you identify them.

- » **Make notes, organising them under headings and subheadings.** Include main and subordinate ideas, and key examples. Write in bullet points and use abbreviations. Leave out any extra or minor information that doesn't add to the main points.
- » Turn your notes into a summary paragraph:
 - » **Be concise.** Reduce key points to brief sentences.
 - » **Use your own words.** That way you won't accidentally plagiarise the text.
 - » **Avoid personal opinions.** Stick to what is in the text!
- » Edit your summary to make sure it is clear and concise.



Ningaloo Reef in Western Australia

- 1 Scan the QR code to watch an excerpt from a documentary about sharks on Ningaloo Reef. Take notes as you watch, and then draft a summary of the video in your notebook, in 50 words or less.



Engaging in discussion

Asking questions during a panel discussion is an essential skill that helps to deepen the conversation, clarify points and engage both the panellists and the audience. Here are some tips for asking insightful questions:

- **Listen actively:** pay close attention to what the panellists are saying. This will help you ask relevant and timely questions.
- **Be specific:** ask precise questions to get clear answers. Avoid vague or overly broad questions.
- **Stay on topic:** ensure your questions are relevant to the discussion topic.
- **Be respectful:** phrase your questions politely and considerately, even if you are challenging a panellist's viewpoint.

Types of questions

There are different types of questions you can ask during a panel discussion, each with different purposes:

- **Open-ended questions** encourage detailed responses and further discussion. For example, 'How are plastics harming the environment?'
- **Clarifying questions** help to clear up any confusion or ambiguity. For example, 'What do you mean by "sustainable development"?''
- **Follow-up questions** are based on what a panellist has just said and show that you are engaged and interested. For example, 'You mentioned renewable energy sources; what are the most effective ones?'



9.6 Check for understanding

- 1 Think of a topic for discussion. This could be a current event or a school-based issue. Write the topic here.

- 2 Write down three open-ended questions about the topic.

- 3 Conduct some research on what people have said about the topic. Write down two clarifying questions and one follow-up question related to their statements.

Answering questions

Of course, during a discussion, you will also need to answer questions yourself! Here are some tips to help you answer questions:

- **Take a moment:** it's okay to gather your thoughts before responding.
- **Be clear and concise:** give a direct answer first, then provide any necessary details or examples.

- **Stay focused:** stick to the point and avoid going off track.
- **Acknowledge the question:** show appreciation. For example, 'That's a great question' or 'I'm glad you asked that'.
- **Support your answer:** back up your points with facts, statistics or real-life examples to make your answer more convincing.

Handling conflict

During a discussion, it is natural that disagreements may occur. The point is to share different perspectives, after all! Whether you are the moderator or a panellist, these tips should help you smooth the waters and get the discussion back on track:

- **Maintain your cool:** speak in a calm, measured tone, even if you strongly disagree with someone. If you're the moderator, you should stay neutral and not take sides.
- **Use 'I' statements:** say 'I think', 'I feel', or 'In my experience' to convey your viewpoint without sounding confrontational.
- **Show respect:** acknowledge the validity of the other person's perspective, even if you disagree with it.
- **Clarify your understanding:** ask questions to better understand the other person's viewpoint and to show that you are genuinely interested in their perspective.
- **Get back to the topic:** if the discussion veers off course, gently steer it back to the main topic.
- **Use non-verbal cues:** use positive body language, such as nodding and having an open posture, to create a supportive atmosphere.





9.7 Check for understanding

Imagine you are speaking on the topic of students having more input into what they learn at school.

- 1 Write two questions you might ask a shy panellist to encourage their contribution.

- 2 Identify three ways you might respectfully interrupt a panellist who is dominating the conversation.

A fellow panellist responds to your perspective by saying that teachers are the experts in curriculum and students do not know what they need to be taught.

- 3 How would you acknowledge and show respect for this panellist's perspective?

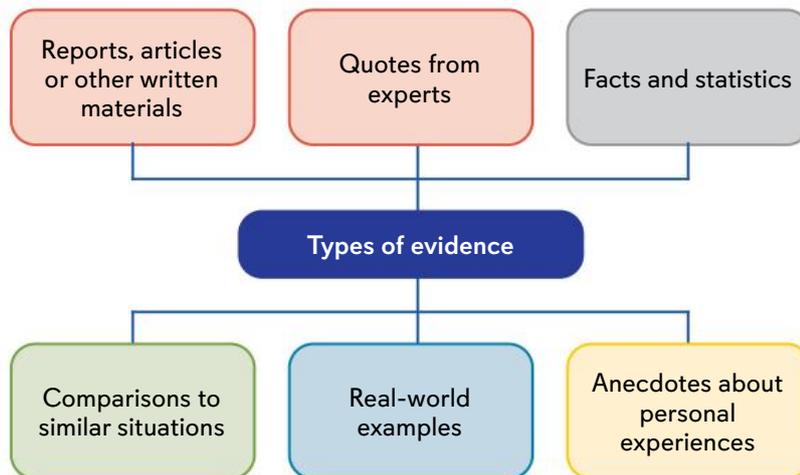
- 4 What is a clarifying question you might ask this panellist?

- 5 What are two reasons you would give to explain why students' input should be considered when designing the curriculum?

- 6 What is an example from your personal experience that you might include?

Proving your point

Providing evidence is a key part of ensuring your perspective is credible (believable) and convincing. However, simply providing a long list of facts and statistics could overwhelm your audience and make them feel less engaged. Some types of evidence you might use to support your ideas and opinions are listed in the diagram below.



9.8 Check for understanding

Imagine you are preparing to participate in a panel discussion about whether students should experience more outdoor learning at school.

- 1 What is your perspective on this topic? Do you think the traditional classroom is best or do you think there are benefits to being outdoors in different environments?

- 2 Why do you think this?

- 3 Complete the following table with the evidence you could use to support your perspective on this topic. You could undertake some quick research on the internet to help you. An example is provided.

Quotes from experts	Facts and statistics	Anecdotes about personal experiences
Real-world examples	Comparisons to similar situations	Reports, articles or other written materials
		<i>The Australian Curriculum states that there are unique benefits from outdoor learning, including 'valuing a positive relationship with natural environments' and promoting sustainability.</i>

A panel discussion in action

Q&A is a panel discussion show on ABC TV. While its panellists are usually adults, it regularly screens 'high school specials' in which the panel is a mixture of students and adults. Scan the QR code to watch a segment in which the panellists discuss whether nuclear energy should be an option for Australia's energy needs.



9.9 Check for understanding

Refer to the segment from Q&A to answer the following questions.

- 1 What does the first audience member mean when they say that nuclear energy 'does not currently provide an economically competitive solution' to Australia's energy needs?

2 Will responds to the question. What does he say first to the person who asked the question?

3 What reason does Will give for his opinion that the audience member's criticism of nuclear energy is flawed?

4 List three reasons Will gives for why he thinks nuclear energy is a good solution for Australia.

5 Why does the moderator interrupt Will and instead invite Aud to speak?

6 How does Aud use gestures to support their point that nuclear energy relies on mining to generate energy?

7 What do you notice about the difference in the way Aud and Will use eye contact?

8 How does Will respond to Aud's perspective? Are Will and Aud in complete opposition?

- 9 List three ways in which the moderator manages the discussion.

- 10 Who do you think was a more convincing panellist? Explain your answer.



9.10 Get creative

- 1 Form a group of four or five and choose a topic to discuss.
- 2 Decide who will be the moderator.
- 3 Hold a pre-discussion meeting to identify some broad points to discuss. Ensure that each group member can offer a different perspective.
- 4 Complete some independent research after the meeting. A discussion is unscripted, but you can make notes with key points, examples and evidence.
- 5 Try to anticipate what other panellists might say or ask, and prepare some responses.
- 6 If you are the moderator, prepare questions to direct the discussion. Be prepared to add your own thoughts on the topic to prompt the discussion. You should also script your introduction, in which you state the topic and introduce the panellists.
- 7 Conduct the panel discussion in front of a group of your peers.
- 8 Invite some questions from the audience.



Effective essays: Composing analytical responses

This chapter explores the skills needed to write analytical responses. A good analytical response is one in which you clearly explain your understanding of a text and provide evidence to support your reasoning.

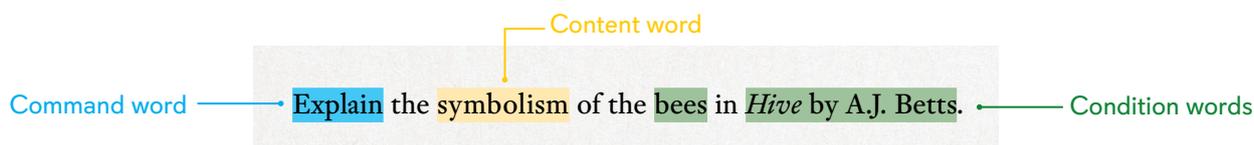
In this chapter you will learn:

- ♦ how to unpack an essay question
- ♦ how to use evidence from a text to support your ideas
- ♦ ways to structure an essay, including how to use the TEEL structure and how to link paragraphs.



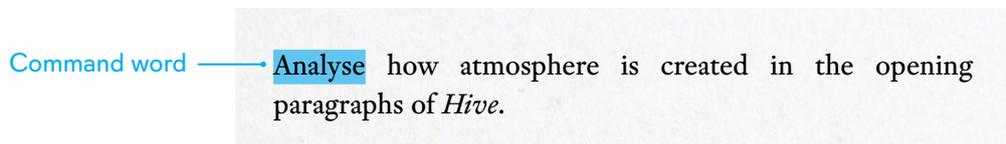
Unpacking the question

When writing an analysis, you will often be asked to respond to a question. It is important that you unpack the question carefully so you understand what it is asking you to do. This involves identifying three different types of key words: command words, content words and condition words. See the example below of a question; the different key words are highlighted.



Command words

Command words are verbs that tell you what to do, such as 'discuss', 'analyse' or 'compare'. Use the command word in a question to guide the approach you take in your analytical response. For example:



Some common command words used in questions are explained in the following table.

Command word	Meaning
Discuss	To explore a topic from different angles or examine different aspects of a text
Analyse	To break down a text into parts or techniques and explain how they work
Compare	To identify similarities between two or more aspects of a text
Contrast	To identify differences between two or more aspects of a text
Explain	To make something clear by describing it in detail or justifying an idea
Show how	To illustrate by providing examples from the text to support a point
Reflect	To think carefully about the text and express your thoughts and feelings
Evaluate	To make a judgement about the text or some aspect of it
Argue	To offer a viewpoint and provide evidence to support it

Content words

In a question, content words are words that relate to the main topics, techniques or **themes** in a text. For example:

VOCABULARY

theme The main idea, concept or message of a text

Content words

Show how a **character's journey** in *Hive* by A.J. Betts reveals a **theme**.

Condition words

Condition words limit the scope of your response. These words may indicate specific aspects of the text or the number of techniques you need to discuss. For example:

Discuss the themes of **identity and belonging** in *Hive* by **A.J. Betts**.

Condition words

In the example above, the highlighted words are condition words because they ask that you only discuss the themes of identity and belonging, and only in relation to a particular text.



10.1 Check for understanding

Identify the command, content and condition words in each of the following essay questions.

- 1 How does the opening chapter foreshadow the kind of society in which Hayley lives?

- 2 Compare the relationships that Hayley has with the characters of Will and Luka.

- 3 Explain what makes *Hive* an example of the **dystopian** genre.

VOCABULARY

dystopia An imaginary world in which everything is as bad as it can possibly be

Using metalanguage

Being able to unpack a question and knowing what it is asking you to do requires you to have a good knowledge of the terms we use to discuss texts and language. These terms are known as **metalanguage**. When analysing texts, you need to identify different features of the text using metalanguage, then describe and explain their effect (that is, how do they make the reader feel or think?).

VOCABULARY

metalanguage Vocabulary including technical terms, concepts, ideas or codes used to describe or discuss language



10.2 Check for understanding

Sort the following metalanguage terms into the table to match them with the kinds of texts they are most commonly associated with. Some terms might appear in more than one column.

lighting	rhythm	ballad	fade to black
music	costumes	onomatopoeia	theme
call to action	rebuttal	facial expressions	argument
imagery	setting	symbolism	

Novels and short stories	Poems	Films and television shows	Persuasive texts

Using evidence from written texts

When including evidence from a written text, you can use quotations or you can paraphrase the text.

A **quotation** is evidence that you take directly from the text. You need to use quotation marks (' ') to indicate that you are quoting directly.

Paraphrasing is where you summarise evidence from the text in your own words. This can be useful to help describe an overall example, but you should always include direct evidence.

For example:

Paraphrase

Hayley escapes from her highly controlled life in the community to the garden, tending to the precious bees, who 'never expected anything' of her

Quotation

One of the best ways to include evidence to support your ideas is to use short, embedded quotations from the text.

Using short quotations

A short or concise quotation means you are using only the relevant parts of the text to support your ideas. If you want to use evidence from different parts of the text, you can use an ellipsis (...) to indicate that you are deliberately leaving out parts of the text in the quote. For example:

Hayley enjoys being in the garden because it provides her with 'solitude' and 'tranquillity'. The bees never ask her if she 'was well or happy ... or afraid'.

Using embedded quotations

An embedded quotation is where the evidence from a text is integrated into your own writing. When you are writing analytically, this is the best way to offer evidence.

Instead of:

Symbolism is used to show how young people like Hayley have to work for the community. 'The younger bees were left behind to clean the cells and tend the larvae.'

Aim for:

Symbolism is used to show how young people like Hayley have to work for the community, just like the young bees who 'were left behind to clean the cells and tend the larvae.'



10.3 Check for understanding

Read the extract below from the novel *Hive* and then answer the following questions.

Hive

By A.J. Betts

The honeybees' constant humming didn't bother me, nor did their furry crawling along the edges of the cage and over me. I let them. They didn't sting me, and I wasn't an anomaly.

I liked that the bees never asked if I was well or happy or hungry or upset or afraid. I liked that they never expected anything of me or monitored my expressions when things were changing ...

At least here with the bees, I didn't have to pretend. Bees cared for nothing but the collection of pollen and the safekeeping of their babies.

I'd always had an interest in bees. When I'd first been given the role as junior, I'd enjoyed crouching with Llewellyn in the pale pink mornings and witnessing the honeybees' waking. I'd listen to the dreamy hum they made inside, and watched as the first bees – the undertakers – emerged, carrying the dead. Then, one by one, the scouts would poke out their little heads to taste the air before pitching out, returning soon after with plans that they would dance to the others. Foragers would take flight, as instructed, while the younger bees were left behind to clean the cells and tend the larvae. Deep inside, I knew, the queen would be laying, filling the nursery with babies that resembled wriggling grains of rice.

1 Find a short quotation from the extract to support each of the following ideas.

a The bees are industrious.

b Hayley trained as a beekeeper.

c The bees are accustomed to Hayley's presence.

2 Write full sentence answers to the following questions, embedding quotations from the extract.

a Describe the relationship Hayley has with the bees.

b What evidence is there that the bees are community-minded?

Using evidence from visual texts

When analysing visual texts, it is important to be clear and precise when indicating the visual features or elements you use as evidence. Two ways that you can do this are by:

- using precise metalanguage to indicate the feature of the text you are analysing
- describing what you can see clearly and specifically.

Once you have identified a visual feature or element of a text, you should explain its effect. You might think about why the creator has chosen to present the image from a particular angle or focused on a particular person or item.

Consider the following annotated photograph, which shows Sam Kerr, the captain of Australia's women's national soccer team, interacting with fans after winning a soccer game.



Source: Shutterstock/FiledIMAGE

Metalanguage:

Sam Kerr wears Australia's national colours – green and gold – which indicates her role as a member of the Australian women's soccer team. Some of the spectators also wear these colours, suggesting that they support the team.

Description: The girl in the centre of the image hands Sam Kerr a handmade sign, indicating her support and admiration for Kerr.



10.4 Check for understanding

Refer to the photograph of Sam Kerr above to answer the following questions.

- 1 Which visual features of the photograph would you use as evidence to support the following claims? Use one of the terms below in each answer.

facial expressions lighting framing

 - a The girl in the centre of the image wearing a cap is excited to see Sam Kerr.

b The atmosphere in the photograph is bright and cheerful.

c The girl looking up at Kerr is at the centre of the image, highlighting their interaction.

2 Write full sentence answers to the following questions, using evidence from the photograph.

a What does the body language of the girl (in the centre of the image wearing a cap) suggest?

b How do you think the children feel about Sam Kerr?



10.5 Skills box: Clauses

Understanding clauses can help you to organise and express your ideas in a sentence. A clause is a group of words with a **subject** (who or what the sentence is about) and a **verb** (the action the subject is undertaking). Every sentence needs to include at least one clause.

Here are two example clauses:

Subject when she watched the soccer game
 Verb seems tranquil
 Subject the garden setting

VOCABULARY

subject The person or thing doing the action

verb A word that indicates an action, occurrence or a state of being

Main clauses

A main (or independent) clause can stand alone; that is, it makes sense as a complete sentence by itself. For example:

- » The soccer player kicked the ball.
- » The bees symbolise a close-knit community.

Subordinate clauses

A subordinate (or dependent) clause can't stand alone, even though it has a subject and a verb, because it doesn't make sense by itself. Subordinate clauses are useful for adding more detail to the main clause. For example:

- » because she wanted to meet the fans
- » while she relaxed in the garden

Complex sentences

When you combine a main clause with a subordinate clause, you form a complex sentence. If you put the main clause first, you don't need to use a comma to separate it from the subordinate clause unless the main clause is very long. For example:

Main clause —» The soccer player approached the seating because she wanted to meet the fans. — Subordinate clause

If you put the subordinate clause first, you need to use a comma. For example:

- » While she relaxed in the garden, Hayley tended to the bees. — Main clause

Embedded clauses

Clauses can also be embedded inside other clauses. When you do this, you need commas to separate the embedded clause. For example:

Embedded clause —» Bees, which are essential for pollination, play a crucial role in maintaining biodiversity.

1 Identify each of the following phrases as either a subordinate clause or a main clause.

- a she went to soccer practice

- b while she watched the bees

- c because they work to support the hive

2 Add a main clause to turn each of the following subordinate clauses into a complex sentence.

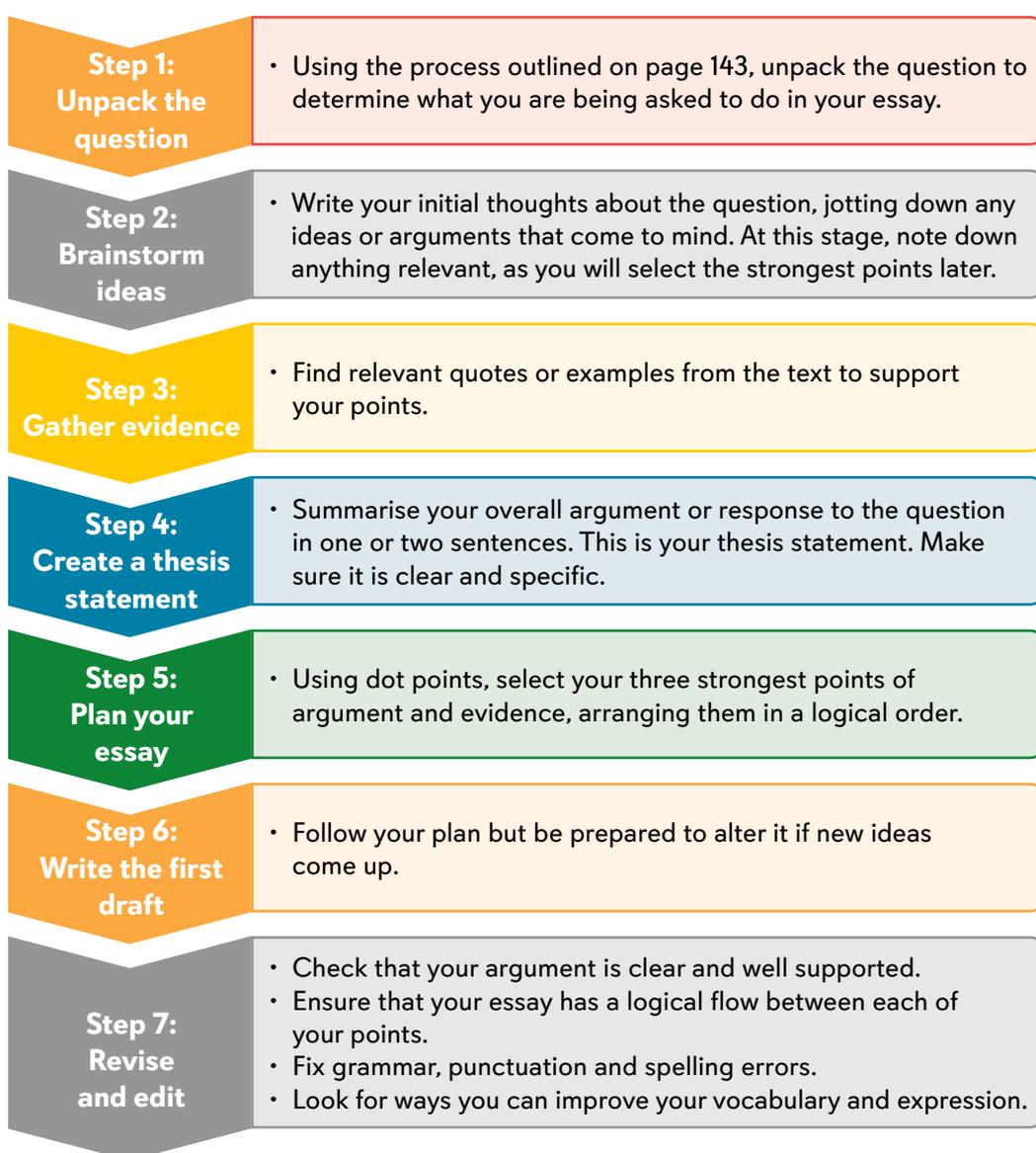
- a _____ because she is excited to meet the captain.

- b While Hayley has a desire for solitude, _____

- 3 Rewrite one of your complex sentences from Question 2 with an embedded clause. You can change some of the words in the original sentence if it helps to make the embedded clause clearer.

Writing an analytical essay

Writing an essay can seem daunting at first, but if you follow the steps in this checklist, you'll soon be writing like a pro!



Essay structure

The introduction

A good introduction to an essay has three clear parts. The acronym HIT can help you remember these:

Hook

- Start with a clear and interesting statement, quote or question to interest the reader.

Introduce the text

- Introduce the text you are writing about: include the title and the author (or creator).
- Write a brief summary of the text to provide context to your arguments.

Thesis statement

- Clearly state your main argument.



10.6 Check for understanding

- 1 Write a 1, 2 or 3 next to each part of the introduction below to place the parts in the correct order.

- Through its isolated and rigid setting, a protagonist who seeks the truth, and themes of control and resistance, *Hive* demonstrates the characteristics of the dystopian genre.
- Imagine living in a world where every move you made was monitored and every mistake harshly punished.
- Hive* by A.J. Betts depicts a controlled, isolated society where harsh rules and strict roles limit personal freedoms. The novel follows Hayley, a young beekeeper, who begins to question the nature of her enclosed world when she finds inconsistencies in the stories maintained by the ruling elders.

- 2 The student could have written their thesis statement as 'Through its setting, characters and themes, *Hive* demonstrates the characteristics of the dystopian genre'. Why is this not as good as the thesis statement in Question 1?

- 3 Why is it important to include in the introduction a summary of the main character (Hayley) and her role in the novel?
-
-

The body of the essay

The TEEL paragraph structure is a good model to use to help you write focused and well-structured analytical paragraphs in the body of an essay.

Topic sentence

- State the main point and focus of the paragraph.

Evidence

- Introduce relevant examples and direct quotations from the text to support your point in the topic sentence.

Explanation

- Explain how the evidence used supports your point.

Link

- Sum up your point and link back to your overall thesis statement.



10.7 Check for understanding

Read the following TEEL paragraph, which uses evidence from the earlier extract from *Hive* to explore why the novel is an example of the dystopian genre.

The dystopian nature of the society is foreshadowed by the beehives that Hayley cares for by reflecting its rigid structure and lack of freedom. The bees perform their roles with precision and discipline. For example, Hayley describes how ‘the undertakers’ emerge first to carry the dead, followed by scouts who ‘taste the air before pitching out,’ and foragers who ‘take flight, as instructed’. This behaviour mirrors the strict roles and duties assigned to individuals in the human society of the Hive. Just like the bees, the people in the Hive are expected to follow their roles without question, showing how their lives are controlled and organised. Therefore, the bees’ behaviour in their hive not only highlights the importance of order and routine but also foreshadows the controlled and dystopian nature of the human society in the novel.

- 1 Use four colours to highlight the four parts of the TEEL structure in the paragraph above.

2 Is the evidence used in the paragraph on the previous page short, and embedded into the writer’s own sentences?

3 How does the writer of this paragraph show how their evidence supports their point that the society is highly rigid?

4 The linking sentence begins with ‘Therefore’. What does this word indicate?

5 How does the linking sentence clearly connect to the overall thesis statement from the introduction on page 152?



You can also use the TEEL structure to write short analytical responses. For these responses, your linking sentence connects to the topic sentence of the paragraph rather than to the overall thesis statement.

The conclusion

Use the following guidelines to write a strong conclusion to an essay.

- | | |
|--------------------------------------|--|
| Restate your thesis statement | • Restate your thesis statement using slightly different words. |
| Summary | • Provide a broad, one or two sentence summary of your arguments. |
| Final thought | • Finish with a final thought that leaves a lasting impression on your reader. |

Linking your ideas

Transition markers (also called connectives) are words and phrases that help guide a reader from one point to the next. They are useful when writing analytical responses to connect the different sentences of your TEEL paragraph, or to link paragraphs within your essay. The table below lists examples of connectives that are suitable for analytical responses.

Type of transition	Examples of suitable connectives
Sequence: to add or continue from the previous point; the first point is typically the most important point	also, furthermore, in addition, moreover, additionally, firstly, secondly, next, finally
Cause and effect: to make a point that is a direct effect of the previous point	as a result, consequently, because of this, accordingly, due to
Comparison: to make a point that is similar to the previous point	likewise, similarly, in the same way
Contrast: to make a point that is different from the previous point	however, in contrast, but, on the other hand, conversely
Conclusion: to draw a conclusion from a previous point	in short, in conclusion, in summary, therefore, thus, so, to conclude
Illustration: the point goes before or after an example	as shown by, this is evident when, for example, this reveals, this suggests
Emphasis: to stress the importance of a point	in fact, certainly, indeed, without doubt, especially



10.8 Get creative

Ask your teacher to supply a couple of practice questions that are relevant to a text you are studying.

Refer to the essay-writing checklist on page 151. Using this for guidance, follow the steps to plan, draft and edit a practice essay of your own.

Share your essay with your teacher and ask for feedback on your writing. Use this to set some goals for improving your essay writing skills.

Western Australian Curriculum: English correlation grid

Strand	Sub-strand	Code	Chapter 1	Chapter 2
Language	Language for interacting with others	WA8ELAI1	✘	
Language	Language for interacting with others	WA8ELAI2		
Language	Text structure, organisation and features	WA8ELAT1		
Language	Text structure, organisation and features	WA8ELAT2		
Language	Language for expressing and developing ideas	WA8ELALA1		
Language	Language for expressing and developing ideas	WA8ELALA2		✘
Language	Language for expressing and developing ideas	WA8ELALA3		
Language	Language for expressing and developing ideas	WA8ELALA4		
Language	Language for expressing and developing ideas	WA8ELALA5		
Language	Word knowledge	WA8ELAW1	✘	
Literature	Literature and contexts	WA8ELICO1	✘	
Literature	Engaging with and responding to literature	WA8ELIEN1		
Literature	Engaging with and responding to literature	WA8ELIEN2		
Literature	Examining literature	WA8ELIEX1		
Literature	Examining literature	WA8ELIEX2	✘	✘
Literature	Creating literature	WA8ELICR1		
Literacy	Texts in context	WA8ELYT1		✘
Literacy	Interacting with others	WA8ELYI1		
Literacy	Analysing, interpreting and evaluating	WA8ELYA1		✘
Literacy	Analysing, interpreting and evaluating	WA8ELYA2		
Literacy	Analysing, interpreting and evaluating	WA8ELYA3	✘	✘
Literacy	Creating texts	WA8ELYC1		
Literacy	Creating texts	WA8ELYC2		
Literacy	Creating texts	WA8ELYC3		
Literacy	Creating texts	WA8ELYC4		

Western Australian Curriculum: English – for implementation in 2025; adopted and adapted from the Australian Curriculum version 9

Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8	Chapter 9	Chapter 10
				x			
				x			
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			x	x	x		x
						x	
					x		

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