

OXFORD



**SENIOR**  
**ENGLISH**  
**SKILLS**  
**BUILDER**

**KATE TEHAN**  
**AMANDA FORD**  
**ELIZABETH HAYWOOD**

**THIRD EDITION**



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**KATE TEHAN  
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**OXFORD**  
UNIVERSITY PRESS  
AUSTRALIA & NEW ZEALAND

**THE ESSENTIAL  
PREPARATION FOR  
VCE ENGLISH**

# OXFORD

UNIVERSITY PRESS

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Published in Australia by

Oxford University Press

253 Normanby Road, South Melbourne, Victoria 3205, Australia

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First published 2015

Reprinted 2016 (three times), 2017

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ISBN 978 019 0300760

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Edited by Natasha Broadstock

Typeset by Diacritech and Sardine Design

Proofread by Zoe Naughten

Printed in Hong Kong by Paramount Printing Company Limited



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# INTRODUCTION

## Prepare for VCE English, *before* VCE English

*Senior English Skills Builder: Third Edition* is a comprehensive introduction to the final two years of secondary English. It is designed to complement any senior English program by teaching, reinforcing and extending the skills that students need to succeed in their senior studies.

The book has been designed for flexibility and ease of use. *Senior English Skills Builder: Third Edition* can be used as a stand-alone text, to supplement activities, or as a homework book in Years 9, 10, 11 or 12. Teachers can select units according to the individual needs of their students or work through the book unit by unit.

## Structure and content

The book is divided into five main parts. Part A: Writing Skills addresses the building blocks of language, crucial to success in all aspects of a senior English course. Part B: Reading and Creating Texts, Part C: Reading and Comparing Texts and Part D: Analysing and Presenting Argument reflect the three areas of study in VCE English and lay a solid foundation on which students can build. Part E: Examination Preparation provides exercises to prepare students for an English examination. Each part is divided into units. The first four parts each include illustrative examples and practice exercises. The units provide opportunities for students to develop their skills in analytical, creative and comparative writing. Dimensions of the Australian English Curriculum are integrated throughout the book.

## Exercises

The basic building blocks of writing – spelling, grammar, parts of speech, punctuation, vocabulary, sentences and paragraphs – are explained and reinforced through practice, as students must have a firm grasp of language before they can complete the more sophisticated responses expected of them. The practical exercises use model texts such as persuasive texts, narrative fiction and examples of student writing. The exercises are also designed to provide students with strategies for analysing literary texts, argument and persuasive language, as well as opportunities to strengthen their comparative skills. Moreover, the exercises scaffold students to develop their writing, in addition to providing opportunities to extend their vocabulary.

## Glossaries

Two useful glossaries have been provided. A glossary of commonly confused words has been included in Unit 9 to assist students to improve their spelling in all areas of study. The glossary at the end of the book will help students to become familiar with and to confidently use the metalanguage relating to Part B: Reading and Creating Texts, Part C: Reading and Comparing Texts and Part D: Analysing and Presenting Argument.

## Student self-assessment and editing checklists

Five opportunities for students to self-assess have been provided in Part B, C and D, four of which can be found in the eBook. The self-assessments are designed to encourage students to critically reflect upon their writing and to ensure that they have covered the demands of each area of study. An editing checklist has been included in *BI Creative Writing: Editing, proofreading and self-assessment – an eBook unit* – to encourage students to carefully proofread their writing and correct errors in punctuation, grammar and spelling.



# ACKNOWLEDGEMENTS

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## Acknowledgment from Kate Tehan

I am grateful to many people for their thinking, guidance and support throughout the writing process.

Kellie Heintz. I am so very grateful for your expertise and insights.

Thank you, Janet Appleby, for sharing materials and persuasive texts.

Katherine Kennedy, a tremendous writer and thinker, thank you for so generously sharing your writing.

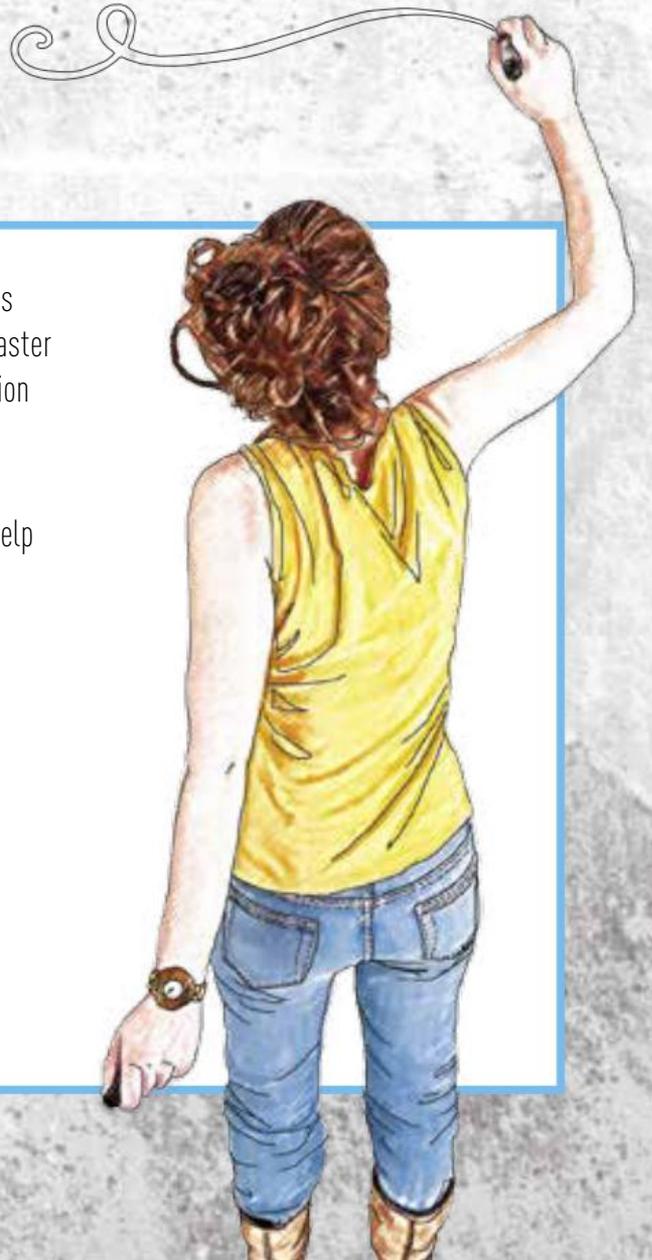
Terrie Driscoll recognised the words in me and urged me to 'get them on the page'. Thank you, Terrie.

Finally, Pack, thank you for your sage counsel and good humour, and for being by my side.



# A

## Writing Skills



Before you can complete the more sophisticated responses expected of you in Years 10, 11 and 12, you will need to master the basic building blocks of writing. The units in this section will help you to develop your skills in key areas, such as spelling, grammar, punctuation and vocabulary.

The glossary of commonly confused words (Unit 9) will help you to improve your spelling in all areas of study.

In this section you will learn how to:

- # write better sentences
- # improve your punctuation
- # link sentences and paragraphs
- # master paragraphing
- # improve your vocabulary and spelling.



# WRITING BETTER SENTENCES

## 1.1 BUILDING BLOCKS: WORDS

Before you can start to analyse and write sentences, it's important to consolidate your understanding of the parts of speech.

### YOUR TURN

1.1 Add at least three other examples of each part of speech (except 'article') to the table.

PART OF SPEECH	DESCRIPTION	EXAMPLES
Noun	A naming word that identifies things, people, places, thinking, ideas or qualities	girl, Melbourne, hope
Pronoun	A word that replaces a noun	it, this, them
Verb	A word used to describe an action, state or occurrence	chew, is, happen
Adverb	A word that gives extra information about a verb or adjective to indicate such things as when, where, how or in what circumstances	slowly, now, proudly
Adjective	A word that gives extra information about a noun by telling more about the qualities or kind of person, thing, place or idea	defiant, quiet, stoic
Article	A word placed before a noun to indicate which person or thing is meant	There are only three articles: a, an, the
Preposition	A word placed at the beginning of phrases indicating time, place and manner	on, in, through
Conjunction	A word that links two clauses, groups or words	but, and, also

## 1.2 BUILDING BLOCKS: SENTENCES

If you understand how sentences work, you will be more confident in experimenting with the different sentence types and as a result your writing will become more fluent and interesting.

A sentence is a group of words that can stand alone to:

- make a statement
- ask a question.

A sentence has:

- a capital letter for the first word
- a full stop, question mark or exclamation mark at the end

- a subject (this is a word or group of words that performs the action of the verb)
- a verb (this has a subject, changes according to the person and number of that subject, expresses a tense and has a voice).

The boy (subject) ran (verb).      The boys (subject) were running (verb).

## SENTENCE TYPES

Good writing will contain a variety of sentence types. The main types are simple, compound and complex sentences. It is also useful for you to know about loose, periodic and run-on sentences.

### Simple sentence

A simple sentence consists of one main clause that expresses one complete thought.

Voula (subject) took (verb) a photograph of the group.

A simple sentence can consist of just one word.

Stop! (verb taking the imperative (ordering) mood)

A simple sentence after some longer sentences can create a dramatic and forceful effect, but overusing simple sentences can make your writing seem jerky and disjointed.

### Compound sentence

A compound sentence is made up of two or more simple sentences of equal importance joined by a conjunction or separated by a semicolon.

Suzy left for school. She came back. (two simple sentences)

Suzy left for school, but she came back. (compound sentence)

### Complex sentence

A complex sentence consists of one or more main clauses and one or more subordinate clauses.

When it began to rain (subordinate clause), we rushed for cover (main clause) and we stayed fairly dry (main clause).

### Loose sentence

A loose sentence has the main clause coming first, followed by its subordinate clause(s). The sentence could end at one or more places before the full stop.

The coach might move this young player to a different position (could end here) because he is extremely versatile (could end here), which is obviously a great advantage.

### Periodic sentence

A periodic sentence is the opposite of a loose sentence. In a periodic sentence, the subordinate clause(s) come first and the main clause is at the end. The meaning is not completed until the end of the sentence.

Since he is extremely tired (subordinate clause), he will not play football tonight (main clause).

### Run-on sentence

A run-on sentence is one that tries to include too many ideas. Such sentences become awkward and difficult to read, and they often need to be broken into two or three separate sentences.

Our next job is to renovate the bathroom, this will be expensive and we're broke at the moment but maybe we'll win TattsLotto – what do you think?

This could be written as:

Our next job is to renovate the bathroom. This will be expensive, and we're broke at the moment. Maybe we'll win TattsLotto. What do you think?

## COMMON SENTENCE FAULTS

Some common sentence faults include:

- using a verb and a subject that do not agree

Example of error: Tim and Jack was boogie boarding.

Rule: **Tim and Jack** are a plural subject, so we need to use a plural verb.

Correct sentence: Tim and Jack **were** boogie boarding.

- using inconsistent tenses

Example of error: Tim and Jack were boogie boarding when they are seeing a shark.

Rule: **Were** indicates an activity in the past, whereas **are** indicates an activity in the present. We need to use consistent tenses to avoid confusion for the reader.

Correct sentence: Tim and Jack were boogie boarding when they **saw** a shark.

- moving from the active to the passive voice or vice versa: a verb is active when its subject performs the action; a verb is passive if its subject does not perform the action (see Unit 6)

Example of error: I bought a dress for the formal (active) and some shoes were bought (passive).

- writing run-on sentences, where one clause is run into another and simply separated with a comma. Instead, use a conjunction or a semicolon to join the clauses, or break them into separate sentences.



### YOUR TURN

- 1.2 Write a sentence that changes from the active voice to the passive. Then state the correct rule. Finally, rewrite the first sentence so that it is correct.

Example of error: \_\_\_\_\_

\_\_\_\_\_

Rule: \_\_\_\_\_

\_\_\_\_\_

Correct sentence: \_\_\_\_\_

\_\_\_\_\_

- 1.3 Write a run-on sentence. Then state the correct rule. Finally, rewrite the run-on sentence so that it is correct.

Example of error: \_\_\_\_\_

\_\_\_\_\_

Rule: \_\_\_\_\_

\_\_\_\_\_

Correct sentence: \_\_\_\_\_

\_\_\_\_\_

- 1.4** Highlight the subject in the following sentences.
- a** I have lost my mobile.
  - b** Our dog hates cats.
  - c** Chloe loves to play basketball.
  - d** Walking is good for you.
- 1.5** Highlight the verb in the following sentences.
- a** Can you please send me the information?
  - b** Maddie plays the piano.
  - c** The cat killed a parrot.
  - d** Jacques was losing the match.
- 1.6** Indicate whether each of the following is a sentence (S) or a sentence fragment (SF).
- a** I played tennis on Saturday. \_\_\_\_\_
  - b** What a pity! \_\_\_\_\_
  - c** Stop that! \_\_\_\_\_
  - d** Crawling along the freeway, running late. \_\_\_\_\_
  - e** Are you angry? \_\_\_\_\_
  - f** Don't go near the edge. \_\_\_\_\_
- 1.7** Identify whether each of the following is a simple (S), compound (C) or complex sentence (CS).
- a** I would like to go to the beach but I have to study for an exam. \_\_\_\_\_
  - b** Tien comes from Vietnam. \_\_\_\_\_
  - c** The crowd burst into applause when Warne left the ground because he had played so well. \_\_\_\_\_
  - d** Mr Carroll wants to see you immediately. \_\_\_\_\_
  - e** We sold our old house and moved to a city apartment. \_\_\_\_\_
  - f** When we went to Sydney, I visited him and we climbed the Harbour Bridge. \_\_\_\_\_
- 1.8** Identify whether each of the following is a loose (L), periodic (P) or run-on sentence (RO).
- a** Since I have another engagement, which prevents me from attending the concert, you can have my ticket. \_\_\_\_\_
  - b** Jess, Kate and Li are going to Lorne, they go there every year with their family and a big group of friends, they always have a great time, I hope I can go with them this summer. \_\_\_\_\_
  - c** The girls were late to class because they were not aware of the room change that had been announced that morning. \_\_\_\_\_

**1.9** Identify the fault (verb–subject agreement, run-on sentence or comma fault, inconsistent verb tense or a change from active to passive voice) in each of the following sentences and then rewrite them correctly. Some will have more than one correct answer.

**a** The party was excellent everyone came, it started pouring with rain at about eleven o'clock no one cared, it was great.

Fault \_\_\_\_\_

Rewrite \_\_\_\_\_

\_\_\_\_\_

**b** Neither of my brothers are blond like me.

Fault \_\_\_\_\_

Rewrite \_\_\_\_\_

**c** Elena spent the day studying but nothing much was achieved.

Fault \_\_\_\_\_

Rewrite \_\_\_\_\_

\_\_\_\_\_

**d** We tried to help him, but he tells us he doesn't want to see us again.

Fault \_\_\_\_\_

Rewrite \_\_\_\_\_

\_\_\_\_\_

**e** I think what he did is wrong, you should tell someone.

Fault \_\_\_\_\_

Rewrite \_\_\_\_\_

\_\_\_\_\_

**1.10** Rewrite the following passages to eliminate any errors in sentence construction.

**a** The icy wind searches every space for more heat and warmth it's so cold I can't believe I'll ever feel warm again, it feels as if it might snow soon, the wind whistles and blows through the cracks in the walls Since there are sticks and paper which previous walkers have left behind, we will try to light a fire. As we have very few matches which is a problem, we may not be successful. The tin roof creaks, the iron latch rattles, the hut still stays in one piece.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- b We ate breakfast. We finished preparing for our trip. We were going to an indoor go-carting complex. I was really looking forward to the day having never been there before. We decided to form into teams. It will be more fun. I have got a feeling our team are going to win. We are pretty good competitors.

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## 1.3 BUILDING BLOCKS: TYPES OF NOUNS AND NOMINALISATION

### TYPES OF NOUNS

There are many types of nouns in the English language. The following table explains some of these.

#### YOUR TURN

1.11 Add at least three other examples of each type of noun to the table.

TYPE OF NOUN	DESCRIPTION	EXAMPLES
Common noun	The name of anything that you can see and touch	dog, table
Proper noun	The name of a person, place or thing; a proper noun starts with a capital letter	Melbourne, Sarah
Collective noun	The name given to a group of persons or things	team, herd, flock
Abstract noun	The name of something you feel, or something that could exist in your mind; you cannot see or touch an abstract noun	joy, sadness, humiliation
Technical noun	A noun that is used in a specific area of study	centimetre, mammal

1.12 Read the extract and place the nouns in the table, according to their types.

Brown's control of the football is unparalleled. His ability to crash through packs of players while holding onto the Sherrin at half-forward inspires wonder among the flocks of supporters.

TYPE OF NOUN	EXAMPLES	TYPE OF NOUN	EXAMPLES
Common		Collective	
		Abstract	
Proper		Technical	

## NOMINALISATION

Another important writing technique is **nominalisation**. This refers to using verbs as nouns. We do this to change the tone of our writing.

Take this example:

The heat was **increasing** rapidly and the children **were becoming concerned**.

Compare it to this:

The rapid **increase** in heat was causing **concern** among the children.

Here, three important things happen:

- 1 We shift from an action to a concept, person or thing.
- 2 The text becomes compressed and concise.
- 3 The tone of the text moves from 'everyday writing' to being more abstract.

Nominalisation is a useful strategy for positioning audiences to agree with the writer's or speaker's opinion because it presents an act or statement as already agreed upon. Consider this example:

Violence in the neighbourhood **was rising dramatically** and the locals **were beginning to worry** (not nominalised).

The **dramatic rise** in neighbourhood violence was causing **worry** amongst the locals (nominalised).

The nominalisation is effective because the 'dramatic rise' has already happened. It cannot be debated. In this way, the reader is positioned to believe that the violence is entrenched rather than fleeting. The serious nature of the issue is firmly established and thus cannot be ignored.

### YOUR TURN

- 1.13 In this example, the nominalisations are highlighted. Rewrite the text without the nominalisations. This will require you to write more and longer sentences, which will include more verbs and fewer abstract and technical nouns.

The government's **dredging program** has resulted in the terrible **loss** of marine life. Its **desire to please** 'big business' at the expense of **biodiversity** has wreaked havoc on nature and has far-reaching implications for long-term sustainability.

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- 1.14 Complete this activity off the page. Write a paragraph. Highlight the nominalisations and explain how nominalisation makes the writing more effective.





# PUNCTUATION AND CAPITAL LETTERS

## 2.1 PUNCTUATION

Correct punctuation will improve your writing. Before you submit your writing, you need to check it carefully to ensure that the punctuation is correct.

It is a good idea to read your work aloud to check the punctuation. The end of a sentence – a full stop – usually requires a new breath, while a comma requires a smaller break.



While doing your punctuation check, don't forget to check for a capital letter after a full stop.

If you are using dialogue, check for opening and closing quotation marks and remember to start a new line for each change of speaker.

### APOSTROPHES

The apostrophe (') is used for two reasons: to indicate contraction or possession.

#### To indicate contraction

The apostrophe is used when writing informally to indicate a contraction. A contraction is a shortened form of a word or words, and the apostrophe in a contraction indicates that one or more letters have been left out.

I **do not** understand why **you are** upset (formal writing).

I **don't** understand how **you're** upset (informal writing).

Commonly used contractions include:

- can't (cannot)
- don't (do not)
- he's (he is)
- let's (let us)
- we'll (we shall/will)

RULE	EXAMPLE
<b>It's and its</b>	
The contraction <b>it's</b> always means <b>it is</b> or <b>it has</b> .	It's (it is) snowing.
<b>Its</b> (without an apostrophe) is used to show possession.	The dolphin moved its fin.
<b>Who's and whose</b>	
The contraction <b>who's</b> always means <b>who is</b> or <b>who has</b> .	I wonder who's (who is) visiting the neighbours. Who's (who has) seen the new film?
<b>Whose</b> is used to show that someone possesses something.	Sofia is the woman whose house is scary.

#### To indicate possession

The apostrophe is used to show that something belongs to someone or something. It is placed after the word indicating the owner (which is a noun).

One way to work out where to put the apostrophe is to ask yourself: who is the owner? Then, put the apostrophe after the last letter of the word signifying the owner.

The girl's shoes. (the shoes belong to the girl)

The girls' shoes. (the shoes belong to the girls)

Looking at it another way, if there is only one owner, use the apostrophe followed by 's'.

My father's hat.

RULE	EXAMPLE
Names ending in 's'	
If you are referring to one person's ownership and that person's name ends in 's', then follow the usual rule and use the apostrophe followed by 's'.	Tess's cat.
The exception to this is when the person's name ends in an unpronounced 's'. If this is the case, put the apostrophe after the person's name, but do not add another 's'.	Francois' house.
More than one owner	
If there is more than one owner, add the apostrophe after the plural form of the word.	My parents' house. (two parents)
If the plural noun does not end in 's', add the apostrophe followed by 's'.	Women's rights.
More than one owner: joint or separate ownership?	
If two or more people own something together, use the apostrophe followed by 's' after the last person only.	John and Radha's car.
If two or more people own things separately, use the apostrophe followed by 's' after each person.	Louise's and Dante's chairs.

## QUESTION MARKS

The question mark (?) is used at the end of a sentence to indicate a direct question.

Are you going to the game tonight?

The question mark is not used at the end of a reported question.

I asked you whether you are going to the game tonight.

## COMMAS

The comma (,) shows a slight pause in a sentence. It is used:

- before a quotation or direct speech
- to separate items in a list; the comma is usually omitted before 'and' in a list
- before and after the parts of a sentence that add new, but not essential, information.

## SEMICOLONS

The semicolon (;) joins clauses that are on a similar topic. (A clause is a group of words that contains a verb.) Note that you do not use a capital letter after a semicolon.

Roses have a lovely perfume; dandelions do not.

## COLONS

The colon (:) can be used to introduce a list.

You will need to take several items to the snow: a hat, gloves and a warm jacket.

The colon is also sometimes used to introduce a quotation or a statement.

The coach said to the team: 'We will train on Thursday.'



What does a question mark indicate?

## QUOTATION MARKS

Quotation marks – both double (") and single (') – are used to indicate direct speech (words spoken or dialogue).

'I really want to go to the game,' whined Francesca.

## 2.2 CAPITAL LETTERS

Capital letters must be used:

- at the start of a sentence
- at the start of a person's name
- at the start of proper nouns, such as days, months, suburbs, cities and countries
- for the personal pronoun 'I'
- for the first letter of the first word in a piece of dialogue or conversation.

Capital letters are also often used for the main words (that is, all the words except the prepositions, conjunctions and articles) in a heading or title.

### YOUR TURN

2.1 Insert a question mark or a full stop at the end of the following sentences, as appropriate.

- a Are you going to finish that sandwich \_\_\_\_
- b Mario asked Tim if he was going to the pictures that night \_\_\_\_
- c When will you ever learn \_\_\_\_
- d I was going to ask my brother if he had footy boots I could borrow \_\_\_\_
- e Why do you want to know \_\_\_\_

2.2 Rewrite the following sentences, including the correct punctuation marks and capital letters.

- a john this is my friend ahmet who will be helping us out today \_\_\_\_\_  
\_\_\_\_\_
- b sunil did not want blue purple or green socks \_\_\_\_\_  
\_\_\_\_\_
- c well said the witch with a wicked cackle what are you waiting for \_\_\_\_\_  
\_\_\_\_\_
- d sebastian who was allergic to peanuts was careful to avoid them \_\_\_\_\_  
\_\_\_\_\_
- e why are you running away asked the officer \_\_\_\_\_  
\_\_\_\_\_

2.3 Insert apostrophes in the following sentences, as appropriate.

- |  |                                       |
|--|---------------------------------------|
| a Doesnt anyone know whos coming?                | d Mohammeds finished his dinner.      |
| b Shed felt sad and couldnt return to the house. | e Thomass house is very big.          |
| c Youre joking, arent you?                       | f I marked the Year 10 students work. |



# 3

## WRITING TOPIC SENTENCES

Your writing must be structured so that your ideas and arguments are developed and ordered effectively. You can improve the structure of your writing by controlling the way you use sentences and paragraphs. The correct use of these devices will give your writing structure and, hopefully, prevent you from ‘rambling on’.

Each paragraph should have a *topic sentence*, which tells the reader the main point in the paragraph. All the other sentences help to develop the idea of the topic sentence. A strong topic sentence, when expressed in the first sentence in a paragraph, sets up a well-developed argument.

When writing an essay that responds to a text, your topic sentences should be analytical, not descriptive. They should express a point of view, not describe what happens in the text.



When you proofread your text responses, closely read each topic sentence. Ask yourself: ‘Do I put forward a point of view (analytical) or do I simply describe what happens in the text (descriptive)?’ If you conclude that a topic sentence is descriptive, then rewrite it.

The main character in *The Merchant of Venice*, Shylock, has no friends or family. (descriptive topic sentence)

Shylock’s isolation is the result of his obsession with money. (analytical topic sentence)

### YOUR TURN

3.1 Categorise the following topic sentences as either analytical or descriptive. Rewrite the descriptive sentences to make them analytical. The topic is: ‘Is Shylock a victim, villain or a combination of both?’ What is your opinion?

a Shylock often lends money to other people. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

b Antonio is introduced before any other character. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

c Shylock is purely a victim; he is forced to convert to Christianity. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

d The way in which Portia ridicules and manipulates Shylock renders him a victim. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_







# PARAGRAPHS

## 4.1 STARTING NEW PARAGRAPHS

You should start a new paragraph when there is a change in:

- speaker – when you are writing dialogue, you should start a new line when someone else speaks
- time – such as ‘The following morning’ or ‘Later that day’
- place
- person
- idea.

### YOUR TURN

4.1 The following sentences can be arranged into three short paragraphs. Paragraph 1 is an introductory paragraph, paragraph 2 indicates a change of place and paragraph 3 indicates a change of time. Indicate after each sentence whether it belongs to paragraph 1, 2 or 3. Then write out the paragraphs.

- a From the attic window I could see the flood approaching the house. \_\_\_\_
- b The next morning we surveyed the damage. \_\_\_\_
- c My mother woke me up in the middle of the night. \_\_\_\_
- d I looked at the tired house. \_\_\_\_
- e Our neighbour told us that the flood had been caused by a broken water main. \_\_\_\_
- f We got in the car and drove to my grandmother’s house. \_\_\_\_
- g I was sleeping peacefully. \_\_\_\_
- h She told me to run to the attic immediately. \_\_\_\_
- i I was as cold as ice and terribly frightened. \_\_\_\_
- j Safe in a new house, I embraced sleep. \_\_\_\_
- k Mother reassured me. \_\_\_\_
- l We quickly ran down the stairs and left the house. \_\_\_\_
- m I knew that our old, rambling home would never be the same again. \_\_\_\_

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## 4.2 STRUCTURING PARAGRAPHS

When writing an analytical response, use **TEEL** to structure each paragraph:

<b>Topic sentence</b>	The topic sentence expresses the key argument
<b>Explanation</b>	Explain your argument in more detail
<b>Evidence</b>	Provide evidence (specific events or quotations) from the text to support your argument
<b>Linking sentence</b>	The final sentence should reinforce the argument you have made and link it to your contention

### EVIDENCE

Regardless of a text's form or genre, you need to support the statements you make about a text with appropriate evidence. You can do this by:

- referring to specific events within the text
- including quotations. These can be one or two words to demonstrate your knowledge of style, language, character or setting. Alternatively, you can use longer quotations.

A strong text response will use many types of evidence.



If you wish to use part of a phrase or sentence only, use an *ellipsis* (a series of three full stops) in the place where the words have been omitted.

'They were not a handsome family  
... their shoes were far from being  
water-proof.'

(Charles Dickens, *A Christmas Carol*, p. 84)

### Embedding quotations

Use quotations that you can weave into the fabric of your sentences; long slabs of quoted material can make your style seem disjointed and awkward. The following is an example of the successful use of a quotation.

Elie condemns not only the evil of the Nazis but also those who waited 'behind their shutters' for the onslaught of violence. (Elie Wiesel, *Night*, p. 33)

### YOUR TURN

- 4.2 a Using the plan you will find in the [obook](#) write a paragraph that attempts to use three types of evidence: reference to a specific event; one or two quoted words to show deep knowledge of style, language, character or setting; and a longer quotation. [O](#) Go to your [obook](#) to access an essay planner.

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- b In what ways have you used evidence in your paragraph? How has this improved your writing?

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# LINKING WORDS

Once you have developed your topic sentences and paragraphs, you can make your writing more interesting and easier to follow if you use words to *link* the sentences and paragraphs. These linking words, which include conjunctions, demonstrate your control of the English language and improve your expressiveness and fluency.

## 5.1 LINKING SENTENCES AND PARAGRAPHS

### LINKING SENTENCES

The two sentences that follow sound rather simple.

I am going to try out for the school play. I don't expect to be selected.

They could be made into one sentence by using a linking word. The following sentence is better:

I am going to try out for the school play; however, I don't expect to be selected.

In the example, the word 'however' connects the two ideas in the sentence. Note that the semicolon (;) marks the boundary between two independent sentences that are set together as one, usually because the second sentence is strongly related to the first. Another example is:

Her writing has potential but her expression is not as precise as it could be; so this is a skill that she should develop further.

#### YOUR TURN

5.1 Rewrite the following pairs of sentences as single sentences, using words from this list to join them. Include punctuation, if appropriate.

or      however      unfortunately      consequently      because      besides

a The band was impossible to hear over the noise of the traffic. People wanted their money refunded.

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b I didn't go to the game. I didn't feel well. \_\_\_\_\_

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c I stayed home because I don't like car racing. I had too much homework. \_\_\_\_\_

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d Sharnika decided to email Leah. Leah's computer wasn't working. \_\_\_\_\_

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e Roberto slipped over on the icy path. He broke his ankle. \_\_\_\_\_

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f I will give you my decision tomorrow. I will tell you the next day. \_\_\_\_\_

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## LINKING PARAGRAPHS

You can improve your writing by linking your paragraphs as well as your sentences. Linking your paragraphs will improve the flow of your writing and demonstrate your ability to develop a coherent piece of work.

### YOUR TURN

- 5.2 Complete this activity off the page. Write a short piece entitled 'My first day at ...'. (You decide where: it could be a new school, a new job or even a new country.) Structure the piece in three paragraphs: introduction, problem and resolution. Introduce paragraphs 2 and 3 with a linking word and use linking words in some of your sentences. Highlight the linking words. An example has been given.

### My first day at senior school

#### Paragraph 1: Introduction

I was starting in the senior school that day. I felt nervous yet excited as I packed my bag and set off for the bus. I had completed Year 10 and, **consequently**, I was obliged to move from the junior campus to the senior one. I hoped that the new one was okay.

#### Paragraph 2: Problem

Naturally my friend and neighbour Sam was sorry to see me walk out the gate **because** he would feel strange being without friends in the junior campus. I was afraid he would stop doing his work or, even worse, leave school altogether. **Although** I spoke to him firmly, I could see he was taking no notice of my sound advice and might run away from school.

#### Paragraph 3: Resolution

As a result of my worries about Sam, I missed the bus. I returned home to see him running down the footpath in the direction of the station. **Fortunately** he came to no harm and no one found out what he had planned. I finally persuaded him to stay at school so that he could be with me in the senior school next year.

## 5.2 TEXT CONNECTIVES

*Text connectives* are linking words that help you to move from one idea to a new idea while still keeping a sense of unity. They link parts of a text in many different ways. For example:

- *to sequence ideas* you could use the following text connectives:  

**First**, I wish to acknowledge my father's role in this event.  
**Second**, I thank my sister for her help. **Finally**, I thank you, the audience.
- *to add information* you could use the following text connective:  

I wish to acknowledge my father's role in this event.  
His enthusiasm is obvious. **Moreover**, his support is unconditional.



The different functions of text connectives are shown in this table. Aim to use a range of text connectives in your writing.

#### THE DIFFERENT FUNCTIONS OF TEXT CONNECTIVES

<p><b>Clarifying</b></p> <p>in other words for example for instance to be more precise in particular in fact that is to illustrate</p>	<p><b>Showing cause/result</b></p> <p>so then therefore as a consequence consequently as a result for that reason due to accordingly because of this ultimately</p>
<p><b>Indicating time</b></p> <p>then next afterwards at the same time in the end finally soon after a while (note that this is two words – a [SPACE] while!) later previously until then</p>	<p><b>Sequencing ideas</b></p> <p>first to begin second, third, fourth at this point to summarise finally in conclusion given the above points</p>
<p><b>Adding information</b></p> <p>in addition also furthermore above all as well moreover similarly equally</p>	<p><b>Showing condition/concession</b></p> <p>in that case on the other hand otherwise conversely on the contrary however nevertheless even so despite this at least besides</p>

Derewianka, B 1998, *A Grammar Companion for Primary Teachers*, Primary English Teaching Association, Sydney, NSW

#### YOUR TURN

- 5.3 Add at least three other text connectives you can think of to the table above.
- 5.4 Fill in the gaps in the following paragraph using text connectives from the table above. After each one, identify the type of text connective.

\_\_\_\_\_ [ \_\_\_\_\_ ] it is important to recognise the influence of the protagonist, Harry. He is a naïve character \_\_\_\_\_ [ \_\_\_\_\_ ] he once believed that the monster could exist in reality. \_\_\_\_\_ [ \_\_\_\_\_ ] there are redeeming aspects of his personality \_\_\_\_\_ [ \_\_\_\_\_ ] he is a character who believes in his own abilities. \_\_\_\_\_ [ \_\_\_\_\_ ] he recognises the good in other people. He does have some issues to overcome but \_\_\_\_\_ [ \_\_\_\_\_ ] he is a character to be admired.

**5.5** Write your own version of Your Turn 5.4. Swap it with a classmate's and fill in the gaps.

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**5.6** Write one or two sentences that use a text connective to:

**a** Clarify: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**b** Indicate time: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**c** Add information: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**d** Show cause/result: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**e** Sequence ideas: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**f** Show condition/concession: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## ACTIVE AND PASSIVE VOICE

Your writing can often be improved by using the active voice instead of the passive voice. You can also use this knowledge when analysing texts – ask yourself if they are written in the active or passive voice and look at the effect this has on the power of the words.

- When using the active voice, the subject of the sentence performs the action and the object is affected by the action. The active voice is a more direct form of communicating.
- The passive voice is often used for reports and scientific and technical writing, or when the subject is unknown or unclear. It can distance the reader. The passive form of a verb is made by using the correct form of the verb 'to be' and the past participle of the verb.

This table shows different forms of the verb 'to be'.

TENSE	SINGULAR	PLURAL
Present	is	are
Present perfect	has been	have been
Past	was	were
Past perfect	had been	had been
Future	will be	will be
Future perfect	will have been	will have been
Present progressive	is being	are being
Past progressive	was being	were being

To recognise whether the active or passive voice has been used, look at the placement of the subject in the sentence. The word 'by' can sometimes also be a clue. In the following examples, the subject of the verb (Andrew) performs the action and the object (the car) is affected by the action.

The car has been sold. (passive voice)

The car has been sold **by** Andrew. (passive voice)

Andrew has sold his car. (active voice)

Using the active voice usually makes a sentence more interesting and livelier.

The money was thrown carelessly onto the bed by Melita.  
(passive voice)

Melita threw the money carelessly onto the bed.  
(active voice)

In the next example, the active voice makes the fire seem more dangerous and the reader would probably feel more involved in the tragedy.

Many people have been made homeless by the fire. (passive voice)

The fire has made many people homeless.  
(active voice)



The fire has made many people homeless (active voice).

**YOUR TURN**

6.1 State whether each of the following sentences is written in the active or the passive voice.

- a Wendy ran down the road in a state of shock. \_\_\_\_\_
- b The house has been sold already. \_\_\_\_\_
- c The auctioneer declared that the property was sold. \_\_\_\_\_
- d Johan found a wallet outside the hall. \_\_\_\_\_
- e A wallet was found outside the hall. \_\_\_\_\_
- f The tourist is believed to have been killed by a crocodile. \_\_\_\_\_
- g The guide fears that the tourist was killed by a crocodile. \_\_\_\_\_

6.2 Rewrite each of the following sentences in the active voice. An example has been provided:

Everyone who attended the seminar was impressed by Jane.

Jane impressed everyone who attended the seminar.

- a The snake was squashed by the truck.

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- b An answer was given to Suet by his teacher.

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6.3 Rewrite the following in the passive voice. An example has been provided:

We designed the bottle cap to be childproof.

The bottle cap was designed to be childproof.

- a The committee approved the new plans.

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- b We watched the storm approaching over the bay.

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6.4 Complete this activity off the page.

- a Choose one of the following ideas and write two short pieces about it – one in the passive voice and one in the active voice:

- a disaster at the debutante ball
- a motorbike rally
- footy mayhem
- my hospital experience.

- b Did you think the piece was more effective when written in the passive voice or the active voice? Give reasons for your response.





# IMPROVING YOUR SPELLING AND BROADENING YOUR VOCABULARY

How can you improve your writing? You might have a brilliant idea, but you need to have a sound knowledge of the basic construction of English to write well.

The three main assessment criteria that your work will be judged against should be taken into consideration when you are writing:

- control of the English language to give meaning
- effective and accurate language for the purpose of the task
- expressiveness and fluency.

We look at the first of these points throughout Part A: Writing Skills. The other two refer to your selection and use of words in your writing – including your spelling and vocabulary – and these are the focus of Units 7 and 8.

## 7.1 IMPROVE YOUR SPELLING

Accurate spelling is important if you are to communicate clearly. Spelling errors create a poor impression; readers start to pay more attention to the spelling and less to the ideas that you are communicating.

It is a trap to think that you do not have to worry about spelling because computers have spell-checkers. Computers cannot correct every error that you make. They will not tell you, for example, that you have used the wrong word – such as **there** instead of **their**. You will also find yourself in situations, such as exams, in which you do not have access to a computer.

### SPELLING RULES

One strategy to improve your spelling is to master important spelling rules. English spelling is confusing – it has its origins in many different languages and the spelling of words is not always logical. However, understanding a few rules will help you to learn some of the more commonly used words.

- 1 When you are spelling words with 'i' and 'e' together, 'i' comes before 'e' except after 'c'; for example, **receive**. This only happens when the vowel sound you hear is 'ee'. When the vowel sound you hear is 'ay', then 'ei' is used; for example, **neighbour** or **veil**.
- 2 If you add 'er', 'ed' or 'ing' to a one-syllable word ending with a vowel followed by a consonant, you must double the consonant; for example, **drum** becomes **drummer** or **drummed**.
- 3 If a word ends in a consonant followed by the letter 'y', and has a suffix other than 'ing' added to it, then you should change the 'y' to 'i'; for example, **happy** becomes **happiness**.
- 4 You can change most singular nouns to plural by adding 's'; but to singular nouns ending in 's', 'z', 'x', 'sh' or 'ch', you should add 'es'.
- 5 To make a singular noun ending in the letter 'y' plural, you should drop the 'y' and add 'ies'; for example, **army** becomes **armies**. An exception is made if a vowel comes before the 'y', in which case 's' is added; for example, **Fridays**.
- 6 You can change most singular nouns ending in 'o' to plural by adding 'es'; for example, **halo** becomes **haloes**.
- 7 Try to remember those tricky words that have silent letters, such as **palm**, **guilt**, **knowledge** and **thumb**. All of these rules have exceptions, but remembering the rules will help you with your spelling.



Remember:

- the vowels are 'a', 'e', 'i', 'o' and 'u'
- consonants are any letter that is not a vowel
- a suffix is a group of letters added to the end of a root (or standalone) word
- a prefix is a group of letters added to the beginning of a root word.

## WAYS TO IMPROVE SPELLING

- Train your visual memory – in other words, get better at recognising whether a word *looks* right. Many students find that they can see when they have spelt a word incorrectly just by careful proofreading. You can also ask a friend or parent to help you find the spelling errors.
- Use a dictionary and a thesaurus – these reference books can help you to recognise correct spelling and widen your vocabulary.
- Read every day – read the newspaper as often as possible and read books. Reading widely gives you a feel for good writing and helps broaden your own vocabulary and general knowledge.

### YOUR TURN

7.1 Highlight the words that are incorrectly spelt according to rule 1.

receipt    perceive    ceiling    conceive    deceive    chief    vien

7.2 Highlight the misspelt words according to rule 2.

stoping    shiping    sitting    traped    skipping

7.3 Highlight the words that are incorrectly spelt according to rule 3.

happiness    merciless    beautiful    busyness

7.4 Write the plural of the following words.

a bunch \_\_\_\_\_

b duty \_\_\_\_\_

c box \_\_\_\_\_

d fresco \_\_\_\_\_

## 7.2 BROADEN YOUR VOCABULARY

### YOUR TURN

#### Verbs

7.5 Substitute the bold words in each sentence with more interesting and accurate ones; for example:

'The music **reached** the audience' could become 'The music **enveloped** the audience'.

In each instance, you may use more than one word if you feel it is more effective.

a Tran **felt sorry** about the broken window.

Tran \_\_\_\_\_ about the broken window.

b Sharnika **laughed aloud** when she saw Ruth's blue hair.

Sharnika \_\_\_\_\_ when she saw Ruth's blue hair.

c You must **go** deep into the tunnel to find the gold.

You must \_\_\_\_\_ deep into the tunnel to find the gold.

7.6 Fill in the blanks, using the correct form of the verbs **to have** or **to be**.

- a There \_\_\_\_\_ many of us going to the party.
- b There \_\_\_\_\_ room for all of us, if we squish.
- c Each and every one of us \_\_\_\_\_ expectations.
- d I should \_\_\_\_\_ done my homework.
- e I might \_\_\_\_\_ won, \_\_\_\_\_ I not jumped the gun.
- f I would not \_\_\_\_\_ done that if I \_\_\_\_\_ you.
- g Oh, \_\_\_\_\_ I not cheated, all would be well!

## Nouns

7.7 Substitute the bold words in each sentence with more interesting and accurate ones. In each instance, you may use more than one word if you feel it is more effective.

- a Don't miss the **view** from the cliff top.  
Don't miss the \_\_\_\_\_ from the cliff top.
- b We set off on our holiday full of **excitement**.  
We set off on our holiday full of \_\_\_\_\_ .
- c He stopped the **car** beside the finishing line.  
He stopped the \_\_\_\_\_ beside the finishing line.

## Adjectives

7.8 Substitute the bold words in each sentence with more interesting and accurate ones. In each instance, you may use several words if you feel it is more effective.

- a It was a **beautiful** morning when they set off for the surf.  
It was a \_\_\_\_\_ morning when they set off for the surf.
- b Keep away from the edge of the **deep** crevasse.  
Keep away from the edge of the \_\_\_\_\_ crevasse.
- c I just love your **new** boots.  
I just love your \_\_\_\_\_ boots.

## Prepositions

7.9 Fill in the blanks with the correct prepositions.

- a You are responsible \_\_\_\_\_ tidying your room.
  - b Students are accountable \_\_\_\_\_ their writing  
and teachers are accountable \_\_\_\_\_ their lessons.
  - c \_\_\_\_\_ which hole is the rabbit hiding?
- 
-  Go to your obook for extra questions.



# COMMON MISTAKES AND COMMONLY CONFUSED WORDS

## 8.1 COMMON MISTAKES

Here are some words that you need to know if your teachers and examiners are going to take your work seriously. Learn them!

- **a lot** – two separate words (different from ‘allot’)
- **analysis** – a tricky word that is used often
- **article** – this word does not end in ‘al’
- **bored with** – not ‘bored of’
- **could have** – not ‘could of’
- **definite** – there is no ‘a’ in this word
- **development** – there is no ‘e’ in the middle
- **government** – note the ‘n’ in the middle
- **parliament** – note the ‘i’ in the middle
- **persuade** – there is no ‘w’ in this word
- **prejudice** – there is no ‘d’ before the ‘j’
- **should have** – not ‘should of’
- **soldier** – there is no such thing as a ‘solider’

### YOUR TURN

8.1 Rewrite the following sentences so that they are correct.

- a I could of taken my holidays in March. \_\_\_\_\_  
\_\_\_\_\_
- b I am really bored of going to the games with my little brother. \_\_\_\_\_  
\_\_\_\_\_
- c Do not let her perswade you to go – it will be boring. \_\_\_\_\_  
\_\_\_\_\_
- d I am definately going to Noosa this summer. I’m looking forward to it allot. \_\_\_\_\_  
\_\_\_\_\_

## 8.2 COMMONLY CONFUSED WORDS

### HOMOPHONES

Homophones are words that have the same sound as each other, but different meanings; for example, **principal/principle**. Homophones are often confused and misspelt.



See Unit 9 for a glossary of commonly confused words.

Note that homophones are not the same as homonyms. Homonyms have the same *spelling* as each other, but different meanings; for example, *rose* is both a flower and the past tense of *rise*. Homonyms are a type of homophone.

### YOUR TURN

8.2 Highlight the correct word in the following sentences.

- a I have never been **aloud/allowed** to shout **aloud/allowed** while the news is on.
- b I was really **board/bored** while I waited to **board/bored** the bus.

- c Dave had to **brake/break** hard to avoid the fox and managed to **brake/break** his nose on the steering wheel.
- d It makes a **great/grate** sound when you **great/grate** the cheese with an electric grater.
- e Have you **scene/seen** the magnificent **scene/seen** from the top floor?
- f The paper boy **threw/through** the newspaper **threw/through** the window.
- g I wonder **weather/whether** the **weather/whether** will be good for our picnic.
- h If **your/you're** going to the show, you will need to tell **your/you're** mum.
- i The fake **prophet/profit** was going to **prophet/profit** from all the money his followers gave him.
- j **Whose/who's** towel is this? **Whose/Who's** coming to the pool?

## ADVISE OR ADVICE

**Advise** is a verb meaning to recommend or inform.

I **advise** you to stay away from the edge of the cliff.

**Advice** is a noun meaning information, a suggestion or an opinion.

If you ignore my **advice** you will put yourself in a dangerous position.

I **advise** you to stay away from the edge of the cliff.



### YOUR TURN

8.3 Insert the correct form of the words **advise** or **advice** in the following sentences.

- a The coach gave the team some good \_\_\_\_\_ about the tactics for the game.
- b Hana asked the music teacher to \_\_\_\_\_ her on the best violin to buy.
- c Do not act on the \_\_\_\_\_ you received from that imposter!
- d Parents are \_\_\_\_\_ to immunise their children against common diseases.
- e A few parents choose to ignore that \_\_\_\_\_.

## AFFECT OR EFFECT

**Affect** is a verb meaning to bring about a change.

The new law was going to **affect** everyone.

**Effect** is usually used as a noun meaning a result or consequence.

The **effect** of the new law was to cause more crime.

Note that **effect** can also be used as a verb meaning to accomplish something.

The government **effected** changes to the law.

**YOUR TURN**

- 8.4 Insert the correct form of the words **affect** and **effect** in the following sentences.
- a The new playing surface had no \_\_\_\_\_ on the result of the game.
  - b However, the new grandstand \_\_\_\_\_ the behaviour of the crowd.
  - c The players were \_\_\_\_\_ by the antics of the crowd.
  - d This did have an \_\_\_\_\_ on the final score.
  - e Do not let the taunts of the crowd \_\_\_\_\_ your game.

**LAY OR LIE**

**Lay** has several meanings, but the main ones are to place something and to produce an egg. **Lay** always needs a direct object.

Mum asked me to lay the table. (The table is the direct object in this sentence.)

Hens lay eggs. (The eggs are the direct object in this sentence.)

The past tense of **lay** is **laid**.

I laid the table yesterday.

The hen laid the eggs yesterday.

The present participle of **lay** is **laying**.

I am laying the table right now.

The hen is laying the eggs right now.

**Lie** does not need a direct object. It also has several meanings. Here are two of them:

- 1 To speak untruthfully.

I lied to my mother about where I had been that day.

The past tense of **lie** in this case is **lied** and the present participle is **lying**.

- 2 To rest, to be in a horizontal position.

I like to lie down and sleep on a hot afternoon.

The past tense of **lie** in this case is **lay**.

I lay down yesterday afternoon.

The present participle of **lie** in this case is **lying**.

I am lying down now.

The past participle of **lie** in this case is **lain**.

I have lain down every afternoon this week.



· · · · ·  
· A direct object is the thing (noun or ·  
· pronoun) being acted upon; a subject ·  
· does the verb **to** the direct object. ·  
· · · · ·

**YOUR TURN**

- 8.5 Insert the correct form of the words **lie** or **lay** in the following sentences.
- a My friends knew I was \_\_\_\_\_ about my new girlfriend.
  - b The hens have not \_\_\_\_\_ any eggs this month.
  - c I needed to \_\_\_\_\_ down as I had a headache.





# GLOSSARY OF COMMONLY CONFUSED WORDS

Here is a list of commonly confused words, together with their meanings and examples of their usage.

COMMONLY CONFUSED WORDS	MEANING/USE	EXAMPLE
accept/except	accept: to take something that is offered	I accept your kind invitation.
	except: excluding or unless	I can take you there every day except Sunday.
access/excess	access (1): entry	There was no access to the beach.
	access (2): to get information from a computer	He needed to access the file to find out what had happened to his money.
	excess (1): too much	The dogs had excess energy.
	excess (2): more than is necessary, permitted or normal	The tourists had excess baggage to pay for.
allot/a lot	allot: to distribute	It was difficult to allot each child a task.
	a lot (two words): much, many	There was a lot to be done.
altogether/all together	altogether (adverb): completely	The land was altogether different after the rain.
	all together (two words): all (adjective) and together (adverb)	The cars were parked all together under the trees. (All the cars were parked together under the trees.)
amount/number:	amount: refers to how much (of something that cannot be counted)	I have a certain amount of admiration for the teacher.
	number: refers to how many (of something that can be counted)	A large number of children were sick.
between/among	between (1): refers to two things that are obviously separate	Our car is parked between the shed and the bird cage. (The shed is on one side and the bird cage is on the other.)
	between (2): also used to connect times or numbers	They attended school between 1996 and 1998.
	among: refers to things that are not clearly separate because they are part of a group or a collection or mass of objects	The newspapers were hidden among the rubbish.
big/significant	big: refers to something that can be physically measured	The house was big.
	significant: refers to something that is having or is likely to have an effect	It was a significant day for the Year 10 students.
bought/brought	bought: to buy (past tense)	She bought a new dress.
	brought: to bring (past tense)	She brought the new dress home.

COMMONLY CONFUSED WORDS	MEANING/USE	EXAMPLE
cereal/serial	cereal: grains, often eaten for breakfast	The toddlers loved cereal for their breakfast.
	serial: a story produced in parts	The girls loved to talk about the serials on television.
complement/compliment	complement: to add to (meaning 'to complete')	Those shoes really complement your outfit.
	compliment: to praise	The winner was complimented on his victory.
council/counsel	council (noun): a group of people who meet for discussions, or who are elected to serve in an administrative capacity; a member of a council is called a councillor	The shire council met once a month.
	counsel (verb): to advise or guide; a person who gives such advice is called a counsellor	The welfare officer was called to counsel the grieving family.
currant/current	currant: a dried grape	Currants are used in some fruit cakes.
	current (adjective): up to date	There are current affairs shows on television each night.
	current (noun): a flow (electric, water or air)	The strong current carried the swimmer out to sea.
dependant/dependent	dependant (noun): a person who depends on someone else	The single mother had three dependants.
	dependent (adjective): reliant	The widow was dependent on her pension.
device/devise	device (noun): an invention or scheme	This new device for cutting vegetables is excellent.
	devise (verb): to plan or invent	The company had to devise a better way of cutting vegetables.
discreet/discrete	discreet: tactful, able to keep a secret	He can be trusted completely; he is very discreet.
	discrete: separate or unconnected	The groups were discrete; each one worked alone.
enquiry/inquiry	enquiry: is to ask about something	I thought it best to enquire about the size of the room.
	inquiry: a formal investigation	The inquiry into union corruption began in May.
everyday/every day	everyday: usual, commonplace or routine	These are my everyday shoes; I wear my red ones on special occasions.
	every day (two words): each day	I walk the dog every day.
infer/imply	infer: to reach a conclusion that something is true, based on the evidence available	From the receipt, I was able to infer that money had been spent.
	imply: to suggest something in an indirect way	I didn't mean to imply that the man was guilty.
it's/its	it's: a contraction of 'it is'	It's easier to walk than it is to run.
	its: the possessive form of 'it', denoting ownership	The cat licked its wet fur.

COMMONLY CONFUSED WORDS	MEANING/USE	EXAMPLE
less/fewer	less (1): refers to something that cannot be counted or does not have a plural	The meeting was less important than the child's play.
	less (2): also used with numbers when they are on their own or in measurement	The game lasted less than 10 minutes.
	fewer: refers to something that can be counted or is a plural	There are fewer than six apples in the bowl.
licence/license	licence (noun): permission	You need a licence to own a gun.
	license (verb): to give permission	The police will license your gun.
loose/lose	loose: not tight	Her shoelaces came loose as she ran.
	lose (1): fail to win	Her sore foot caused her to lose the race.
	lose (2): fail to keep	Don't lose your new watch.
practice/practise	practice (noun): habit or custom; an exercise done to improve skill	It was the usual practice to have a drink after the game.
	practise (verb): to do something habitually; to do something repeatedly to improve skill	He needed to practise his golf swing.
principal/ principle	principal: first or main (adjective); chief (noun)	Rice is the principal crop of Thailand. The principal called an assembly.
	principle: standard of behaviour	Always follow the principle of honesty.
stationary/stationery	stationary: not moving	The tram was stationary at the lights.
	stationery: writing materials	The stationery shop had run out of coloured paper.
storey/story	storey: a floor of a building	The new office block has five storeys.
	story: a tale	He told a fascinating story of his life on the island.
their/they're/there	their: the possessive form of 'they', denoting ownership	They took their bikes with them on the train.
	they're: a contraction of 'they are'	They're late for lunch.
	there: a place	Please drive me there.
weather/whether	weather: atmospheric condition	The weather was excellent for going to the beach.
	whether: if	It doesn't matter whether I go or not.
whose/who's	whose: the possessive form of 'who', denoting ownership	Whose books are those?
	who's: a contraction of 'who is'	Who's the next driver?
your/you're	your: the possessive form of 'you', denoting ownership	Your driver is ready.
	you're: a contraction of 'you are'	You're just in time for dinner.

## YOUR TURN

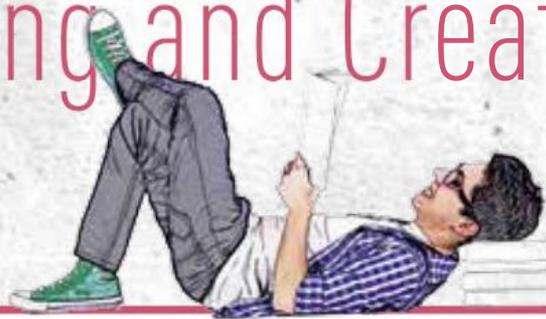
- 9.1 Highlight the correct word in the following sentences.
- a **Whose/who's** going to the party?
  - b **Whose/who's** house is that?
  - c What is the **affect/effect** of the detention?
  - d His story **affected/effected** each of us personally.
  - e What can you **imply/infer** from his speech?
  - f What he **implied/inferred** in his speech was outrageous!
  - g My tie is **lose/loose** again.
  - h I always **lose/loose** tennis matches when I am exhausted.
  - i I will share these cakes **between/among** the two of you.
  - j He distributed the newsletters **between/among** the many parents.
  - k That shirt **compliments/complements** his body shape.
  - l The **compliment/complement** was genuine.
  - m A large **amount/number** of people marched in protest.
  - n A large **amount/number** of flour was used in the cake.
  - o There were **less/fewer** than six apples left in the bowl.
  - p There is **less/fewer** sugar in this muffin than in the last one I made.
  - q There is a **big/significant** difference between oranges and bananas.
  - r There is a **big/significant** house on the mountain.
  - s The formal **enquiry/inquiry** into misuse of funds is currently under way.
  - t I made an **enquiry/inquiry** about a new subject.
  - u I am **dependent/dependant** on you in many ways.
  - v I am still a **dependent/dependant**. I live in a boarding house.



Does this image show a large amount of people or a large number of people?

# B

## Reading and Creating Texts



Studying texts such as novels, films, short stories, plays and poems can open up new worlds. You learn about what life might have been like in other times and in different cultures. You encounter characters, situations and events that you might never have imagined – or that remind you of aspects of your own lives. You can be introduced to new ideas, encouraged to see things differently and inspired to think about what it means to be human.

This section includes exercises that are designed to help you:

- # identify, explain and analyse ideas, characters and events presented in texts
- # develop your skills in investigating how authors create meaning in a variety of text types
- # identify and analyse the structures and features used by authors
- # explore ways in which readers construct meaning from texts
- # develop an awareness of form, genre, context and language use
- # deepen your understanding of how to plan and write an analytical and creative response to a text
- # develop your creative writing skills
- # draw on ideas and arguments that are presented in texts
- # develop a creative response to texts, making choices about form, structure, ideas and point of view
- # practise revising, editing and refining your writing.



# FORM AND GENRE

Texts are categorised using forms and genres.

- **Form** is the term that is used to describe a particular type of text, such as novel, short story, play, poetry, film or television program.
- Each of these categories can be broken down into different **genres**, such as romance, adventure, mystery, thriller and science fiction. Texts in the same genre can be grouped together because they share common features in their content and presentation.



## Tip

In Part B: Reading and Creating, you will become familiar with the *metalinguage* relevant to the senior years of English study. The word 'metalinguage' refers to the terms used to describe and explain language. Such terms help you to identify the ways that writers create meaning in their texts.

You will find key metalinguage terms in the glossary at the end of this book.

## 10.1 ASPECTS TO CONSIDER WHEN RESPONDING TO A TEXT

### ALL FORMS AND GENRES

#### Plot

The plot is the sequence of events in a text that tells a story. A writer may choose to reveal the story in a variety of ways, but the basic pattern of plot development is:

- the **orientation** (where the basic elements of the story are set up for the reader)

followed by:

- the **initiating event** (an action that sparks the narrative)

and:

- the **complication** (which often develops as a result of conflict)

which generally leads to:

- the **climax**

followed by:

- the **resolution** or **denouement** – the rounding off of the action, where all of the loose ends are tied off.

Consider, too, whether the text has a sub-plot. Sub-plots can be minor complications through the text that contribute to the main plot. Writers use sub-plots to reinforce the main ideas of the story and to add further interest and surprise.

#### Setting and context

The time and place in which the action occurs is the setting. In some texts this changes at different points in the narrative.

The context of a text is more complicated and includes the physical setting as well as human aspects such as social conventions, cultural knowledge and historical settings. When looking at the context of a text, try to find out the beliefs of the author and those of the place and time in which the text is set. You should also take into account your own background and beliefs.

#### Characters

How does the writer develop characters? Is it by directly telling the reader what they are like? Are they revealed by what they say or do, through the comments of other characters, or by a combination of all of these methods? Are the characters flat and one-dimensional, or rounded and realistic?

## Conflict

Conflict in literature is the struggle between two opposing forces. It might involve a person in conflict with:

- himself or herself
- another person
- society, or
- nature.



### Tip

Build up a bank of short quotations under appropriate headings (such as character, setting and important ideas) as you work through a text.

## Style

Style includes a writer's choice of narrative point of view, form of narration (such as diary entries, letters, narrative prose or flashbacks), vocabulary and syntax (sentence structure, sentence length and punctuation). Style also involves the use of techniques such as humour, repetition, imagery and tone.

## PARTICULAR FORMS

### Plays

A play will require you to pay special attention to the stage directions. You will need to consider the stage setting (including scenery, props and lighting) and how it contributes to the overall atmosphere. You will also need to think about the influence of music, sound effects, costumes and the positions of characters on stage. Finally, you should note the language used by the characters in the play.

### Poems

A poem requires you to consider its form (such as ballad, sonnet, interior monologue or free verse) and whether the form is used to support the main idea, or to create contrast for added emphasis or impact.

When looking at a poem's style, pay particular attention to structural elements, such as line and stanza length, and whether a rhyming scheme is used. Look at how devices such as figures of speech, imagery, unusual word choices, repetition, sound (such as alliteration and assonance) and tone work to create mood and atmosphere; such devices contribute to meaning and shape a reader's emotional response.

### Films

A film (see Unit 11) will require you to consider how various film-making techniques work to create particular effects, such as:

- camera angles
- camera movements (for example, panning and tracking)
- camera shots (for example, close-ups, extreme close-ups and long shots)
- editing
- lighting
- sound
- casting.



### Tips

When you are writing about a text, remember to refer to it using the appropriate term:

- Do not call a novel a book; refer to it as a *novel*.
- A film should definitely not be confused with a book!
- If you are writing about a novel or a short story, refer to the *author* or *writer*.
- If you are writing about a poem, refer to the *poet*.
- If you are discussing a play script, refer to the *playwright*. (Note the spelling of playwright.)
- For play performances you will need to refer to the *director*.
- A film requires you to refer to the *director* or, sometimes, the *film-maker*.
- Italicise the titles of novels, plays, films and television programs in typed text. If you are handwriting, underline them. Shorter works, such as short stories, poems, songs and episodes of television programs, are not italicised (or underlined); instead, they are indicated using quotation marks, for example:  
 'Two Dreamtimes' is a poem by Judith Wright.
- The first letters of the *main words* in titles (all the words except the prepositions, conjunctions and articles) should be in capital letters when you refer to them in your writing.

## YOUR TURN

10.1 Rewrite the following sentences, correcting any errors.

a During the course of the play Macbeth, Macbeth becomes increasingly obsessed with maintaining his power. \_\_\_\_\_

\_\_\_\_\_

b No sugar is a play by the indigenous writer Jack Davis. \_\_\_\_\_

\_\_\_\_\_

c We are studying the novel the fault in our stars this year. \_\_\_\_\_

\_\_\_\_\_

d The poem anthem for doomed youth was written by the writer Wilfred Owen. \_\_\_\_\_

\_\_\_\_\_

e From the beginning of the book, it is clear that Huck relishes freedom and has no patience with being, as he describes it, all cramped up. \_\_\_\_\_

\_\_\_\_\_

f The performance of Shakespeare's a midsummer night's dream contained much to delight. \_\_\_\_\_

\_\_\_\_\_

g Lasse Hallstrom, who numbers what's eating Gilbert Grape among his films, is an interesting director. \_\_\_\_\_

\_\_\_\_\_

10.2 Classify the following passages according to genre. Then, briefly describe the features that enabled you to determine their genre. When you have finished, discuss your answers with the class.

a She had seen him on the tram every morning and studied everything she could about him, which was not always easy given the group of adoring females who were gathered around him. Getting on the tram each morning and seeing him was the highpoint of her day. Not that he even noticed her. But this morning he grabbed her wrist as she tried to walk gracefully past him and said, 'I've saved you a seat.'

\_\_\_\_\_

\_\_\_\_\_

**b** As Gemma opened the door of her flat, a curious feeling came over her. She shivered as she turned on the light, and then she screamed and kept on screaming as she saw the body lying in a pool of blood on the soft green carpet.

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**c** Sam finished his hour on the simulator – a treadmill surrounded by four plasma screens that simulated what they used to call ‘The Great Outdoors’ last century. The sense of nature was further enhanced by the smell of gum trees piped into the simulator chamber. He finished his workout with 300 push-ups. Today was his ninety-third birthday.

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**d** The sheriff heard the commotion from the saloon as soon as he dismounted from his horse. He strolled in, pushing his white hat back further on his head. ‘Okay Bart,’ he drawled, ‘Let’s you and me have a little powwow.’

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**10.3** What is unusual about the opening paragraph of the short story ‘Flowers for Algernon’ and what does it lead you to expect will follow?

progris riport 1 martch 5 1965

Dr Strauss says I shud rite down what I think and evrey thing that happins to me from now on. I dont know why but he says its important so they will see if they will use me. I hope they use me. Miss Kinnian says maybe they can make me smart. I want to be smart. My name is Charlie Gordon. I am 37 years old and 2 weeks ago was my birthday. I have nuthing more to rite now so I will close for today.

Daniel Keyes, ‘Flowers for Algernon’

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# THE LANGUAGE OF FILM

When writing about a film text, be aware of the elements that make up a film. Films are not the same as written texts – they are visual and aural, and they require many people to put them together. (Note the length of the credits at the end of most films!)

## 11.1 FILM-MAKERS

The director is in charge of making the film and it is important to know the director's name. However, the director could not make the film alone and is helped by many other specialists, such as camera operators and editors.

### YOUR TURN

11.1 Using a dictionary and the internet, find out what the following people do on a film set.

- a director \_\_\_\_\_  
\_\_\_\_\_
- b producer \_\_\_\_\_  
\_\_\_\_\_
- c editor \_\_\_\_\_  
\_\_\_\_\_
- d casting director \_\_\_\_\_  
\_\_\_\_\_
- e Foley editor \_\_\_\_\_  
\_\_\_\_\_
- f gaffer \_\_\_\_\_  
\_\_\_\_\_
- g cinematographer \_\_\_\_\_  
\_\_\_\_\_
- h scriptwriter \_\_\_\_\_  
\_\_\_\_\_
- i stunt coordinator \_\_\_\_\_  
\_\_\_\_\_
- j dolly grip \_\_\_\_\_  
\_\_\_\_\_

## 11.2 VISUAL ELEMENTS

The director and the cinematographer work together to give the camera operator instructions on how the scene should be shot. The instructions would include information about the following:

- **Camera angle:** camera angles can affect the way viewers perceive a character or scene. A low camera angle, looking up at a character, can make a character seem important or frightening; while a high camera angle, looking down, can make a character seem scared and insignificant.
- **Camera distance:** is the scene filmed using a long shot, a medium shot or an extreme close-up?



Billy Elliot, from the movie of the same name, in long shot, medium shot and extreme close-up

- **Camera movement:** the main camera movements are:
  - > panning (where the camera remains in one place, but turns to follow the action)
  - > tilting (where the camera uses different angles to film a scene), and
  - > tracking (where the camera moves to follow the action).Cameras are often mounted on tracks, especially in action films. Tracks and special harnesses, called steadicams, allow the camera to follow smoothly the action.
- **Focus:** where is the main focus of the shot? Which of the characters or actions seems most important? Has part of the shot been left as a blur? Why?

### YOUR TURN

11.2 Discuss these questions in class and then write your own responses.

a Where does the camera usually focus in a death scene? Why? \_\_\_\_\_

\_\_\_\_\_

b Why might a long shot be used in a film? Give an example. \_\_\_\_\_

\_\_\_\_\_

c What is the effect of using an extreme close-up in a scene? Give an example. \_\_\_\_\_

\_\_\_\_\_

d Give an example of the use of a tracking shot in a film. What is the effect of this camera movement?

\_\_\_\_\_

## 11.3 SOUND

Sound is a vital part of films. Some of the main ways sound is used include:

- **Dialogue:** how real does the dialogue sound? Is the language believable? Does it fit with what the viewer knows of the character? Do the characters speak for themselves or is a *voice-over* used, where someone else tells the story?
- **Background sound:** although the viewer might only be vaguely aware of them, background sounds help to set the scene. They might, for example, include traffic noise, or the sound of a distant football match.
- **Music:** music is a vital part of most films. It may be especially written for the film, or the film may make use of existing music. Music can help target a particular audience and elicit emotions. Think about the music used in Baz Luhrmann's *Romeo and Juliet*. What sort of audience do you think Luhrmann might be seeking to appeal to?
- **Silence:** some directors use silence as a type of sound effect. Silence can give thinking time to the viewer or provide a link between scenes. It is important to be aware of the use of silence in films.

### YOUR TURN

11.3 What is the difference between diegetic and non-diegetic sound? (Hint: see the glossary at the end of this book.)

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11.4 Complete this activity off the page. Without looking at the screen, listen to a scene in a film you are studying. What do you hear? How is the experience different from watching the scene?

## 11.4 FILM TECHNIQUES

Many techniques are specific to film and help to develop the narrative.

- **Special effects (FX):** special effects are very important in some films, especially fantasy and horror films. The sophisticated use of computer animation and other techniques can create some extraordinary scenes.
- **Flashbacks:** these are often used to show the background of a story. They can be signalled by a blurring of the image and evocative music (or the use of other post-production techniques, such as a whirling of the action). Written texts also use flashbacks, of course, but they cannot use cameras and sound to create the effects.
- **Voice-over:** some films are narrated by an actor who is not on the screen. *Stand by Me* is an example of a film that uses voice-over – the story is told by one of the characters who, as an adult, looks back on an important time in his life. This technique can sometimes have the effect of distancing the viewer from the action.
- **Conventions of the genre:** the many different film genres – such as horror, science fiction, westerns, fantasy, coming-of-age and romantic comedies – all have particular conventions. An example is spooky music used in a horror film. Conventions help viewers to recognise the genre and enhance the action.



### Tip

Films have many elements in common with written texts. A film's plot, setting, characters, context and narrative point of view are all important and need to be studied in detail. You should remember, however, that film is a visual and aural medium, and you need to be aware of how these added dimensions affect the meaning of a film.

### YOUR TURN

11.5 Complete this activity off the page. Using the following headings, write a brief review of a film that you know well. Try to think of a clever headline for your review

- |                          |   |
|--------------------------|---|
| a Plot and genre         | e Use of humour (if applicable)                               |
| b Characters and setting | f Development of suspense (if applicable)                     |
| c Special effects        | g Concluding summary (Would you recommend the film? To whom?) |
| d Use of sound           |   |

# 12

## CHARACTERISATION

Writers use several techniques to describe their characters. Readers come to understand a character through:

- the author’s description of their physical appearance
- their speech – what they say and how they say it
- their actions – what they do and how they treat other people
- what other characters say about them.

Letting a character *be revealed* through speech and action is often far more effective than simply describing what a person is like.

### 12.1 REVEALING A CHARACTER

In Mark Haddon’s book *The Curious Incident of the Dog in the Night-Time*, the character of Christopher’s neighbour, Mrs Alexander, is built up by using all of the above ways of developing a character.

- Physical appearance:

Mrs Alexander was wearing jeans and training shoes which old people don’t normally wear. And there was mud on the jeans. And the trainers were New Balance trainers. And the laces were red. (p. 50)

- Speech:

Mrs Alexander said, ‘Do you want to come in for tea?’

And I said, ‘I don’t go into other people’s houses.’

And she said, ‘Well, maybe I could bring some out here. Do you like lemon squash?’ (p. 52)

- Actions:

She replied, ‘Christopher, look, I probably shouldn’t be telling you this.’ Then she said, ‘Perhaps we should take a little walk in the park together.’ ... I decided to walk into the park with Mrs Alexander even though it scared me. (pp. 74–5)

- What other characters say about them:

Her name is Mrs Alexander. She has a dog. It is a Dachshund, so she was probably a good person because she liked dogs. (p. 50)



‘She has a dog. It is a Dachshund.’

#### YOUR TURN

12.1 Using the above information about Mrs Alexander, describe her in your own words. What sort of person does she seem to be?

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## 12.2 CREDIBLE CHARACTERS

When you are writing a text response (see Unit 16), you need to decide whether you find a character credible or not. Is the character believable as a real person, or is the character a caricature – an exaggerated description? Or is the character a stereotype – a character who represents a type of person rather than an individual, for example a rebellious teenager or a cranky teacher? On the one hand, you might not feel as involved in a text if the characters behave too predictably and do not display the range of feelings and thoughts of a real person. On the other hand, the author might have had a reason for including a character that is not realistic.

Mike Teavee, from *Charlie and the Chocolate Factory*, is a good example of a caricature – he is too exaggerated to be realistic.

The nine-year-old boy was seated before an enormous television set, with his eyes glued to the screen, and he was watching a film in which one bunch of gangsters was shooting up another bunch of gangsters with machine guns. Mike Teavee himself had no less than eighteen toy pistols of various sizes hanging from belts around his body, and every now and again he would leap up into the air and fire off half a dozen rounds from one or another of these weapons.

Roald Dahl, *Charlie and the Chocolate Factory*, pp. 44–5

Here is an example of a character who is described only as a stereotype – a plain-looking strict mother.

Whenever we saw Mrs Lisbon we looked in vain for some sign of the beauty that must have once been hers. But the plump arms, the brutally cut steel-wool hair, and the librarian's glasses foiled us every time ... Clutching her good purse, she checked each daughter for signs of makeup before allowing her to get in the car, and it was not unusual for her to send Lux back inside to put on a less revealing top.

Jeffrey Eugenides, *The Virgin Suicides*, p. 8

### YOUR TURN

**12.2** Complete this activity off the page. Find an example of a character – from a book you have read or a film you have seen – who is presented as a stereotype. Write half a page describing the character and explain why you think they are presented in such a simplistic way.

**12.3** Choose a character from a text that you are currently studying and answer the following questions.

**a** What is the name of your chosen character and the title of the text?

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**b** Does the writer give a physical description of the character? Give an example.

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**c** Does the writer tell us what the character is thinking? Give an example.

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**d** How does the character relate to other characters in the text? Give an example.

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**e** Where does the character fit into the story?

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**f** Do you think the character is fully rounded with realistic strengths and weaknesses? Explain your answer, giving an example.

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**g** Describe an incident that reveals an important aspect of the character.

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**h** Is the character a stereotype or a caricature? Explain your answer.

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**i** Does the character develop in the text or stay the same throughout? Explain your answer.

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**j** Is the character credible? Explain your answer.

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**12.4** Complete this activity off the page. Choose a main character from a text that you are currently studying and write down one or two quotations about that character under each of the following headings.

- a** The author's description of the character's physical appearance
- b** The character's speech – what they say and how they say it
- c** The character's actions – what they do and how they treat other people
- d** What other characters say about them



# IMAGERY AND METAPHORICAL LANGUAGE

Writers use imagery to make their writing more vivid or thought provoking, and to create a specific mood or atmosphere. Imagery can take a number of forms, including similes, metaphors and symbols.

## 13.1 SIMILES

A simile is a figure of speech that asks us to compare one thing to another. It uses the words 'like' or 'as' to make the connection, for example:

The path was as slippery as ice.

His stomach squirmed like a worm on a hook.

Some of these figures of speech have been so overused that they have become stale and have lost their effectiveness – they have become *clichés*. Skilful writers, however, use *original* similes to emphasise certain qualities they wish to describe.

### YOUR TURN

13.1 Complete these similes.

- a He was as energetic as \_\_\_\_\_
- b The moon was bright, like \_\_\_\_\_
- c The table was as strong as \_\_\_\_\_

## 13.2 METAPHORS

A metaphor compares one object with another and speaks of the first object as if it actually *were* the other, for example:

Our new car is a lemon.

The Prime Minister came under fire in parliament today.

A metaphor does not use the words 'like' or 'as'.

### PERSONIFICATION

Personification is a particular type of metaphor in which objects are given human characteristics. For example, in *Romeo and Juliet* the sun is personified when Romeo says:

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun! –

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou, her maid, art far more fair than she

William Shakespeare, *Romeo and Juliet*, Act 2 Scene 2

**YOUR TURN**

- 13.2 Highlight the metaphor in each of the following sentences.
- a 'Heads will roll when I discover who did this,' said the principal.
  - b The atmosphere was adrenalin fuelled.
  - c The teacher was boiling with anger.
  - d Security at the concert will be watertight.
  - e We need to hammer out a solution.
  - f As we got off the plane a warm blanket of tropical air enveloped us.

### 13.3 SYMBOLS

Symbols are words, phrases or objects that suggest or represent something else. Just as a red cross represents a medical facility and a skull and crossbones signals poison, in the novel *Of Mice and Men* by John Steinbeck, the little farm that George and Lennie dream of is a symbol of their desire for independence.

**YOUR TURN**

- 13.3 Complete this activity off the page. Write a paragraph in which you use one of the following as a symbol.
- the ocean    a bee    a fence

13.4 Identify the form of imagery that is being used in each of the following.

a 'As idle as a painted ship // Upon a painted ocean.'

Samuel Taylor Coleridge, 'The Rime of the Ancient Mariner'

\_\_\_\_\_

b 'Through his iron glades // Rides Winter the Huntsman.'

Osbert Sitwell, 'Winter the Huntsman'

\_\_\_\_\_

c 'Life's but a walking shadow, a poor player // That struts and frets his hour upon the stage, // And then is heard no more.'

William Shakespeare, *Macbeth*, Act 5 Scene 5

\_\_\_\_\_

d 'Two roads diverged in a wood, and I - // I took the one less traveled by, // And that has made all the difference.'

Robert Frost, 'The Road Not Taken'

\_\_\_\_\_

e 'The grey-ey'd morn smiles on the frowning night.'

William Shakespeare, *Romeo and Juliet*, Act 2 Scene 3

\_\_\_\_\_



What could a bee symbolise?

f 'And ice, mast-high, came floating by // As green as emerald.'  
Samuel Taylor Coleridge, 'The Rime of the Ancient Mariner'

\_\_\_\_\_

g 'Fire; a serpent, hissing and crackling'  
Charles Cook, 'The Crimson Serpent'

\_\_\_\_\_

**13.5** Using lively and thought-provoking images, write a sentence to describe each of the following. For example:

hail (simile): The hail attacked the roof like machine-gun fire.

a Sydney Opera House (metaphor) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b fog (simile) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

c motorbike (metaphor) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

d television (simile) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

e night (personification) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**13.6** While it is important that you are able to identify different types of imagery, it is even more important that you are able to identify the *effect* that their use creates. The following passage comes from Robert Drewe's memoir, *The Shark Net*, an account of his growing up in Perth in the 1950s and 60s. In this passage, Robert has just told his mother that his girlfriend, Ruth, is pregnant.

She took it hard, much worse even than I'd feared. 'This is too much for me!' she said, and began to rage and weep at once. 'This is more than I can handle!' The lamb cutlets were sizzling and spitting but she didn't take them off the grill. I would have leaned into the smoke to move them but I thought she might strike me with her waving spatula. 'I knew this would happen!' She stirred the peas so vigorously some swirled out of the saucepan ...

My mother stared into the spitting and bubbling food and drew deep breaths for a whole minute and then turned off the grill and the gas burners under the saucepans.

Robert Drewe, *The Shark Net*, p. 242

Complete this activity off the page. Write approximately 250 words identifying the imagery in this passage and explaining its effect.



# HUMOUR AND MOOD

## 14.1 HUMOUR

It is important to be aware of the use of humour in a text. For example, if you discuss a satire without realising that humour is central to the author's aim, then you will not score highly. While the intent of the satire may be serious, the method of putting the message across should cause some amusement.

### SATIRE

Satire ridicules a person, institution or social group. It points out faults by making fun of them, sometimes in a cruel way. Many television shows use satire to entertain. *The Simpsons*, for example, satirises suburban life in the United States, while also commenting on current events and politics.

#### YOUR TURN

**14.1** Think about some texts you know that use satire to put their point across. For example, the *Austin Powers* films satirise the fashions and behaviour of the 1960s. List three examples of your own.

**a** \_\_\_\_\_  
satirises \_\_\_\_\_

**b** \_\_\_\_\_  
satirises \_\_\_\_\_

**c** \_\_\_\_\_  
satirises \_\_\_\_\_



### PARODY

A parody is a humorous imitation of a work. In a parody, the writer imitates the style of the original work, but makes fun of it. *Mad* magazine makes use of parody, copying the style of films while sending them up. The *Scary Movie* films are parodies of horror films.

A simple example is this parody of a nursery rhyme:

Mary had a little lamb  
Her father shot it dead  
And now it goes to school with her  
Between two hunks of bread.

When you are writing a response to a parody, you must discuss the way it works to make the reader or viewer more aware of the original work. The parody above, for example, makes us more aware of the original nursery rhyme in that it uses the same rhythm, but to very different effect.

Parody and satire are often used in the same text to point out foibles and weaknesses.

## YOUR TURN

14.2 Discuss a parody you have seen or read (you may need to discuss this in class first) using the following headings.

- Title of the parody \_\_\_\_\_
- What is the original text that is the basis of the parody? \_\_\_\_\_
- How does the parody imitate and make fun of the original? How does it make the reader more aware of the original?

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## IRONY

Irony implies a mismatch of some sort – between what is said and what is meant, between appearances and reality, or between what we expect and what actually takes place. Satirists often use irony along with humour to expose problems. It is ironic that Homer Simpson works as safety officer in a nuclear power plant when he is clearly unsuited to the job – a clear mismatch between what should happen and what actually happens.

There is much irony in the novel *The Curious Incident of the Dog in the Night-Time*. The book is written from the point of view of a boy, Christopher, who does not understand the hidden implications of what people say to him; nor does he understand body language.

In the following extract Christopher's father is trying to tell him that his mother has left home, without actually telling him the truth. The irony is found in the language used and in the situation, as the father's message is not being received correctly.

Father said, 'I'm afraid you won't be seeing your mother for a while.'

He didn't look at me when he said this. He kept on looking through the window.

Usually people look at you when they're talking to you. I know that they're working out what I'm thinking, but I can't tell what they're thinking. It is like being in a room with a one-way mirror in a spy film ...

I said, 'Why not?'

He waited for a very long time, then he said, 'Your mother has had to go into hospital.'

'Can we visit her?' I asked, because I like hospitals. I like the uniforms and the machines.

Father said, 'No.'

Mark Haddon, *The Curious Incident of the Dog in the Night-Time*, pp. 28–9

It is clear to the reader that Christopher's father is not telling him the whole truth because he is not looking at him and he is hesitant when he does speak, as though he is keeping something back. There is a mismatch between what is said and what is meant. There is also a mismatch between what is said and what is understood by Christopher. This scene is full of irony.

**YOUR TURN**

**14.3** Discuss two ironic situations that you have read about or seen in a film. What makes them ironic? (Don't forget to include the name of the film.)

**a** Ironic situation 1 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**b** Ironic situation 2 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**PUNS**

A pun is a play on words. Puns use words that have more than one meaning or words that sound like other words to create humour or make a statement. Newspaper headlines often contain puns; for example, an article on the dangers of some toys might be headed 'Toying with Children's Safety'. The headline plays on the word 'toy', which has two meanings: to manipulate someone (to toy with them) and a child's toy.

**YOUR TURN**

**14.4** Find two examples of puns used in newspaper headlines. Write them down and explain the play on words.

**a** Example 1 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**b** Example 2 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**HOW DOES HUMOUR WORK?**

In the following newspaper column from *The Age*, Danny Katz uses humour in two ways: he reminds us of the fun of eating Clinkers to see what colour we have, and at the same time he points out that there seems to be no way to improve the world, so we might as well use lollies to help us find the answers to serious questions.



### Of soothsayers and tooth decayers

Yes, Clinkers may be one of the weirdest tasting and oddest-looking of all confectionery treats, but they may also hold the answers to some of the most important questions ever posed – I am, of course, referring to the exciting and mystical art of Clinker divination ...

I have friends who won't make a single decision without consulting their Clinker-colours: if they're faced with some massive conundrum, like should they date a particular person, or should they quit their horrible job, or should they defrost the frozen sausages for dinner, they'll immediately run to their packet of Clinkers, take one out, and as shocking as this may sound, ACTUALLY PUT IT IN THEIR MOUTH AND BITE INTO IT.

Then they quickly check for the colour: if it's pink, the answer is 'yes', if it's green the answer is 'no', and if it's yellow-pineapple toilet disinfectant, the answer is 'maybe' ...

In fact, I've been so horrified by recent events in Russia and Indonesia and the Middle East that I myself have started turning to Clinkers for answers to the world's problems.

Anyway, the other night I sat down in my living room with a packet of Clinkers, took one out, and asked it whether this current state of global suffering and terror will end soon. I bit into it: pink, the answer was 'yes' – my heart fluttered with emotion, my teeth buzzed like a tuning fork ...

I kept asking Clinker-questions until my Clinkers ran out, and now I know all kinds of things ... I know that Collingwood is not going to win an AFL premiership until the year 3076, and I even know who's going to win the federal election ...

Danny Katz, *The Age*

## 14.2 MOOD

Another important aspect of a text is its mood. Note that **mood** and **tone** are not the same thing. Both terms refer to the ways in which language and other elements of the text are used to position the reader, but:

- 'mood' refers to the atmosphere or feeling created in a piece of writing, for example nostalgic or exciting
- 'tone' refers to the language used to show the writer's position on a topic, for example sarcastic or angry.

Mood is conveyed through the writer's use of language in a written text, and through visual, audio and dialogue clues in a film text. You need to be able to describe the mood of a text and give examples that illustrate it. To describe mood accurately, you should try to expand your vocabulary; words such as 'happy' and 'sad' are not precise enough.

### YOUR TURN

**14.5** Here are some groups of words that will help you identify mood. The words in each group have a similar general meaning, but there are some subtle differences.

Find out the meanings of the words, discuss their differences in class and make notes on them below.

- a** authoritative \_\_\_\_\_  
commanding \_\_\_\_\_  
arrogant \_\_\_\_\_  
officious \_\_\_\_\_
- b** nostalgic \_\_\_\_\_  
sentimental \_\_\_\_\_  
wistful \_\_\_\_\_  
romantic \_\_\_\_\_
- c** pious \_\_\_\_\_

noble \_\_\_\_\_

self-important \_\_\_\_\_

officious \_\_\_\_\_

**d** derisive \_\_\_\_\_

sneering \_\_\_\_\_

mocking \_\_\_\_\_

scornful \_\_\_\_\_

**e** fervent \_\_\_\_\_

opinionated \_\_\_\_\_

passionate \_\_\_\_\_

vehement \_\_\_\_\_

**14.6** As a class, discuss a text you are studying and then complete the following.

Title of text: \_\_\_\_\_

**a** What is the mood (atmosphere or feeling) of the text?

\_\_\_\_\_  
\_\_\_\_\_

**b** List three quotations that typify the mood of the text.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**c** How does the mood change during the text?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**d** Write three words that describe the tone of the text.

\_\_\_\_\_

**e** Find a quotation that gives an example of each of the tone words you chose in question d.

**i** \_\_\_\_\_

\_\_\_\_\_

**ii** \_\_\_\_\_

\_\_\_\_\_

**iii** \_\_\_\_\_

\_\_\_\_\_



## IDENTIFYING A WRITER'S VIEWS AND VALUES

Texts do not appear from nowhere. We are all influenced by our environment and experiences. You need to be aware of the views and values – beliefs and ideas – presented in a text. Consider the attitudes of people who lived when the text is set and think about the views that are presented in the text. What sort of a social world is represented? Also, consider the background of the author.

### YOUR TURN

15.1 Think about your own views and values.

- a Briefly outline two of your views or opinions. They can be on any subject, for example how wealth should be distributed in our society, the importance of the family unit, whether sport is essential for teenagers, or whether 'hoon' drivers should be punished with jail sentences.

i \_\_\_\_\_  
\_\_\_\_\_

ii \_\_\_\_\_  
\_\_\_\_\_

- b Briefly outline two principles (for example honesty, equality, freedom or trust) that you value. Why do you value them?

i \_\_\_\_\_  
\_\_\_\_\_

ii \_\_\_\_\_  
\_\_\_\_\_

15.2 The following extract describes Coketown, a town created by the Industrial Revolution. The passage was taken from Charles Dickens' *Hard Times*, published in 1854.

Coketown, to which Messrs Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but, as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

Charles Dickens, *Hard Times*, p. 65

'... like the head of an elephant in a state of melancholy madness.'

**a** What does the name 'Coketown' imply about the town itself? (Note that coke is made from coal and produces a black smoke when burned.)

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**b** Coketown was red and black 'like the painted face of a savage'. Two views are presented in this short description.

**i** The town's red bricks were covered with soot. What aspect of the town is Dickens criticising here?

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**ii** The colours of the bricks are compared with the face of a savage. What does Dickens mean by this? What does the word 'savage' tell us about attitudes towards indigenous people of other countries, such as the United States or Africa, at the time the text was written?

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**c** 'Serpents of smoke' come from the chimneys. Why might Dickens have chosen the word 'serpents'?

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**d** The canal was black and the river ran purple. What do these colours suggest to the reader?

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**e** The windows 'rattled and trembled'. What impression do you get of the workers inside from this description of the windows?

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**f** What simile does Dickens use to describe the piston? Do you think it is effective? Why or why not?

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g Dickens uses rhythm and repetition to describe the monotony of the town and the workers in it. Give examples of his use of rhythm and repetition. What effect is Dickens trying to create?

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15.3 Complete this activity off the page. In small groups, using your responses to Your Turn 15.2, discuss the views and values implied and stated in the extract from Dickens' *Hard Times*, above. Then copy and complete the following table.

TEXT: EXTRACT FROM DICKENS' *HARD TIMES*

VIEWS ENDORSED IN THE EXTRACT	EXAMPLES FROM THE EXTRACT
•	
•	
•	
VALUES ENDORSED IN THE EXTRACT	EXAMPLES FROM THE EXTRACT
•	
•	
•	

15.4 Complete this activity off the page. Copy and complete the following table, using a text you are studying. You will need to discuss the whole text and find quotations and incidents to back up your ideas.

TITLE OF YOUR TEXT:

VIEWS ENDORSED IN THE TEXT	EXAMPLES FROM THE TEXT
•	
•	
•	
VALUES ENDORSED IN THE TEXT	EXAMPLES FROM THE TEXT
•	
•	
•	

15.5 Any text can have many different interpretations and alternative readings. For example, some critics found the film *Forrest Gump* uplifting, while others found it melodramatic. The character of Macbeth can be seen as tragic or cruel.

To help you develop alternative readings of texts, in groups, prepare and role-play a trial of one character from a text you are studying. For example, you might try George, from John Steinbeck's *Of Mice and Men*, for the murder of his friend Lennie. You will need people to play the counsel for the prosecution, counsel for the defence, judge, jury and witnesses, as well as the character you are putting on trial.



# PULLING IT ALL TOGETHER: PLANNING AN ANALYTICAL TEXT RESPONSE

A text response is a structured piece of writing that explains and explores a text. Text responses are usually written in response to a question or topic, and argue a point of view about a text being studied.

## 16.1 PREPARATION

As you study a text, you can take a number of steps to enable you to write a text response with confidence. Be sure that you understand how the writer:

- has constructed the novel – you should be able to identify key moments in the text and explain why they are important
- creates and incorporates setting
- explores main ideas and central concerns
- uses literary devices
- creates and develops each character – is it through their actions, what others say about them, authorial comment or a combination of all of these? Consider the language a character uses and whether any symbols or imagery are associated with the character.

A good text response effectively uses details from the text, and one way to do this is by incorporating a number of short quotations in the body of your essay. It is a good idea, therefore, to compile a bank of quotations that you will be able to draw on. It might look something like this example.



### Quotation bank

#### TITLE OF TEXT:

Characters (divide into sections, one for each character)	Setting
•	•
•	•
Language/narrative voice	Themes (divide into sections, according to themes)
•	•
•	•
Tensions in the text	Central concerns and big ideas
•	•
•	•

## 16.2 BREAKING DOWN THE TOPIC

Before you can plan and write your response, you must analyse the topic. You *must* understand what the topic is about, and what the question is asking you to do.

### WHAT IS THE TOPIC ABOUT?

Typical analytical essay topics can ask you to focus on a range of aspects which make up the text. For example, you might be asked about:

- characterisation/relationships
- narrative style/voice
- structural elements
- language
- values
- issues/ideas.



Pay attention to any symbols or imagery associated with a character.

## WHAT IS THE QUESTION ASKING ME TO DO?

There are different types of questions that you could be asked. This table illustrates some (but not all) of them.

QUESTION TYPE	EXAMPLE	WHAT YOU NEED TO DO ...
Why does character act in a particular way?	Why is Shylock the most morally upright character in <i>The Merchant of Venice</i> ?	Explain why: because ...
A statement about one or more relationships, followed by 'discuss'.	'The characters in the text value money more than love.' Discuss	State whether you agree or disagree, and explain <i>why</i> these relationships are the way they are.
How does the text ...?	How does the structure of <i>The Merchant of Venice</i> work to maximise the emotional impact on the reader?	Explain how several features of the text are used to have the stated effect.
Quote from the text followed by 'is this true?' or 'discuss'.	' <i>The Merchant of Venice</i> is more about "the quality of mercy" than money.' Discuss.	Explain the significance of the quotation, state whether you agree/disagree, and explain why.
A contention about the text, followed by 'do you agree?' or 'discuss'.	'In Shakespeare's world the stereotype of a Jew was viciously negative; similarly, Morocco, an African, would have been scorned as inferior. Shakespeare's <i>The Merchant of Venice</i> both reflects and encourages the widespread anti-Semitism and racism of the time.' Do you agree?	State whether you agree/disagree and explain why.

### YOUR TURN

**16.1** This planner will help you to 'break down' a topic. Ask your teacher for a topic if you do not have one already, then complete the planner.

### Understanding the topic

**Text studied:**

**Topic:**

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Remember to underline the title of the text.

Annotate the topic, using these questions to guide your interrogation of the topic.

- Is there more than one part to the topic? (Highlight each part.)
- What are the key words? (Highlight them, and brainstorm synonyms for each.)
- What is the question about? (For example, is it about characterisation/relationships, narrative style/voice, views/values or structural features?) What is it asking you to do?

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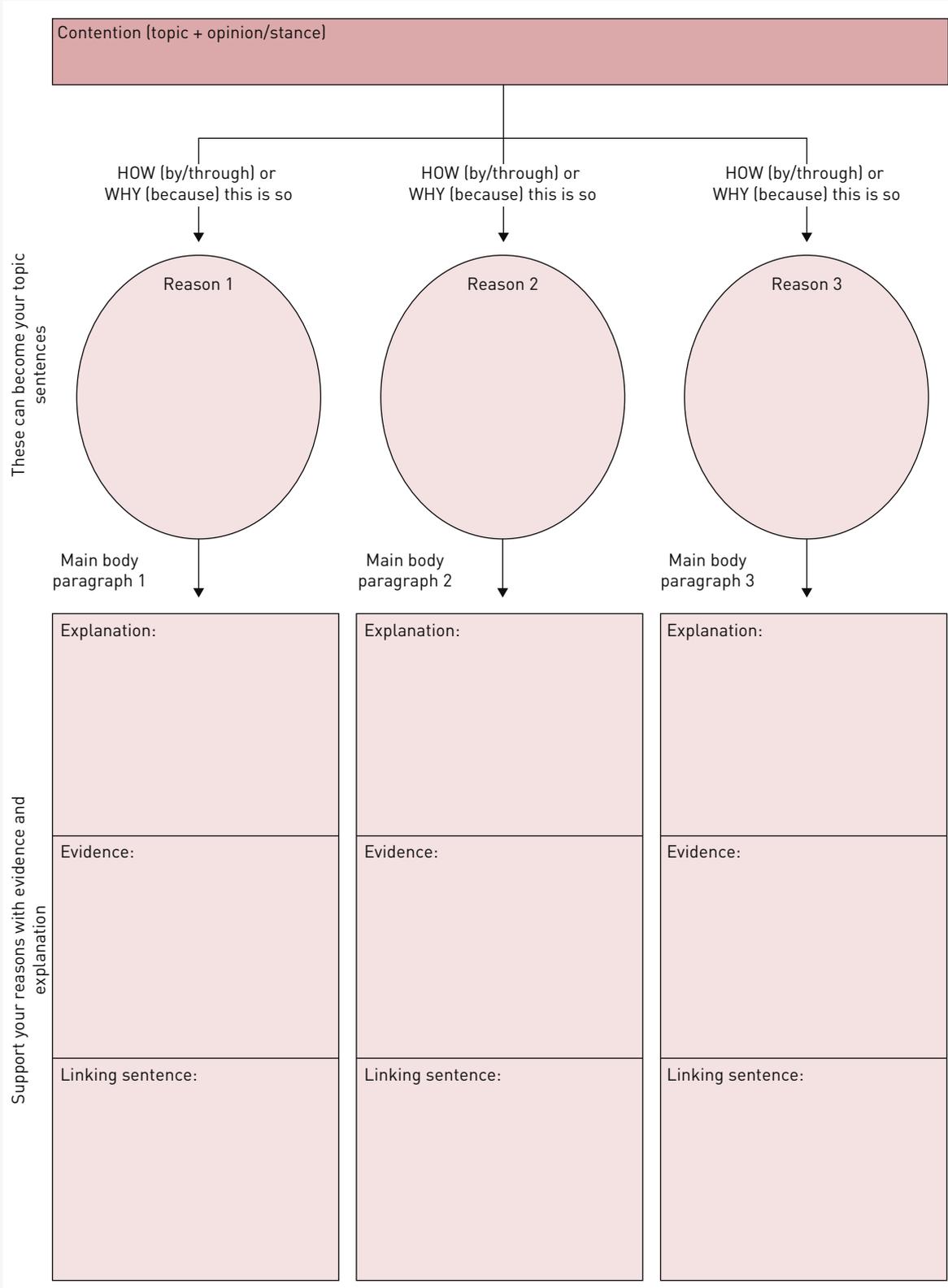


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## Planning your response

Once you have 'broken down' the question – that is, understood what the question is *about* and what it is *asking you to do* – you need to generate your ideas and arguments.

Use this graphic organiser to plan your response.



## The structure of your essay

- Introduction
- Main body paragraph 1 (first argument which supports your **contention**; that is, the central idea that you are trying to get the reader to accept.)
- Main body paragraph 2 (second argument which supports your contention)
- Main body paragraph 3 – the 'BUT' paragraph (third argument which acknowledges an alternative view)
- Conclusion

You may include another main body paragraph before the 'BUT' paragraph.

## Plan your essay using this guide

### Introduction

Opening sentence – introduce the broad concerns of the text, as suggested by the key words in the question

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Second sentence – state your contention (a direct answer/response to the essay topic)

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Third sentence – state the first reason for your contention (this should be the idea for paragraph one)

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Fourth sentence – state the second reason for your contention (this should be the idea for paragraph two). Start with a text connective (see Unit 5).

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Fifth sentence – state the third reason for your contention: the alternative argument (this should be the idea for paragraph three). Start with a text connective.

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It is important that you signpost your ideas so that the reader knows exactly what you will argue and how your argument will progress.

**Combine these five sentences into one paragraph. This is your introduction.**

## Body of essay

Write at least three main body paragraphs using **TEEL**: topic sentence, explanation, evidence, linking sentence (see Unit 4).

### Main body paragraph 1 – elaborate on the first point mentioned in the introduction

- **Topic sentence:** this should reword the first point mentioned in the introduction, perhaps in more detail.

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- **Explanation and evidence:**

- Explain the point of your topic sentence by discussing how it relates to the essay topic
- Use short quotations; embed them in your sentences
- Use linking words (see Unit 5) to introduce a new example
- Do not retell the events

List the evidence you will use in your first paragraph:

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- **Linking sentence:** conclude your paragraph by relating the argument you have discussed in this paragraph to your contention

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### Main body paragraph 2 – elaborate on the second point mentioned in the introduction

- **Topic sentence:** this should reword the second point mentioned in the introduction, perhaps in more detail.

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- **Explanation and evidence:**

- Explain the point of your topic sentence by discussing how it relates to the essay topic
- Use short quotations; embed them in your sentences
- Use linking words to introduce a new example
- Do not retell the events

List the evidence you will use in your second paragraph:

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- **Linking sentence:** conclude your paragraph by relating the argument you have discussed in this paragraph to your contention

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*You might like to add another main body paragraph here before writing the paragraph that acknowledges the opposing argument. If so, use the same template as that for paragraph two.*

### **Main body paragraph 3 – the ‘BUT’ paragraph – elaborate on the third point mentioned in the introduction**

A strong text response will acknowledge and analyse an alternative view – that is, a view that opposes your own contention – but will go on to discredit this argument, and establish why your contention is superior.

- **Topic sentence:** this should reword the third point mentioned in the introduction, perhaps in more detail.

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- **Explanation and evidence:**

- Explain the point of your topic sentence by discussing how it relates to the essay topic
- Use short quotations; embed them in your sentences
- Use linking words to introduce a new example
- Do not retell the events

List the evidence you will use in your third paragraph:

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- **Linking sentence:** conclude your paragraph by relating the argument you have discussed in this paragraph to your contention

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## Conclusion

- Restate the overall contention of your essay *in different wording and sentence structure* to the introduction.

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- Summarise your reasons in the order of the paragraph structure.

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- Refer to the author's overall message and/or purpose in writing the text.

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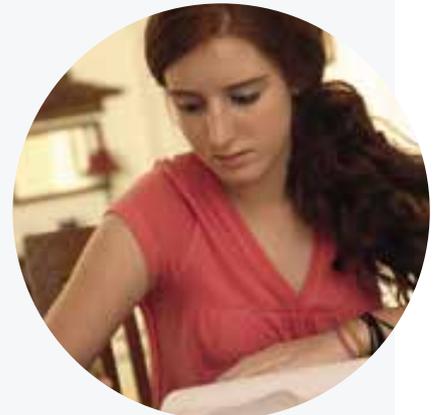
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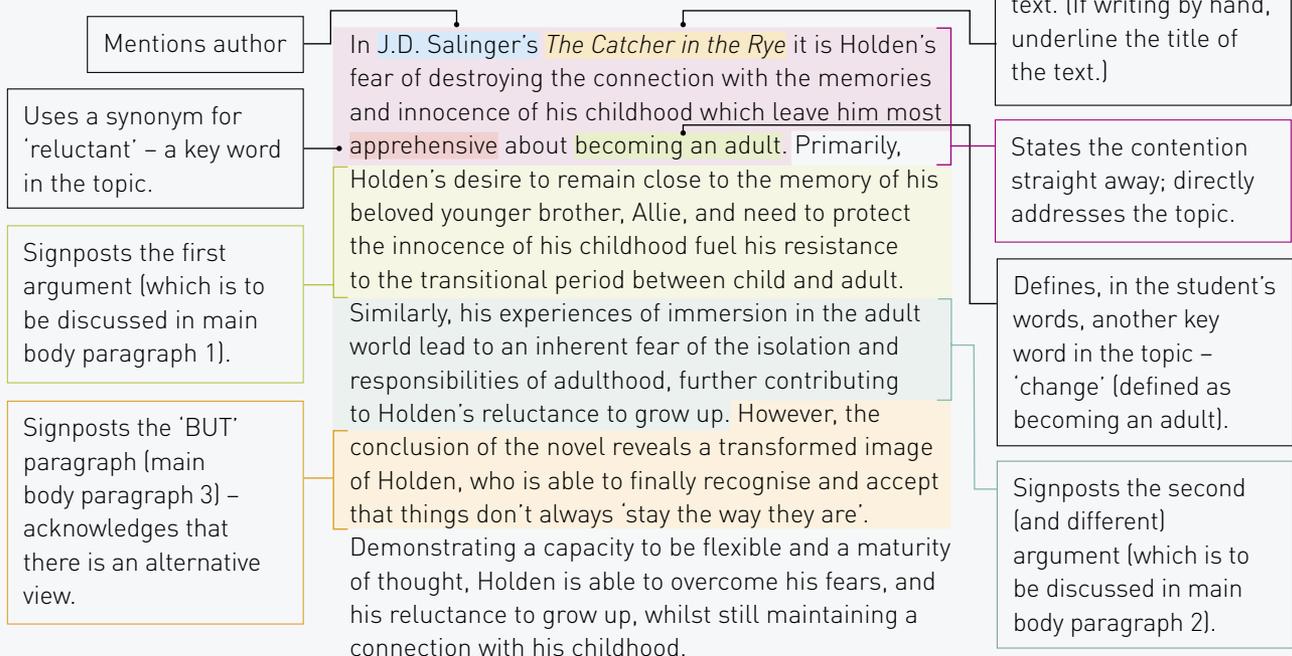
- Do not* introduce any new ideas or information.

**16.2** This essay has been partially annotated to show the elements of a high-scoring analytical text response. First, read the entire essay. Then read the teacher's annotations on paragraphs 1 and 2. These annotations are the internal thoughts of the teacher about the strengths of the essay. After you have read these, it is your turn to assess the rest of the essay. Annotate paragraph 3, 4 and 5. Make specific comments about the strengths of the essay. Highlight text to show how the student has used TEEL (see Unit 4) to structure their response.



### *The Catcher in the Rye* by J.D. Salinger

**Topic:** 'Certain things should stay the way they are.' Why is Holden reluctant to change?



Explains argument in more detail.

Subtle link to the narrative style.

Refers to 'reader', not 'viewer' or 'audience' (only use 'viewer' or 'audience' for texts that can be watched).

Uses a text connective to signal cause.

Uses a third type of evidence – a key event/aspect of the character's experience.

Uses a text connective to clarify argument. (Response uses a range of text connectives for different purposes.) Student varies vocabulary – using 'fearful' 'distressed' 'anguished' and 'resistant' rather than repeating 'reluctant' (a key word in the topic).

Indeed, it is Holden's fear of further increasing the disconnection between himself and the memory of his brother Allie which makes him most resistant to change. Desperate to cling to the precious memories of his late, beloved brother, Holden is terrified that by developing into an adult, he will destroy his connection to his childhood. Throughout the text,

Holden's narrative stream of consciousness reveals his emotional attachment to his younger brother, whom he describes as 'nice and smart', stating to the reader 'you would've liked him'. Consequently, Allie's traumatic and unexpected death has a detrimental effect on Holden, who 'hate[d] it whenever anybody dies', let alone someone with whom he shares a rare emotional attachment. Holden remains fearful that by developing as an adult, and hiding behind the associations and conventions of childhood he will, as an adult, destroy the already fading connection between himself and his brother. Distressed and anguished that the transition was inevitable for everyone 'except Allie', Holden cannot bear to neglect and move past guilt and other memories of Allie, just as his brother, who has 'grown up' and his parents, who were 'occupied' seem to have done. Disillusioned by the actions of the adults around him, Holden demonstrates his impenetrable desire to preserve the memory of his brother when he states that he wishes he could put some things in 'big glass cases', where they could always be recovered, and not forgotten.

Primarily, it is Holden's unflinching determination to protect the cherished childhood memories of his younger brother Allie which make him most reluctant to change.

Furthermore, Holden's period of immersion in the adult world alerts him to the isolation and responsibilities of adulthood, of which he is terrified. Despite being previously exposed to isolation in his school environment – his teammates 'ostracised' him after a lapse of judgement – Holden's connections and interactions with the adult world remain far more desolate as he is unable to understand the society around him. Demonstrated particularly when Holden aims to interact with his friend Carl Luce and other strangers in bars, Holden remains unable to form connections, which has a deprecating effect on his mental state. Criticised for his immaturity by his former friend and adolescent, Luce, who tells Holden his 'mind is immature' and interrogated 'when in the hell are you going to grow up?' Holden is again ostracised, and left isolated in an adult environment. Continuously referring to himself as 'depressed'

Topic sentence clearly states reason for student's contention. Topic sentence is analytical, not descriptive.

Smooth integration of evidence to support student's argument. Student uses a two-word quotation to demonstrate intimate knowledge of character.

Again, close reference to the text shows that the student knows the text well.

Employs a different type of evidence – a short quotation – to explain character's personality.

Linking sentence clearly reiterates the argument which has been explored in the paragraph and links it to the contention. Response echoes the key words in the topic to remind the reader that the response directly addresses the topic.

and 'lonesome' Holden is unable to cope with the prolonged effects of isolation he experiences in an adult society. Even going as far as to scream 'I am a goddamn minor' in an attempt to reconnect with his past and more significantly those around him, Holden is left distressed, and as a result, fearful of the impending isolation of adulthood, only contributing to his hesitation to develop and change.

It is not until the conclusion of the novel that Holden demonstrates his transformation of character, and is able to approach the transition to adulthood with slightly less apprehension. Although he does ultimately remain reluctant to develop into an adult, Holden, by observing his younger sister Phoebe, comes to the realisation that by developing into an adult, he does not discard all connection with childhood. Phoebe, a metaphorical representation of the innocence of all children, rides around the carousel whilst Holden fears for her safety, as she reaches for a big 'gold ring'. However, Holden comes to the understanding that he cannot be the 'catcher in the rye' for all children, as if they lose their innocence, or 'fall' off the carousel, 'they fall off'. Holden is humbled, as, like the pond at Central Park, which is 'partly frozen, partly not frozen', regardless of the inevitability of growth and change, he does not have to be entirely adult or entirely child. By realising his ability to retain segments of his childhood, such as his memories of his brother, and some of his innocence, Holden becomes far less resistant to his development as an adult.

Ultimately, Holden's reluctance to change and to develop into an adult stems from his desire to protect and preserve the memories and innocence of his childhood. As a result of his experiences of isolation in the adult world, coupled with his fear of realising and losing the memory of his beloved brother Allie, Holden develops a fear of adulthood, as he is mortified at the prospect of obliterating his connection with his childhood. Begging Allie in his thoughts 'don't let me disappear' Holden does not want to lose his connections with, and identity as, a child. As a result, it is not until he realises that he does not have to let go of his past to progress forward that Holden is able to accept the inevitability of change.

Katherine Kennedy  
Year 10 student



# ANALYTICAL TEXT RESPONSE: SELF-ASSESSMENT

## YOUR TURN

17.1 Once you have written your own text response, use the following success criteria to assess your writing.

SUCCESS CRITERIA	KEY QUESTIONS	✓
Understanding the topic	Have I 'broken down' the topic by highlighting key words and asking key questions?	
	Do I have a strong understanding of what the topic is asking and what I need to do to address the topic?	
	Have I generated a clear contention (stance) on the topic?	
Introduction	Have I expressed my contention within the first two sentences of the introduction?	
	Have I signposted my three or four (different) arguments?	
	Have I stated the author's name and the title of the text?	
Main body of the response	Have I used TEEL (see Unit 4) to structure my ideas in a logical way? (At this point, use a different coloured highlighter for each aspect of TEEL. This helps you to see if your response actually has a topic sentence, explanation, evidence and a linking sentence.)	
	Are my topic sentences analytical (do they state a point of view/argument) rather than descriptive (retelling the plot)?	
	Have I used different types of evidence in my response? <ul style="list-style-type: none"> <li>• One/two-word quotations to show intimate knowledge of character or setting or mood</li> <li>• Short quotations to demonstrate knowledge of themes, ideas, character, views and values</li> <li>• Examples of events in the text</li> </ul>	
	Have I avoided retelling the story?	
	Have I used a range of text connectives in each paragraph to make my piece flow?	
	Do my linking sentences restate the argument in words that are different from the words I used in the topic sentence?	
Conclusion	Have I restated my contention in words that are different from the words I used to state my contention in the introduction?	
Writing	Have I left a line between each paragraph?	
	Have I used a range of words in my response (especially synonyms for the key words in the topic)?	
	Have I used quotation marks when I have quoted directly from the text?	
	Have I underlined/italicised the title of the text?	
	Have I made any errors with commonly confused words (see Unit 8)? If so, correct them!	
	Have I written in the third person (no use of 'I')?	
	Have I ensured that any number under 10 is written as a word (e.g. two)?	
	Have I checked my spelling and punctuation? (Use Units 2, 7 and 8).	
	Am I happy with my text response? What went well as you planned, wrote and edited your essay?	

# 18

## FORMS OF CREATIVE WRITING

In your senior years of English studies, you will write an analytical text response and a creative response to a text. It is important that you understand which forms of writing will allow you to write creatively. For example, a text response essay is not particularly creative – it follows a rather predictable structure. On the other hand, a play script has the potential to be very creative – the writer has a great deal of freedom in how they develop character, ideas, mood, structure and so on.

Experimenting with a range of forms is essential preparation for senior English.



A play script has the potential to be very creative.

### YOUR TURN

**18.1** In small groups, brainstorm different forms of creative writing. Then classify them in the table provided, (which continues over the page), commenting on their features. The first few examples have been done for you.

FORM	FEATURES (COMMENT ON STRUCTURE, LANGUAGE, STYLE)
Play script	<ul style="list-style-type: none"> <li>• Is divided into acts and scenes</li> <li>• Has strong character voices</li> <li>• Includes stage directions that indicate costumes, lighting, props, movement on stage and gestures</li> </ul>
Monologue	<ul style="list-style-type: none"> <li>• Uses the first person and present tense</li> <li>• Has a distinctive voice</li> <li>• Contains a confessional element (avoid <i>telling</i> how the character feels; instead, <i>show</i> how the character is feeling)</li> <li>• Often reveals the character to be an unreliable narrator and shows that the audience or reader knows something that the character does not</li> </ul>
Personal reflective response	<ul style="list-style-type: none"> <li>• Uses the first person</li> <li>• May use a combination of the present and past tenses</li> <li>• Contains descriptive passages to give the reader a sense of people, places and things</li> <li>• Includes personal reflection and comment</li> </ul>
Biography	<ul style="list-style-type: none"> <li>• Uses the third person and the past tense</li> <li>• Contains descriptive passages to provide detail on the person's life</li> </ul>
Interview (of one of the characters or the writer/director/playwright)	

(continued)

**FORM**

**FEATURES (COMMENT ON STRUCTURE, LANGUAGE, STYLE)**

Epilogue

Memoir



# NARRATIVE POINT OF VIEW AND VOICE

## 19.1 NARRATIVE POINT OF VIEW

Every piece of writing is written from a particular narrative point of view. An author can choose from three main narrative points of view:

- the first person (I)
- the second person (you)
- the third person (he, she or they)

### FIRST-PERSON POINT OF VIEW

Writing a story in the first person can give the piece a real personality and involve the reader; however, it will necessarily be a biased point of view as the narrator can only know what he or she has seen or been told. The personality and prejudices of the first-person narrator will be evident (although this can work to make the piece more interesting).

I walked slowly towards the squat. I was terrified that I would find Con there and I didn't know how to tell him the bad news. His life had been going downhill for years and my news could finally destroy him ...

### SECOND-PERSON POINT OF VIEW

Writing in the second person can be difficult. The writer can sound rather patronising, addressing the audience as 'you', and such writing can have a distancing effect as the writer can seem to be standing apart from the action. It requires skill to succeed!

As you walk slowly towards the squat you are terrified that you will find Con there and you don't know how to tell him the bad news. His life had been going downhill for years and your news could finally destroy him ...

### THIRD-PERSON POINT OF VIEW

Although writing in the third person can be as involving as first-person narration, it gives more flexibility as the narrator can 'know' all points of view (be omniscient) and, therefore, can present more detail. What is lost in personal involvement with the protagonist may be gained by knowing more about other characters and incidents.

Stacey walked towards the squat, terrified that she would find Con there, and she didn't know how to tell him the bad news. His life had been going downhill for years and her news could finally destroy him ...

#### YOUR TURN

19.1 Identify the narrative point of view in each of these passages.

- a Keely rested his brow against the warm glass of the door. A ship's horn set the pane thrumming against his skull. The first blast sent a zizz through his brainpan, down his jaw to the base of his neck. The second was longer and stronger, rooting so deeply into him he recoiled and backpedalled with a grunt.

Tim Winton, *Eyrie*, p. 9

Narrative point of view: \_\_\_\_\_

- b** I stand there in the middle of my jeans and black top, a dowdy, sad sparrow among peacocks. Then as Jemeela raises the camera I feel two arms on either side of me, stretching tentatively round my waist, drawing me tighter, and in spite of everything, I smile.

Cate Kennedy, *Like a House on Fire*, p. 195

Narrative point of view: \_\_\_\_\_

- c** You could also die of things that seemed normal ... You could die if you ate black cherries and didn't spit out the pips. You could die if you chewed American gum and inadvertently swallowed it.

Elena Ferrante, *My Brilliant Friend*, p. 33

Narrative point of view: \_\_\_\_\_

## 19.2

- a** Write a paragraph which describes yourself – your physical appearance and your personality – from your own point of view, in the first person.

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- b** Using the same information, rewrite this paragraph from the point of view of one of your friends (second-person point of view).

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- c** Now rewrite your description from the point of view of someone writing your biography, a hundred years in the future (third-person point of view).

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## MULTIPLE POINTS OF VIEW

Some texts are written from several different narrative points of view. For example, a story about a relationship could be told from the point of view of both people.

The technique of using multiple narratives can add to the complexity of a text, as it provides more than one viewpoint and gives the reader a number of possibilities.

### YOUR TURN

19.3 Continue the following scenarios.

- a Melissa wants to go to the movies. Dino wants to go to the football. Using the first person in each case, finish the paragraphs.

**Melissa:** I was feeling really down when Dino told me he wanted to go to the football. I told him ... \_\_\_\_\_

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**Dino:** I am sick of doing whatever she wants. It's about time I got my own way. I told her ... \_\_\_\_\_

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- b Jessica interviewed her grandmother to find out about life in the 1950s. She decided to write the interview in two parts. One part would describe life 65 years ago, from the point of view of her grandmother. She would also comment on how life has changed, from her point of view. Finish the following paragraphs.

**Grandma:** When I was young we didn't have television. We used to sit around the wireless in the evening and listen to the serials. We talked a lot more and ... \_\_\_\_\_

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**Jessica:** I can't imagine life without TV. What about mobile phones? ... \_\_\_\_\_

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**19.4** Complete this activity off the page. Choose a real or imagined scenario and then write about it from each of the three main narrative points of view. Each piece should be at least 250 words long. Here are some ideas for scenarios:

- a minor traffic accident
- a music concert
- social media ruining communication
- video games glorifying violence

When you have finished, swap your work with a classmate's and discuss each other's writing. Which point of view was the most effective and why?

**19.5** Complete this activity off the page. Choose one of the following topics and write two pieces of around 400 words each – one from each point of view suggested.

- trouble in the classroom – teacher's and student's points of view
- the wedding – bride's and ex-boyfriend's points of view
- the divorce – parent's and child's points of view
- battery hens – egg farmer's and chicken's points of view

## 19.2 VOICE

All writing needs a voice. The narrative point of view and the voice of a piece of writing often go hand in hand. This is because the voice belongs to the narrator whose point of view the reader is hearing. Here, voice is more than just a point of view; it's a part of the style of your writing.

### YOUR TURN

**19.6** Read the following passage and answer the questions that follow.

'You shave your arms!'

'Sorry?'

It was a particularly humid late afternoon in sixth grade and I had been left for dead at school. Teachers, maintenance staff, even the sanitary-disposal van had left the grounds, leaving me in the company of a peer that I had spoken to only once throughout the entire year (and that was only to ask if she could please stop using my treasured connector pens). She was a prematurely developed, buxom girl who spoke in a deep, husky voice and had sun-bleached hair from over-tanning.

Let's just say she was the antithesis of me.

She repeated her revelation, this time with more gusto.

'You shave them! That's so gross ... I can't believe you'd do that!'

'I don't shave them!'

I tried to explain that I was just born that way, and that most Chinese girls don't have much hair on their arms, save for a fine fuzz. However, she had already lost herself in a state of cracking delirium – clearly overwhelmed by her own hilarity and the freakish nature of my own body.

I crossed my arms in defiance, but after realising this would probably expose the hairlessness more, made to hide them under my Lion King swimming bag, which contained chlorine-soaked hand-me-down togs that literally hung off me if I didn't knot them up at the back. It had not been a good sports lesson; once again I was isolated in the sixth lane with a pair of flippers and a kick-board, while my friends mastered tumble-turns and learnt to open their eyes underwater. I watched them through my blurry, steamed up, over-sized goggles, and saw their hair floating around them with an ethereal quality that mine, tightly contained in a cap full of baby powder, simply could not achieve. I had pleaded for hours with my mum about the cap, but she had remained adamant: 'When you put the powder in, it makes the cap come off so much easier! Like magic!' she explained.

'But it looks like dandruff ... or nits.'

'Ai-ya! You know what herbalists say. You'll get a headache with wet hair. Do you want to get sick from having a wet head all day?'

'If it's normal, yeah!'

'What is normal eh?'

Michelle Law, 'A Call to Arms' in  
*Growing Up Asian in Australia*, pp. 242–3

- a** This piece of writing sounds like a speaking voice. What makes the voice sound the way that it does? Refer to specific words.

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- b** Analyse the syntax – the short, simple sentences and the longer, more complex sentences. What is significant about the length of the sentences and the way the passage is structured? What stands out for you? Why?

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- c** Analyse the punctuation. Identify how the writer punctuates the passage and describe the effect of these choices. Hint: think about the rhythm, pace and mood that is created by the punctuation.

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- d** Analyse the dialogue. How has dialogue been used? Does the dialogue sound real to you? Explain your answer.

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- e Voice can be like the narrator's speaking voice, but it can also be the voice of the mind – a 'stream of consciousness'. In what way does the passage use both the speaking voice and the voice of the mind? Refer to the text in your answer.

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**19.7** Voice can be your own 'natural' voice, or it can be a voice that it is not your own. You should experiment with a range of voices. First, find your own voice and then try using other voices. Complete this activity off the page.

- a Think of a minor conflict that you had with a friend. Write a short recount (two paragraphs) of what happened. Write it as if you are the only person who will read the recount.

*Because the recount was written for you only, you may not have been thinking about the language you used and how you retold the experience. As soon as you learn that someone else might read it, you might consider making changes.*

- b Write the incident again. This time, write it as a letter to a friend (not the one with whom you had the conflict).

Once you have written the letter, annotate it. Make note of where you have made changes and what type of changes they are.

*The voice is still yours but your writing has changed because the reader has changed. Clearly explain the experience. Your writing should make the reader understand the conflict in the same way that you do. You will choose your words for their effect on the reader. You will use language that you know will make them feel and think how you want them to feel and think.*

- c Now rewrite the letter. This time it is a letter to your school principal, explaining what happened.

Again, annotate the letter, noting where you have made changes and what type of changes they are.

*This version will be more formal and less passionate.*

- d Now try using someone else's voice. Imagine that you are the person with whom you have been in conflict. In that person's voice, write a letter about the conflict. The letter is addressed to you.

*Now you are looking at the incident from another point of view and you are also using another person's voice.*

- e It is important to understand that a writer makes choices about language. How a writer chooses to write will depend on the audience. Discuss how the final letter uses language and how this is similar to or different from the language that you used in your first recount of the incident. When analysing the similarities and differences in the voice, consider the following questions:

- Do they use the same sort of vocabulary as you?
- Are there particular words that they use that you would not?
- Is the mood or tone of the piece different? If so, in what way?

## 20.1 OPENING LINES

Your opening lines are vital to making your writing interesting. They must be intriguing – the reader must want to read on. Below are some suggestions of ways to start.

- Select a small detail on which to focus. For example, if you are writing about a holiday, you could describe the taste and smell of the fish and chips you ate on the beach.

The mingled odour of chips and vinegar rose enticingly from the opened wrapping.

- You might choose one of the senses to draw your reader into the atmosphere – sight, sound, touch, smell, taste. A particular smell, such as the salt on your skin after swimming in the sea, can evoke memories.

It stings your cracked, brown arms. Salt. The whirling beast that is the sea will always leave a mark. It leeches into your skin, your lips. Tart. You can try to scrub it off but its tangy scent lingers. Don't worry. This is a sign of a sun-bleached summer well spent.

- You might choose to begin with dialogue.

'Don't you dare touch my surfboard!'

- You could start by describing a character.

Madeleine had a strange way of looking at you out of the corner of her eye.

Set out below are some examples of effective opening lines.

### **CLOUDSTREET**

Will you look at us by the river! The whole restless mob of us on spread blankets in the dreamy briny sunshine skylarking and chacking about for one day, one clear, clean, sweet day in a good world in the midst of our living.

Tim Winton, *Cloudstreet*, p. 1

Tim Winton draws us into his story by speaking directly to us – addressing us as 'you' – describing the fun the group was having on the river bank. You want to know who these people are. You share their enjoyment, but at the same time there is an underlying thought: could something go wrong?

### **TOMORROW, WHEN THE WAR BEGAN**

It's only half an hour since someone – Robyn I think – said we should write everything down, and it's only twenty-nine minutes since I got chosen.

John Marsden, *Tomorrow, When the War Began*, p. 1

What needs to be written down? The writer obviously feels apprehensive about it. Who has chosen the writer? Who is Robyn? Is she the leader? Again, the reader wants to find out what is going on.



Selecting a small detail on which to focus – such as the aroma of fish and chips, eaten on a beach – can make a striking opening line.



**The Book Thief**

**Death and Chocolate**

First the colours.  
Then the humans.  
That's usually how I see things.  
Or at least, how I try.

**☞ HERE IS A SMALL FACT ☞**

**You are going to die.**

I am in all truthfulness attempting to be cheerful about this whole topic, though most people find themselves hindered in believing me, no matter my protestations. Please, trust me. I most definitely can be cheerful. I can be amiable. Agreeable. Affable. And that's only the A's. Just don't ask me to be nice. Nice has nothing to do with me.

**☞ REACTION TO THE AFOREMENTIONED FACT ☞**

**Does this worry you?  
I urge you – don't be afraid.  
I'm nothing if not fair.**

Of course, an introduction.  
A beginning.  
Where are my manners?

Markus Zusak, *The Book Thief*, pp. 3–4

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**20.2** In each of the following pairs of sentences, which sentence would make the most interesting opening for a piece of writing? Highlight your response and then explain why you chose it.

**a** I was really looking forward to my holiday in Queensland.

Spots! Was it chickenpox or pimples? Just a week before my trip to the sunny north.

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**b** The deadly gas oozed slowly under the door.

Once upon a time there was some poisonous gas.

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**c** I was born in Perth.

'You were a very noisy baby,' declared my older sister.

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**20.3** Write opening lines for the following topics, using the techniques suggested.

**a** Share your memories of a special day.

*Use your sense of sight, sound, touch or smell.*

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**b** Write about a visit to your grandparents (or other elderly relatives).

*Begin with dialogue.*

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**c** Describe your favourite place.

*Use a small but significant detail to begin your description.*

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**d** Describe someone you know well.

*Begin with a sentence that tells the reader something unique about the character, such as their appearance or speech.*

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## 20.2 DIALOGUE

Dialogue is essentially a conversation between two or more people. Dialogue can form part of a piece or it can inspire a story. Dialogue is used for many reasons. For example, you might use it to:

- bring the writing to life
- convey a conversation
- convey character (emotions, habits, thoughts ...)
- dramatise an incident, and/or
- create humour.

However, dialogue is not always appropriate. Dialogue is not a good place to convey details or information. Avoid using dialogue to share dull, everyday details.

You want dialogue to sound real, as if two people are really having the conversation.

## YOUR TURN

**20.4** Complete this activity off the page.

- a** Using your phone or a computer, record a conversation between two or more people for one to two minutes. Write the conversation, word for word.
- b** Rewrite the conversation as dialogue. Delete the dull parts and highlight the interesting aspects. Add any gestures, tones of voice and expressions that you think are important.
- c** Now you are going to turn this real conversation to fiction; that is, you are to use the dialogue to write a short story. Rewrite the dialogue. Consider the following questions:
  - Do you need to create a scene and mood to orientate the reader?
  - Do you need to add more narration and delete some of the dialogue?
  - Do you need to delete characters or add some new characters?
  - What details do you need to add so that it makes sense?
  - Do you need to add some description so that the reader has a clear image of the characters?

## 20.3 DESCRIPTION

Writers use description to:

- tell the reader necessary information about the action or thing or person or feeling being described
- act as a signpost – hinting at ideas or themes that will be explored later in the piece
- establish mood
- learn about the describer and their attitude to places, people and ideas, and/or
- direct the reader’s response.

One way of approaching description is by image rather than information. Another way is to use adverbs and adjectives. However, ensure that the adverbs and adjectives that you are using are not boring, vague or unspecific. For example, ‘the kitchen was messy’ is dull because it’s a summary. Moreover, you definitely want to avoid using clichés (for example, ‘her eyes sparkled’). Description is a way of focusing the reader on what you want them to know, think, say, do, feel. Description is all about making choices. You need to decide what to show and how to show it.

## YOUR TURN

**20.5** Complete this activity off the page.

- a** Describe your classroom or kitchen or bedroom in three paragraphs.
- b** Rewrite the description, using the same information but changing some details so that the reader can guess what has just been happening in the room. Use all of the senses. You will need to invent details.
- c** Rewrite the description again, showing not only what has just been happening in the room, but how the narrator feels about what has been happening in the room. You might want to choose different words, vary the sentence structure, and use exclamations, questions and images to convey feeling.
- d** Rewrite the description again without using any adjectives or adverbs. This will force you to be very specific, and to ‘show’, not ‘tell’. Without adjectives or adverbs you will have to use verbs, so you might find yourself describing the character in terms of their body language, gestures, posture, facial expressions and actions. You might also use imagery (see Unit 13).
- e** Now that you have an idea of what can be done without adverbs or adjectives, rewrite the description once more using adverbs and adjectives. This will probably be much more vivid than your previous draft. Good descriptive writing relies on careful selection of words, especially adverbs and adjectives.

# 21

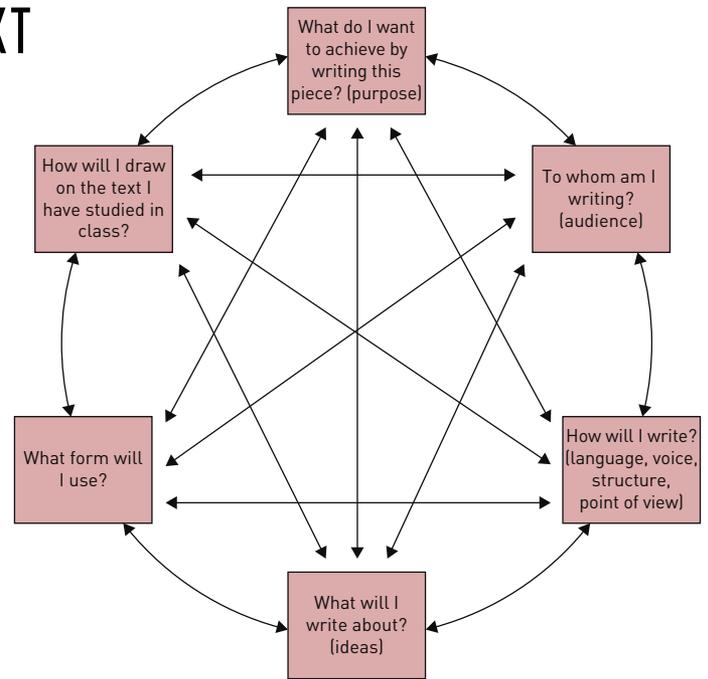
## GENERATING IDEAS FROM A TEXT

In Years 10, 11 and 12 English you will write creative responses to a text that you have studied. This will require you to make some choices about the various elements that make up your creative response to the text. The first thing you should do is ask yourself six key questions, as outlined in this diagram.

A good next step is to work out what aspect of the text you plan to use. You can use ideas, issues, themes, concepts, character, language, voice, mood, setting, and the writer's views and values, to name just a few. Remember:

- Your response must show that you understand the text.
- You must develop your own perspective on the text and use this to inform your writing.

Using the play *The Crucible*, the following table demonstrates some of the many ways in which a text can be used to inform writing.



ASPECT OF THE TEXT	EXAMPLE	HOW CAN THIS INFORM MY OWN WRITING?	BENEFITS OF THIS APPROACH
Idea	It is difficult to challenge the dominant view.	Imagine that you are a journalist visiting the village of Salem shortly after the death of John Proctor. Your task is to write a feature article that exposes the hysteria in the town and explores the consequences of 'mob mentality'.	This presents an opportunity to experiment with voice and persona. The conventions of the form (headline, by-line, date, title of publication, etc.) are familiar.
Language <ul style="list-style-type: none"> <li>• Voice</li> <li>• Structure</li> <li>• Point of view</li> </ul>	The play <i>The Crucible</i> begins with an Overture which explains the Puritan society in Salem in the 1690s (the context). The Overture also establishes why the community was engulfed by hysteria and how the townspeople came to endorse the sentencing of those accused of witchcraft.	It is the present day. Rewrite the Overture, unpacking the idea that 'the balance is yet to be struck between order and freedom' and how this manifests in the world today.	This presents the opportunity to explore one of the central concerns of the text and make connections between the text and the real world. It allows the writer to integrate the text with current, real-world examples (such as the influence of fear in a time characterised by extreme acts of terror).
Character	Reverend Hale is one of the few characters in <i>The Crucible</i> who recognises the errors of his ways.	Write a letter from Reverend Hale to John Proctor, exploring Hale's level of responsibility for the deaths and the idea that one can never fully redeem oneself.	Choosing one of the more complex characters may make for rich discussion. The form (letter) may allow the writer to mimic the language used by the character.

### YOUR TURN

**21.1** Complete this activity off the page. Using the headings in the table above, create your own table and brainstorm how you might be able to use aspects of a text you have studied to inform your creative response.



# PULLING IT ALL TOGETHER: PLANNING A CREATIVE TEXT RESPONSE AND JUSTIFYING YOUR CHOICES

Planning your writing is very important. If you simply write straight off the top of your head, then this will be obvious to the reader – although you may feel that you have said exactly what you intended to say, the structure of your response and your use of language will improve with planning.

Writers have very different ways of planning their writing, and in this unit we will be looking at some of the main ones. We will then look at explanatory statements, where you will justify the choices you have made.

## 22.1 BRAINSTORMING YOUR IDEAS

You can approach a topic in several ways:

- getting all your ideas on the page and then organising them
- approaching the topic logically
- organising your ideas graphically.

There is no one correct way of approaching a topic – you should try different ones and see which suits you best.

### YOUR TURN

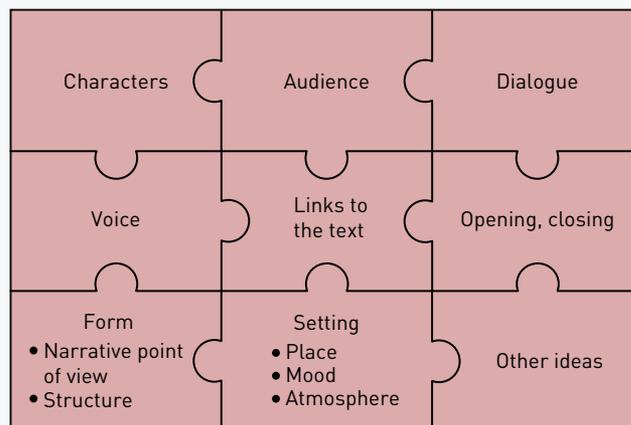
**22.1 Getting all your ideas on the page:** Some people like to pick up lots of ideas and think about several of them before they decide where their writing is heading.

- Working off the page, draw a circle. In the circle, write down a topic given to you by your teacher. Now think of anything connected with the topic, and write your ideas around the circle.
- Organise your ideas using colour. You could use a different colour for each aspect of your brainstorm (green for characters, blue for ideas, pink for setting, etc.)

**22.2 Approaching the topic logically:** Other people prefer to plan an entire piece of writing from the start. You could write down a list of events and ideas, in order, and then draft them into paragraphs. Working off the page, copy and complete this table to brainstorm a second topic given to you by your teacher.

ORIENTATION →	INITIATING EVENT →	PROBLEM →	CLIMAX →	RESOLUTION
•				
•				

**22.3 Organising your ideas graphically:** Diagrams and drawings can be used in many ways to plan your writing. Working off the page, create a 'jigsaw' graphic organiser like the one below and use it to brainstorm a third topic given to you by your teacher.



## 22.2 PLANNING YOUR RESPONSE

When planning your creative text response, you must be aware of how your choices about purpose and audience affect the choices you make about such matters as form, structure, voice and point of view.

### YOUR TURN

**22.4** Use the following table to plan your creative response to one of the topics you brainstormed in Your Turn 22.1. (You might want to select some of the thoughts you expressed in the 'jigsaw' graphic organiser you completed in Your Turn 22.3.)

ASPECT OF THE TEXT	EXPLANATION	KEY QUESTIONS	MY THOUGHTS
Purpose	<p><b>Your purpose explains your reason(s) for writing.</b></p> <ul style="list-style-type: none"> <li>Some purposes include to argue, describe, reflect, entertain, tell a story, review or record.</li> <li>When you are planning your purpose, be as specific as possible, e.g. 'I am writing this piece to explore the reasons why an individual chooses to reject social expectations and embrace their own integrity' is much better than 'I'm writing this piece to explore the idea of integrity'.</li> </ul>	<ul style="list-style-type: none"> <li>What is the message I want to convey?</li> <li>What do I want my reader to feel, think, say, do or believe as a result of reading my writing?</li> <li>What ideas do I want to discuss?</li> <li>What do I want to say about the ideas, issues and concepts raised in the text?</li> </ul>	
Audience	<p><b>Your audience is your intended readership.</b></p> <ul style="list-style-type: none"> <li>You should specify a particular age group (adults, teenagers) or a particular community (a school community, a youth group).</li> </ul>	<ul style="list-style-type: none"> <li>Who is the most appropriate person or group of people to engage with my ideas and my message? (Be specific! Do not say 'the general public'.)</li> </ul>	

*Making clear decisions about your purpose and audience will help you to be much more focused in your writing and will assist you to make important decisions about form and language.*

(continued)

ASPECT OF THE TEXT	EXPLANATION	KEY QUESTIONS	MY THOUGHTS
Text	<p><b>You must use the text you have studied to inform your writing.</b></p> <ul style="list-style-type: none"> <li>You can determine how you will use the text, e.g. you might like to discuss the key ideas, issues, themes or concepts raised.</li> <li>Alternatively, your language may echo the style of the author.</li> <li>Equally, you might choose to adopt the voice of a character from the text and explore a key event from a different perspective.</li> </ul>	<ul style="list-style-type: none"> <li>How will the text inform my writing?</li> <li>Which aspect(s) of the text will I draw on to develop my creative response?</li> </ul>	
Form	<p><b>Think about the type of response that will suit your audience and purpose.</b></p> <ul style="list-style-type: none"> <li>Remember that one response might contain elements of more than one form, e.g. a memoir might contain passages of personal reflection.</li> <li>You should also consider the type of publication in which your piece might appear, e.g. a feature article could appear in <i>Good Weekend</i> magazine, a school magazine or a university newspaper.</li> </ul>	<ul style="list-style-type: none"> <li>Will you write a memoir, short narrative, series of diary entries or letters, script, short story or blog entry, or will you use another form?</li> </ul>	

(continued)

ASPECT OF THE TEXT	EXPLANATION	KEY QUESTIONS	MY THOUGHTS
Language	<p><b>Your language choices will be shaped by and should suit your chosen audience, purpose and form.</b></p> <ul style="list-style-type: none"> <li>Consider, for example, how an SMS to your grandmother might be different from one you would write to your best friend. You would use different language, adopt a different tone and, possibly, change the subject matter.</li> </ul>	<ul style="list-style-type: none"> <li>Will my language be formal or informal?</li> <li>What tone will I use? Will it be balanced, passionate or mocking?</li> <li>What narrative point of view will I use?</li> <li>Which tense will I use?</li> <li>Will my writing try to echo the language techniques of a particular writer?</li> </ul>	
Context	<p><b>Your context is the way in which the ideas for your piece came about.</b></p> <ul style="list-style-type: none"> <li>The context also includes the texts that you have referred to and your reasons for doing so.</li> <li>Tip: The word 'context' has two meanings. In this unit we are referring to the situation, ideas or events that give rise to a piece of writing. (For an explanation of the other meaning, refer to Unit 12.)</li> </ul>	<ul style="list-style-type: none"> <li>Which text informs my piece? How?</li> <li>Is there something in my life that I can draw on to spark some ideas?</li> <li>In which period of time will my text be set?</li> <li>Are there particular views and values that underpin my piece?</li> </ul>	

## 22.3 WRITING AN EXPLANATORY STATEMENT

In Year 12, you are required to produce a written explanation of the decisions you made in the writing process and how these decisions demonstrate understanding of the text. This explanatory statement will:

- explain how you have used the text in your creative response
- specify your audience
- indicate your language choices
- explain the context of your piece
- specify your purpose
- explain the features of your writing (including structure, narrative point of view and voice)
- identify the form in which you have chosen to write.

### YOUR TURN

**22.5** Read the following two passages from pieces written by students, and, for each one, identify the form, audience and purpose.

#### Text 1

Although I enjoyed playing cricket with my brother, I preferred playing with my father because I was allowed to bat 90 per cent of the time. But, best of all, Dad invented other people to bowl on his team. Characters from all over the world bowled to this fanatical six-year-old, each with an idiosyncratic personality and an individual style of bowling. Doverton from England was a medium seam bowler with a very straightforward action and a motionless face to match. Push Jab was a Pakistani leg spinner who ran in from the side of the crease to bowl his leg breaks, flippers and wrong'uns. Marlini, hailing from Sri Lanka, delivered left-handed off breaks with his head to one side and arms thrashing like a windmill. There was also a bowler from Russia, Brovanivich, whom I now suspect had escaped from the pages of one of Dad's beloved chess books. Dad's original creation and most famous bowler of all was Ookee Looke. Any runs scored off Ookee gave me a great feeling of satisfaction, as I loathed him. My hatred was fired by my disgust with the ridiculous rhyming name Dad had given him.

Form \_\_\_\_\_

Audience \_\_\_\_\_

Purpose \_\_\_\_\_

#### Text 2

Blood, guts, heads, legs, bodies, flashing red and blue lights, people shouting, crowds swarming around. No, this is not a description of the aftermath of a terrorist attack, but rather the Melbourne meat market on a Saturday morning. There is something decadent, almost obscene about this place – so much flesh, so much bone on public display. The building consists of dozens of interconnected stalls. Some stalls appear no bigger than cubicles. Each seems to specialise in its own particular type of meat.

The offal stall seems the most disgusting. Folds of tripe piled in great heaps. Livers, all shapes and sizes – slimy and slippery, some purple, some almost black. Shining against the lights of the market, they shimmer and gleam. Hearts inhumanly placed in monstrous trays. To think of how they once kept alive contented cows grazing in a sunny paddock!

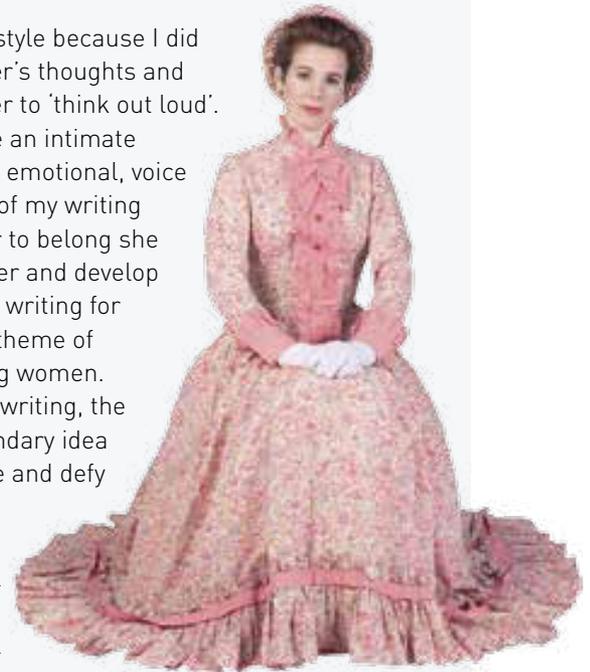
Form \_\_\_\_\_

Audience \_\_\_\_\_

Purpose \_\_\_\_\_

**22.6** Read the following written explanation of a response to the text *Pride and Prejudice*, and then answer the questions that follow.

My piece is written in the style of a reflective monologue. I chose this style because I did not want to retell an event, but rather I wanted to explore the character's thoughts and beliefs. A feature of a reflective monologue is that it allows the speaker to 'think out loud'. I have incorporated this feature throughout the piece, aiming to create an intimate relationship with the reader. I have chosen to write using a formal, yet emotional, voice so that I can mirror the language used by the character. The purpose of my writing is to explore the identity of the character, Jane, who feels that in order to belong she must conform to expectations. I want the reader to feel empathy for her and develop an appreciation of the challenges for women in the Victorian era. I am writing for young women. I have chosen this audience because I believe that the theme of belonging and finding one's place in the world will resonate with young women. The main idea from *Pride and Prejudice* that I have incorporated in my writing, the idea of an 'accomplished woman', is subjective and contested. A secondary idea is that people often long to craft their own identity and must challenge and defy expectations, imposed by class and wealth, in order to do so.



- a What is the purpose? \_\_\_\_\_  
\_\_\_\_\_
- b Who is the audience? \_\_\_\_\_
- c What is the context of the response? \_\_\_\_\_  
\_\_\_\_\_
- d Which form has been selected? \_\_\_\_\_
- e What language choices have been made? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- f How has the writer used the text? \_\_\_\_\_  
\_\_\_\_\_
- g How has the writer demonstrated their understanding of the text? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**22.7** Complete this activity off the page.

- a Craft a written explanation for a piece of creative writing that you have recently completed or that is still in draft form. You can use the planning table in Your Turn 22.4 to guide your thinking.
- b Once you have completed your creative response, self-assess your writing using the template in the obook. Make any necessary changes, and then swap the piece (accompanied by the written explanation) with a classmate and ask for their written feedback.  Go to your obook to access the Creative writing: self-assessment template.

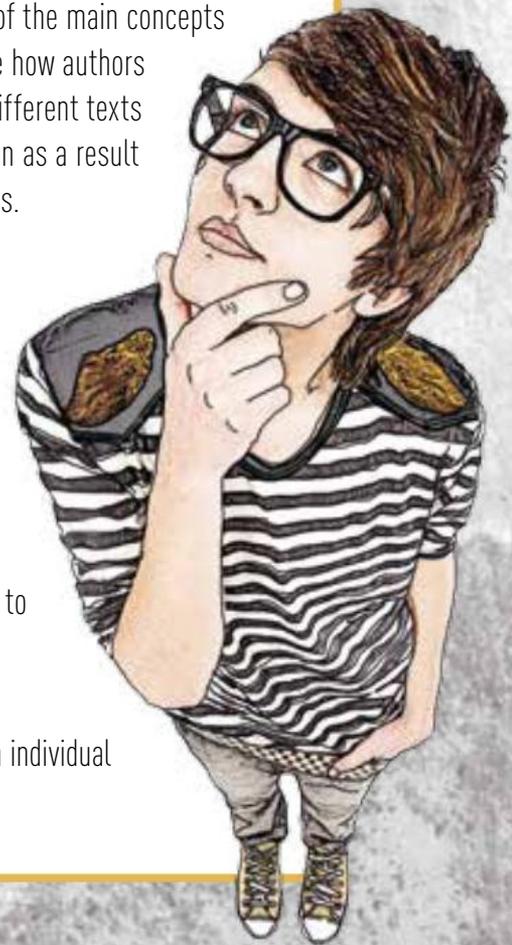
# C

## Reading and Comparing Texts

In senior English you will study a pair of texts and develop your understanding of the main concepts explored in them, including the ideas, issues and themes. You will also examine how authors use setting, character and events to explore these concepts and discuss how different texts provide different perspectives. Your understanding of these concepts will deepen as a result of your comparisons. You will then write a response that compares the two texts.

In this section you will learn how to:

- # explain and analyse the similarities and differences between texts, focusing on how the texts represent ideas, issues and themes
- # analyse and compare features of texts such as ideas, issues, themes, character, setting, plot, events and structure
- # explain and analyse the choices made by authors to convey particular perspectives
- # understand the types of comparative essay topics to which you will be asked to respond
- # plan and write a comparative response
- # draft, review, edit and refine your comparative response, using feedback from individual reflection.





## COMPARING CONCEPTS: IDEAS, ISSUES AND THEMES

Your comparison of your pair of texts should always be grounded in a discussion of how the texts explore ideas, issues and themes. Therefore it is important that you develop your ability to explain and analyse the similarities and differences between the texts.

- **Similarity** refers to the connections between the texts, or the aspects that are in common.
- **Difference** refers to the points of divergence and contrast between the texts.

Remember: **compare** means that you can discuss similarities, differences or both.

### 23.1 COMPARING *TO KILL A MOCKINGBIRD* AND *MONTANA 1948*

Extracts 1 and 2 below, from *To Kill a Mockingbird* and *Montana 1948*, share a common idea (highlighted in green):

that a person's decision to abide by their own principles may have a negative impact on those with whom they associate.

#### Extract 1: *To Kill a Mockingbird*

*Background information: Atticus Finch, Scout's father, is a lawyer. He has decided to represent an African American man who has been accused of rape. The extract below is a conversation between Scout and her cousin, Francis.*

'If Uncle Atticus lets you run around with stray dogs, that's his own business, like Grandma says, so it ain't your fault if Uncle Atticus is a nigger-lover besides, but I'm here to tell you it certainly does mortify the rest of the family –'

'Francis, what the hell do you mean?'

'Just what I said. Grandma says it's bad enough he lets you all run wild, but now he's [Atticus Finch] turned out a nigger-lover we'll never be able to walk the streets of Maycomb again. He's ruinin' the family, that's what he's doin'.'

Harper Lee, *To Kill a Mockingbird*, pp. 91–2

#### Extract 2: *Montana 1948*

*Background information: A mother (Gail) and son (David) are having a conversation following an incident in which the father (Wesley) locked his brother (Frank) in the basement because he believed Frank had assaulted their Native American maid (Marie).*

'What's going to happen after he [Frank] leaves?'

My mother put her finger to her lips and whispered her reply. 'I imagine there will be a trial.'

'Grandpa will just get him off. He can get everybody to do what he wants.'

She shrugged and went back to slicing cucumbers. 'You might be right about that.' As an afterthought, she added, 'but not everybody.'

'So what's it all for?'

'We're – your father is doing what's right.'

'But we're the ones getting the shitty end of the stick.'

Usually language like that would get me sent to my room. My mother didn't even look up from her knife's work. 'You might be right about that too.'

Larry Watson, *Montana 1948*, p. 130

## YOUR TURN

23.1 Read Extracts 3 and 4 below. As you read, consider the similarities and differences between the extracts. Then complete the activities that follow.

### Extract 3: *To Kill a Mockingbird*

'Scout,' said Atticus, 'when summer comes you'll have to keep your head about far worse things ... it's not fair for you and Jem, I know that but sometimes we have to make the best of things, and the way we conduct ourselves when the chips are down – well, all I can say is, when you and Jem are grown, maybe you'll look back on this with some compassion and some feeling that I didn't let you down. This case, Tom Robinson's case, is something that goes to the essence of a man's conscience – Scout, I couldn't go to church and worship God if I didn't try to help that man.'

'Atticus, you must be wrong ...'

'How's that?'

'Well, most folks seem to think they're right and you're wrong ...'

'They're certainly entitled to think that, and they're entitled to full respect for their opinions,' said Atticus, 'but before I can live with other folks I've got to live with myself. The only thing that doesn't abide by majority rule is a person's conscience.'



Atticus and Scout, in the 1962 film version of *To Kill a Mockingbird*

Harper Lee, *To Kill a Mockingbird*, p. 116

### Extract 4: *Montana 1948*

Before my mother could say anything, my father waved his hand in disgust.

'I'll move him over to the jail the first thing in the morning,' said my father.

My mother let her head drop forward.

'He's guilty as sin, Gail. He told me as much.' My father struck himself on the thigh with his fist. 'Goddam it, what could I have been thinking of? Maybe a jury will cut him loose. I won't. By God I won't.'

My mother got up from the table and began her work. She set the sugar bowl, the butter, and a loaf of bread on the table. She was on her way to the refrigerator when my father stopped her. 'Did you hear me? This is the way it's got to be. I'm sorry.'

She opened the refrigerator and peered inside. 'I'm not arguing with you, Wesley.'

'You don't think I wish it could be some other way?' my father asked belligerently. 'He's my brother – we grew up together, sucked the same tit!'

She slammed the refrigerator. 'Wesley –'

'I don't care. I tell you, if you could hear him talk. As if he had no more concern for what he did than if ... if he had kicked a dog. No. He'd show more remorse over a dog.'

'Marie?'

My father nodded grimly. 'Don't ask how.'

She pressed her hand over her mouth, to hold back a curse or because she was gagging on what my father had told her. Or on what he wouldn't tell her and what her imagination filled in.

'Do you see?' asked my father. 'I can't let him loose. Not and live with myself.'

Larry Watson, *Montana 1948*, pp. 149–50



23.2 Read Extract 5 and 6 below, and then complete the activities that follow.

**Extract 5: *To Kill a Mockingbird***

'No sir, they oughta do away with juries. He wasn't guilty in the first place and they said he was.'

'If you had been on that jury, son, and eleven other boys like you, Tom would be a free man,' said Atticus. 'So far nothing in your life has interfered with your reasoning process. Those are twelve reasonable men in everyday life, Tom's jury, but you saw something come between them and reason. You saw the same thing that night in front of the jail. When that crew went away, they didn't go as reasonable men, they went because we were there. There's something in our world that makes men lose their heads – they couldn't be fair if they tried. In our courts, when it's a white man's word against a black man's, the white man always wins. They're ugly, but those are the facts of life.'

'Doesn't make it right,' said Jem, stolidly. He beat his fist softly on his knee. 'You can't just convict a man on evidence like that – you can't.'

'You couldn't, but *they* could and did. The older you grow the more of it you'll see. The one place where a man ought to get a square deal is in a court-room, be he any colour of the rainbow, but people have a way of carrying their resentments right into a jury box. As you grow older, you'll see white man cheat black men every day of your life, but let me tell you something and don't you forget it – whenever a white man does that to a black man no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.'

Harper Lee, *To Kill a Mockingbird*, p. 243

**Extract 6: *Montana 1948***

'What the hell am I supposed to think? Screwing an Indian. Or feeling her up or whatever. You don't lock up a man for that. You don't lock up your brother. A respected man. A war hero.'

'Stop it Dad. Just stop.'

But I could tell Grandfather couldn't stop. He had his voice revved up – after all the grumbling, the motor caught and couldn't be shut off. 'Is this why I gave you that goddam badge? So you could arrest your own brother?'

'Don't try to tell me law. Don't.'

'Some Indian thinks he put his hands where he shouldn't and you are pulling out your badge.'

'It's not like that. If it was only that ...' Here my father's voice faded. I couldn't tell if he was walking away or if he had come up against something he didn't want to talk about.

Grandfather continued to press. 'Well, what is it? What the hell's so big you have to take an Indian's side and run your brother in?'

My father said something I couldn't hear. Neither could Grandfather, because he said, 'What? What are you saying? Goddamn, speak up!'

My father's single word response boomed so loudly I pulled back from the register.

'Murder!' my father shouted. And a second time, even louder: 'Murder!'

...

'Who the hell's dead anyway?'

'Marie.'

'She was sick, she had pneumonia for Christ's sake!'

'He didn't deny it, Pop. There's evidence –'

'Evidence? What kind of evidence? Go-to-court evidence or wild hair-up-your-ass evidence?'

'That's for Mel Paddock to decide.'

'You bought Mel in on this?'

'Not yet.'

'My God. My God, boy. Stop this now. Stop this before I have to.'

'This isn't for any of us to stop or start. This has to go its own way.'

Larry Watson, *Montana 1948*, pp. 120–1, 122

- a** Complete the following sentences with reference to the similarities evident in Extracts 5 and 6.

\_\_\_\_\_ and \_\_\_\_\_

both show \_\_\_\_\_ when they \_\_\_\_\_

\_\_\_\_\_

Both texts explore \_\_\_\_\_

\_\_\_\_\_

Both texts are alike in that they \_\_\_\_\_

\_\_\_\_\_

- b** Using different colours, highlight and annotate the parts of the two extracts that show similarities and the parts that show differences in how each text explores similar or related issues, ideas or themes. Choose one concept and, working off the page, clearly explain the different ways in which the authors explore that concept.
- c** The grandfather from *Montana 1948* and Atticus from *To Kill a Mockingbird* illustrate contrasting attitudes towards Native Americans and African Americans, respectively. Working off the page, write a paragraph comparing how both texts present the issue of prejudice.
- d** Complete this activity off the page. Write two detailed paragraphs in response to the following question, using TEEL (see Unit 4) to structure your response.

'Both *To Kill a Mockingbird* and *Montana 1948* show that racism is firmly entrenched in society.' Is this an accurate representation of both texts?

## COMPARING FEATURES: PLOT AND EVENTS

As you study your pair of texts, you will deepen your knowledge of the ways that authors convey concepts through the use of features such as plot and how events are depicted. It is important that you develop your ability to explain and analyse the similarities and differences between the plot and events of each text and how these reveal similar or related concepts.

For example, the following extracts from *The Happiest Refugee* and *The Boat* discuss the experience of people put into re-education camps in Vietnam following the Vietnam War. Both authors depict these events so as to expose the brutality of war. Note the similarities indicated by the highlighted text in each extract.



The re-education camps were 'more like concentration camps'.

### Extract 1: *The Happiest Refugee*

'My mother has seven brothers and sisters. She was third of the eight. When the war ended the two older brothers, high-ranking para-troopers who fought alongside American and Australian soldiers [in Vietnam] were put into communist 're-education' camps. The propaganda was that they would learn about a new way of life they would experience under the communist government.

In truth these were more like concentration camps. Uncle Thanh jokes that it was like staying at a 'minus-five star hotel'. That brown thing on your pillow wasn't a chocolate. My uncles went in thinking they would be out in two weeks; they were there for three years. Better than some of their mates, who never came out at all.' ...

'Uncle Thanh and Uncle Huy had been in the re-education camp for three years, and during that time saw many prisoners die around them. Some died of sickness, some of starvation, some were executed.'

Anh Do, *The Happiest Refugee*, pp. 4, 7.

### Extract 2: *The Boat*

'He told me about the war. He told me about the meeting of my mother. The wedding. Then the fall of Saigon. 1975. He told me about his imprisonment in re-education camp, the forced confessions, the indoctrinations, the starvations. The daily labour that ruined his back. The casual killings. He told me about the tiger-cage cells and connex boxes, the different names for the different forms of torture ...'

Nam Le, 'Love and Honour and Pity and Pride and Compassion and Sacrifice' in *The Boat*, p. 27

### YOUR TURN

24.1 Read Extracts 3 and 4, and then complete the activities that follow.

#### Extract 3: *The Happiest Refugee*

'She heard Dad's strained voice – 'Go Hien, now!' – which had an unexpected tone that she recognised as fear. She looked up to see an enormous wall of grey-green water that appeared to have swallowed the sky. It was as though the bottom of the ocean was about to crash down on top of us. She screamed and fell down the steps to the hold, the hatch door banging shut behind her.

A deafening darkness. Mum felt like a blind woman groping wildly amidst flailing arms and knees and hair, all the sounds intensified by her loss of sight. She could hear babies screeching with terror; others were moaning, praying, shouting; wood was cracking under the full force of the sea smashing against our little wooden boat. As the boat pitched, the bodies in the hold rolled and fell from side to side. My mother managed to get hold of Khoa and me and we clung to her neck as we were shoved and pushed by the mass of limbs.

The boat righted. Mum crouched down and wrapped her arms around a wooden pole with Khoa and I still hanging on for our lives. She heard my aunty's voice faintly behind her:

*Hail Mary, full of grace,*

*The Lord is with thee.*

*Blessed are thee amongst women ...*

We hung on and waited ... and waited some more. Mum managed to keep hold of her post and her children. The boat kept pitching, the wind kept howling and people kept praying. Slowly the storm began to subside. I whimpered against my mother's chest. My brother's crying became more audible. Mum rocked us gently on her lap.

'Shhh, shhh. It's okay now. Everything is okay.' And she sang a Vietnamese mother's lullaby to us.'

Anh Do, *The Happiest Refugee*, p. 16

#### **Extract 4: *The Boat***

'So this is what it was like, she thought, the moment before death.

She closed her eyes, swallowed compulsively; tried to close out the crawling blackness, the howl of the wind. She tried to recall her father's stories – storms at sea, waves ten, fifteen metres high! – but they rang shallow against what she'd just seen: those dense roaring slabs of water, sky churning overhead like a puddle being mucked with a stick. She was crammed in by a boatload of human bodies, thinking of her father and becoming overwhelmed, slowly, with loneliness. As much loneliness as fear. Concentrate, she told herself. And she did – forcing herself to concentrate, if not – if she was unable to – on the thought of her family, then on the contact of flesh pressed against her on every side, the human warmth, feeling every square inch of skin against her body and through it the shared consciousness of – what? Death? Fear? Surrender? She stayed in that human cocoon, heaving and rolling, concentrating, until it was over.

Nam Le, 'The Boat' in *The Boat*, pp. 265–6

- a Using different colours, highlight and annotate the two extracts to show the similarities and differences in the events, experiences, feelings and reactions depicted. In the space below, clearly explain how what you have chosen to compare in one text is similar to or different from the other text.

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- b Complete this activity off the page. Write a detailed paragraph that discusses the differences between the two extracts in how they present the idea of courage. Support your discussion with reference to the extracts. Use the following example as a guide.

The extracts from *The Happiest Refugee* and *The Boat* both describe the sheer fear experienced by those who get on a boat to seek asylum in a new country. There are striking contrasts, however, between the way in which Do illustrates the comfort of having family to share the precarious journey and Le's exploration of the intense isolation felt by those who travel alone. Indeed, the reader is presented with the central role that family plays in alleviating anxiety, particularly in times of danger. Anh is soothed by the tones of his mother's lullaby and takes great comfort in his mother's stoic love: 'Mum managed to keep hold of her post and her children.' On the other hand, Mai's experience on the boat is characterised by fear and loneliness, and 'thinking of her father'. In contrast to the familial love which protects Anh, Mai recognises her solitude but does not succumb to it. Instead, she turns to the 'human cocoon' – a mass of similarly fearful loners – and, in doing so, finds a sliver of security and belonging.

24.2 Read Extracts 5 and 6 below, and then complete the activities that follow

### Extract 5: *The Happiest Refugee*

The next morning was going to be the most nerve-wracking because we needed to cross the invisible border between Vietnam and international waters. Armed communist patrol boats made routine surveillance missions along this stretch. We had two engines on the Motherfish [the main boat], the main one and the smaller back-up engine. Dad got both of them going to get us across this patch of sea as fast as possible.

Just when it seemed we were finally beyond the border patrol area, Uncle Eight screamed out: 'Patrol boat!'

Behind us a patrol boat was heading in our direction at full speed. Dad cranked up both the motors to maximum thrust and we bounced violently across the waves.

Bang! Bang!

The patrol boat began shooting at us, and the women on our boat screamed.

Bang! Bang! Bang!

The patrol boat was gaining on us and Dad knew that being caught meant jail for nearly everyone on board, and possible executions for my paratrooper uncles and himself. All of a sudden there was a loud 'Snap!' The back-up engine stopped.

'Jesus!'

Dad steered the boat onwards with just one engine. The soldiers would surely catch us.

Suddenly Uncle Eight called out, 'They've turned back!'

Everyone went to look and he was right. The patrol boat decided not to pursue us any further outside their zone of surveillance. They now headed away from us.

'Thank you God.'

Anh Do, *The Happiest Refugee*, pp. 13–14

### Extract 6: *The Boat*

The boat continued its creeping pace. People padded the engines with their clothes to reduce the noise.

'Quiet,' an angry voice shushed downward. 'We're near the gate.'

But no one had been speaking. Through the scupper Mai peered into the night: their boat was gliding into a busy port. Pressed hard beneath her was the body of the boy Quyen had been talking to.

'Natural gate about a hundred metres long,' she heard suddenly. The water carried the low sound clearly. Then she realised the voice came from above deck, so subdued the person might have been talking to himself. 'About 10 metres wide. On the rising tide.'

Then another voice under the wind: 'Viet Cong ... manned with two M30s –'

'Automatic, no?'

'Machine guns.'

'What did Phuoc say about the permit?'

In the darkness, thought Mai, to feel against you the urgent flutter of a child's heart. The hopped-up fragility of it.

A tense sigh 'Even those with a permit.'

'Leave at night and they shoot. They shoot anything.' ...

'From the deepest part of the hold, several voices shushed them. In the silence that followed, even the tidal backwash seemed loud against the hull. Then a grind of something against the boat. Mai had never heard a sound so sudden and hideous.

'What is it?'

'A mine? I heard they put mines –'

The metal shrieked each minute movement of the boat.

'Heavens!'

'But boats pass here, must pass here every day –'

Fiercely: 'Quiet!'

The sound sheared off – leaving behind a deep, capacious silence ...

Finally the fierce voice coughed:

'We're safe for now.'

Nam Le, 'The Boat' in *The Boat*, pp. 285–6

- a How does the use of the first-person narrative point of view in *The Happiest Refugee* compare to the use of the third-person narrative point of view in *The Boat*? (see Unit 19)

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- b How does the narrative point of view in each extract convey the risks and dangers inherent in seeking asylum?

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- c Complete this activity off the page. Write three paragraphs that compare how Do's memoir and Le's descriptive fictional prose depict the unshakable resilience of those who seek asylum in a new country.

## COMPARING CHARACTERS

As you study your pair of texts, you will deepen your knowledge of the ways that authors use a range of conventions in order to create their characters. Using *Year of Wonders* and *Girl with a Pearl Earring*, this unit will help you to develop your ability to explain and analyse the commonalities and contrasts between characters, and how characterisation assists in the understanding of key ideas, issues and themes within the texts.



### *Year of Wonders* and *Girl with a Pearl Earring*: background

Anna Frith is the narrator and protagonist of *Year of Wonders*. As a 20-year-old mother, she learns everything she can to fight the Plague that has overtaken the town. She has a brief affair with an Anglican Minister, Michael Mompellion, but rejects him after discovering the truth behind his marriage with Elinor, a close friend with whom Anna has fought the Plague. Eventually, Anna is forced to leave England and settles on the coast of North Africa.

Griet, a 16-year-old girl is the central character in *Girl with a Pearl Earring*. Following the death of her father, Griet is forced to work as a maid in the house of the painter, Johannes Vermeer. Vermeer's wealthy patron, van Ruijven, asks for a painting of Griet. Vermeer asks Griet to wear his wife's pearl earring. When Vermeer's wife, Catharina, discovers that Griet has been wearing her earring and has been painted by her husband, Griet is forced to leave the house.



'Girl with a Pearl Earring' by the 17th-century Dutch painter Johannes Vermeer, was the inspiration for Tracy Chevalier's historical novel.

The following extracts use the characters of Anna and Griet to explore the idea that hardship prompts growth, maturity and wisdom. Note the similarities indicated by the highlighted text in each extract.

### Extract 1: *Year of Wonders*

She closed her eyes for a moment and then opened them and gazed at me. **'I wonder if you know how you have changed.** It is the one good, perhaps, to come out of this terrible year. Oh, the spark was clear in you when you first came to me – but you covered your light as if you were afraid of what would happen if anybody saw it. You were like a flame blown by the wind until it is almost extinguished. All I had to do was put the glass around you. **And now, how you shine!**

Geraldine Brooks, *Year of Wonders*, p. 235

### Extract 2: *Girl with a Pearl Earring*

'You see, you've grown used to stained fingers as you got used to the flies', he liked to say. **'Now you know the world a little better** you can see that there's no reason to always keep your hands clean. They just get dirty again. Cleanliness is not as important as you thought back when you were a maid, eh?' Sometimes, though, I crushed lavender and hid it under my chemise to mask the smell of meat that seemed to hang about me even when I was far from the Meat Hall. There were many things I'd had to get used to.

I changed into another dress, a clean apron, and a newly starched cap. I still wore my cap in the same way, and I probably looked as much as I had the day I first set out to work as a maid. **Only now my eyes were not so wide and innocent.**

Tracy Chevalier, *Girl with a Pearl Earring*, p. 239

## YOUR TURN

25.1 Read Extracts 3 and 4 below. As you read them, consider points of commonality (similarities) and divergence (differences). Then complete the activities that follow.

### Extract 3: *Year of Wonders*

'How do we tumble down a hill? A foot placed incautiously on an unsteady rock or loosened turf, an ankle twisted or a knee buckled, and of a sudden we are gone, our body lost to our own control until we find ourselves sprawled in indignity at the bottom. So it seems apt indeed to speak of the fall. For sin, too, must always start with but a single misstep, and suddenly we are hurtling towards some uncertain stopping point. All that is sure in the descent is that we will arrive sullied and bruised and unable to regain our former place without hard effort ...

[A conversation between Minister Mompellion and Anna:]

'No!' I interrupted, but he let go of one wrist and placed a finger on my lips.

'I am not myself. As you know, better than anyone. You have seen how I am, these last months. I don't know how to explain it, it is beyond any words that I have to describe. But it is as if there is a tempest in my mind, I cannot see through the murk of it. I cannot think clearly – indeed, much of the time I cannot think at all. There is only a weight in my heart, a formless dread that shapes itself into pain. And then a greater dread of more pain ...'

I barely heard his words. I know he did not want me to do what I next did. But desire was so strong within me that I did not care.

Geraldine Brooks, *Year of Wonders*, p. 276

### Extract 4: *Girl with a Pearl Earring*

He looked down at the paint, the palette knife moving again. I think I smiled a little. 'I want you to wear the earring.'

'But you know what will happen then, sir.'

'I know the painting will be complete.'

You will ruin me, I thought. Again I could not bring myself to say it. 'What will your wife say when she sees the finished painting?' I asked instead, as boldly as I dared.

'She will not see it. I will give it directly to van Ruijven.' It was the first time he had admitted he was painting me secretly, that Catharina would disapprove.

'You need only wear it once,' he added, as if to placate me. 'The next time I paint you I will bring it. Next week. Catharina will not miss it for an afternoon.'

'But sir,' I said, 'my ear is not pierced.'

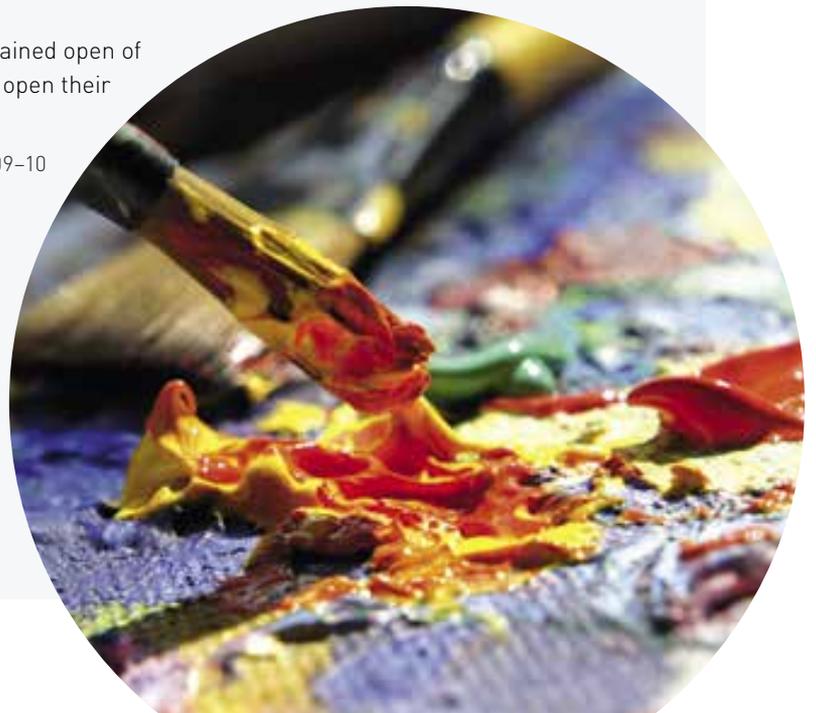
He frowned slightly. 'Well then, you will need to take care of that.' This was clearly a woman's detail, not something he felt he needed to concern himself with. He tapped the knife and wiped it with a rag. 'Now, let us begin. Chin down a bit.' He gazed at me. 'Lick your lips, Griet.'

I licked my lips.

'Leave your mouth open.'

I was so surprised by this request that my mouth remained open of its own will. I blinked back tears. Virtuous women did not open their mouths in paintings.'

Tracy Chevalier, *Girl with a Pearl Earring*, pp. 209–10



- a In the table below, compare how Anna and Griet choose to respond to the situation in which they find themselves.

ANNA	GRIET

- b Complete the following sentences with reference to the differences evident in the extracts 3 and 4.

\_\_\_\_\_ is \_\_\_\_\_, while \_\_\_\_\_  
is \_\_\_\_\_

While \_\_\_\_\_ shows \_\_\_\_\_,  
\_\_\_\_\_ exhibits \_\_\_\_\_ during the  
incident in which \_\_\_\_\_

On the one hand, \_\_\_\_\_  
\_\_\_\_\_. On the other hand, \_\_\_\_\_  
\_\_\_\_\_

- c Fill in the gaps in the paragraph below to compare Anna and Griet.

Both Chevalier and Brooks explore the concept of choice. Chevalier demonstrates this idea in Griet, who \_\_\_\_\_  
\_\_\_\_\_. Similarly, Brooks explores it in the character of Anna, who \_\_\_\_\_  
\_\_\_\_\_. However, the ways in which these characters choose to  
respond to demanding circumstances differ. Anna, led by her desire for Mompellion, is active in her  
choice to \_\_\_\_\_; whereas Griet, beaten by Vermeer's power, has  
far less control over her destiny; she is forced to \_\_\_\_\_. Clearly,  
the extracts present a similar central idea within the texts; that is, there are varying degrees to which  
people, especially young women, can choose their fate.

- d Complete this activity off the page. Write two paragraphs that respond to this topic, using TEEL (see Unit 4) to structure your response.

Compare Anna from *Year of Wonders* and Griet from *Girl with a Pearl Earring*. To what extent are both women compromised by the choices they make?



# COMPARING TEXT CONSTRUCTION: FORM, PERSPECTIVE, STRUCTURE AND STYLE

In this unit you will develop your ability to analyse, discuss and compare the choices about form, perspective, structure and style that authors make when crafting their writing. *Night* and *The Book Thief* differ in all these aspects, but explore a common concept: death.

## FORM

*Night* is Elie Wiesel's memoir of his experiences as a Jew during the Holocaust, whereas *The Book Thief* is a novel by Markus Zusak.

## PERSPECTIVE

Although both *Night* and *The Book Thief* explore the concept of survival and themes such as compassion and self-preservation, they do so from different perspectives.

*Night* is a non-fiction text, written in the first person from the perspective of Wiesel, who narrates his personal experience; whereas *The Book Thief* is a fictional narrative written in the third person. Zusak employs Death as an omniscient (all-knowing) narrator to dip in and out of the minds of the characters to show what has happened in the past or to reveal what might happen in the future.

## STRUCTURE

*Night* follows a **linear** structure, while *The Book Thief* is a **non-linear** narrative.

- Linear narratives follow a clear, straight progression – they start at the beginning, move through the middle and proceed to the end, usually in chronological order.
- In a non-linear narrative, events are portrayed out of order. For example, the narrative may begin at the climax of the story or in the middle of the plot. A feature of non-linear narratives is the use of flashbacks and/or flash-forwards to engage the reader.

## STYLE

As a result of the choices that Wiesel and Zusak have made about form, and perspective, the style of each text differs quite markedly. Style describes how an author depicts events, objects and ideas. It refers to the ways that the author uses words, including word choice, sentence structure and figurative language or imagery (such as metaphor and simile). Each of these elements works together to establish mood, meaning and images in a text. For example, Zusak uses a vignette (a brief description or account, which is often vivid) to begin a chapter or new section of the novel. For example:

☞ A SMALL IMAGE, PERHAPS ☞

TWENTY METRES AWAY

When the dragging was done, the mother

and the girl stood and breathed.

There was something black

and rectangular lodged in the snow.

Only the girl saw it.

She bent down and picked it up

and held it firmly in her fingers.

The book had silver writing on it.

Markus Zusak, *The Book Thief*, p. 24

Here, Zusak has arranged words to serve two purposes: to create a sense of intrigue and to foreshadow a key event – the girl Liesel’s discovery of words. In contrast, because Wiesel is sharing his own experience, his tone is more intimate and the language he uses is very descriptive. Moreover, his writing follows a more conventional style, using spaces in the text to segue between parts of his story.

**YOUR TURN**

26.1 Read Extracts 1 and 2 and then complete the activities that follow.

**Extract 1: *Night***

They began to walk without another glance at the abandoned streets, the dead, empty houses, the gardens, the tombstones ...

On everyone’s back there was a sack. In everyone’s eyes, tears and distress. Slowly, heavily, the procession advanced toward the gate of the ghetto.

And there I was, on the sidewalk watching them file past, unable to move. Here came the Chief Rabbi, hunched over, his face strange looking without a beard, a bundle on his back. His very presence in the procession was enough to make the scene seem surreal. It was like a page torn from a book, a historical novel, perhaps, dealing with the captivity of Babylon or the Spanish Inquisition.

They passed me by, one after the other, my teachers, my friends, the others, some of whom I had once feared, some of whom I had found ridiculous, all those whose lives I had shared for years. There they went, defeated, their bundles, their lives in tow, having left behind their homes, their childhood.

They passed me by, like beaten dogs, with never a glance in my direction. They must have envied me.

The procession disappeared around the corner. A few stops more and they were beyond the ghetto walls.

Elie Wiesel, *Night*, p. 17

**Extract 2: *The Book Thief***

On Munich Street, they watched.

Others moved in around them and in front of them.

They watched the Jews come down the road like a catalogue of colours. That wasn’t how the book thief described them, but I can tell you that that’s exactly what they were, for many of them would die. They would greet me like their last true friend, with bones like smoke, and their souls trailing behind.

When they arrived in full, the noise of their feet throbbed amongst the road. Their eyes were enormous in their starving skulls. And the dirt. The dirt was moulded to them. Their legs staggered as they were pushed by soldiers’ hands – a few wayward steps of forced running before the slow return to a malnourished walk.

Hans watched them above the heads of the crowding audience. I’m sure his eyes were silver and strained. Liesel looked through the gaps, or over shoulders.

The suffering faces of the depleted men and women reached across to them, pleading not so much for help – they were beyond that – but for an explanation. Just something to subdue the confusion.

Their feet could barely rise above the ground.

Stars of David were plastered to their shirts, and misery was attached to them as if assigned. ‘Don’t forget your misery ...’ In some cases, it grew on them like a vine.

At their side, the soldiers also made their way past, ordering them to hurry up and to stop moaning. Some of the soldiers were only boys themselves. They had the Fuhrer in their eyes.

Markus Zusak, *The Book Thief*, p. 418

- a Compare the narrative point of view in Extracts 1 and 2. Provide evidence to support your response.

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**b** How is Extract 1 similar to Extract 2? Support your answer with reference to the extracts.

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**c** How is Extract 1 different from Extract 2? Support your answer with reference to the extracts.

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**d** What is the effect of the form and style of Extracts 1 and 2 in conveying the author's message about the horrors of the Holocaust?

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**26.2** Read Extracts 3 and 4 below, and then complete the activities that follow.

**Extract 3: Night**

My father was pleading:

'My son, water ... I'm burning up ... My insides ...'

'Silence over there!' barked the officer.

'Eliezer,' continued my father, 'water ...'

The officer came closer and shouted to him to be silent. But my father did not hear. He continued to call me. The officer wielded his club and dealt him a violent blow to the head.

I didn't move. I was afraid, my body was afraid of another blow, this time to *my* head.

My father groaned once more, I heard:

'Eliezer ...'

I could see that he was still breathing – in gasps. I didn't move.

When I came down from my bunk after roll call, I could see his lips trembling; he was murmuring something. I remained more than an hour leaning over him, looking at him, etching his bloody, broken face into my mind.

Then I had to go to sleep. I climbed into my bunk, above my father, who was still alive. The date was January 28, 1945.

I woke up at dawn on January 29. On my father's cot there lay another sick person. They must have taken him away before day-break and taken him to the crematorium. Perhaps he is still breathing ...

No prayers were said over his tomb. No candle lit in his memory. His last word had been my name. He had called out to me and I had not answered.'

Elie Wiesel, *Night*, p. 112

### Extract 4: *The Book Thief*

[Death is the narrator.]

I could introduce myself properly, but it's not really necessary. You will know me well enough and soon enough, depending on the diverse range of variables. It suffices to say that at some point in time, I will be standing over you, as genially as possible. Your soul will be in my arms. A colour will be perched on my shoulder. I will carry you gently away.

At that moment, you will be lying there (I rarely find people standing up). You will be caked in your own body. There might be a discovery; a scream will dribble down the air. The only sound I'll hear after will be my own breathing, and the sound of the smell, of my footsteps.

Markus Zusak, *The Book Thief*, p. 4

- a Working off the page, explain how Wiesel and Zusak use different perspectives to explore the concept of death. Look closely at the attitudes of the voice in each extract. In your discussion, refer specifically to the language the author has employed, explaining how it has been used and to what effect.
- b Insert the words used by Wiesel and Zusak to explain the concept of death into the following table.

WORDS USED TO DEPICT THE CONCEPT OF DEATH IN EXTRACT 3 ( <i>NIGHT</i> )	WORDS USED TO DEPICT THE CONCEPT OF DEATH IN EXTRACT 4 ( <i>THE BOOK THIEF</i> )

Complete the next three activities off the page.

- c Using the quotations you identified in Your Turn 26.2(b), contrast the language (consider word choice, sentence structure and any imagery) used by Wiesel and Zusak to depict the concept of death.
- d Based on your answers to Your Turn 26.2(b) and (c), compare Wiesel's writing style to that of Zusak. Which do you prefer? Justify your response.
- e Zusak and Wiesel explore similar ideas and concepts in Extracts 3 and 4, but the *ways* in which they do so differ. Write two or three paragraphs that compare how both authors use form, perspective and style to explore the concept of death. Use the following example as a guide.

Both extracts present a similar central concept within the texts, namely death. Through the omniscient narrator, Zusak depicts the movement from life to death in his fictional narrative as one that is gentle: 'I will be standing over you, as genially as possible.' The personification of death, in combination with the third-person narrative point of view, presents death as a *character*, as a living thing, rather than an experience or concept.

In contrast, Wiesel depicts the *concept* of death, and does so from a different perspective. He employs the first-person narrative point of view to recount his (real) memory of his father's death: 'Eliezer ... water ... They must have taken him away before day-break and taken him to the crematorium.' In this way, the concept of death is made all the more vivid – Wiesel is sharing *his* experience. Clearly, *Night* and *The Book Thief* depict death from very different perspectives: Wiesel portrays death as an experience, whereas Zusak personifies Death, characterising it as an all-seeing being.



## COMPARING SETTINGS

When we think of setting we often think of *where* the story is set – a particular location or a place. For example, the geographical setting of the novel *I'm Not Scared* is the fictional town of Acqua Traverse, Italy. However, there is more to setting than just geography. As you study your pair of texts, you will compare their:

- physical setting (such as bustling city)
- social setting (such as the early 1970s – a period of great change in Australian society), and
- political setting (such as a controlling regime).

You may also compare the text's cultural and historical settings.

In this unit, you will develop your ability to compare the ways in which Niccolo Ammaniti (*I'm Not Scared*) and John Steinbeck (*Of Mice and Men*) use setting.

### YOUR TURN

**27.1** Read Extracts 1 and 2 below, and then complete the activities that follow.

#### Extract 1: *I'm Not Scared*

Where were the others?

I saw their tracks in the heat. They were rising slowly, in parallel lines, like the fingers of a hand, towards the top of the hill, leaving a wake of trampled stalks behind them.

The wheat was high that year. In late spring it had rained a lot, and by mid-June the stalks were higher and more luxuriant than ever. They grew densely packed, heavy-eared, ready to be harvested.

Everything was covered in wheat. The low hills rolled away like the waves of a golden ocean. As far as the horizon nothing but wheat, sky, crickets, sun and heat.

That damned summer of 1978 has gone down in history as one of the hottest of the century. The heat got into the stone, crumbled the earth, scorched the plants and killed the livestock, made the houses sweltering. When you picked the tomatoes in the vegetable garden they had no juice and the zucchini were small and hard. The sun took away your breath, your strength, your desire to play, everything.

Niccolo Ammaniti, *I'm Not Scared*, p. 1

#### Extract 2: *Of Mice and Men*

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees – willows fresh and green with spring, carrying in their lower leaf junctures the debris of winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them.

John Steinbeck, *Of Mice and Men*, p. 1

- a Using different colours, highlight and annotate parts of the text to illustrate the similarities and differences in how each of the authors depict the physical landscape.
- b How is the setting in Extract 1 similar to and different from the setting depicted in Extract 2? Support your response with reference to the text, using your answer to Your Turn 27.1(a) to help you.

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- c Extract 1 and 2 are the first paragraphs of *I'm Not Scared* and *Of Mice and Men*. Why do you think Ammaniti and Steinbeck chose to begin their novels in this way? Justify your response.

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- d Write a detailed paragraph comparing the mood that the description of the physical landscape establishes in each of these extracts. Make sure you discuss the specific language – zoom in on particular words and discuss their effect.

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- e Complete this activity off the page. Write two or three detailed paragraphs in response to the following question:

How does the setting in *I'm Not Scared* and *Of Mice and Men* present the idea that the physical landscape in which one lives has a profound influence on one's attitude and behaviour?

In your answer you might want to discuss a combination of the points of commonality and divergence in the two texts.



# PULLING IT ALL TOGETHER: PLANNING YOUR RESPONSE TO COMPARATIVE ESSAY TOPICS

Before you start planning your comparative piece of writing, it is important that you first understand the types of topics to which you may be required to respond.

## 28.1 COMPARATIVE ESSAY TOPICS

### TOPIC TYPE 1: TOPICS WITH A GENERAL COMPARATIVE FOCUS

This type of topic asks you to make a comparison of the two texts based on the concepts that connect them. It will usually raise an underlying idea, issue or theme and ask you to discuss how the two texts explore these concepts.

Examples:

- What do *Montana 1948* and *To Kill a Mockingbird* show about the ways in which discrimination hinders justice?
- Compare how *I'm Not Scared* and *Of Mice and Men* explore the idea that a person's sense of self is profoundly influenced by their environment.
- Compare how *The Boat* and *The Happiest Refugee* explore the concept of belonging.
- 'Night and *The Book Thief* show that in times of hardship, self-preservation trumps compassion.' Is this an accurate representation of both texts?

### TOPIC TYPE 2: TOPICS THAT COMPARE TWO SPECIFIC ASPECTS OF THE TEXTS

This type of topic requires you to carefully analyse a specific aspect of the text, such as character, plot or setting. You may be required to compare and contrast specific sections in the texts and consider how characters respond in similar or different ways.

It is very important for you to remember that, although these topics may not obviously ask you to discuss an idea, issue or theme, your discussion must draw on the specific aspect (such as character) to explore the broader concept (idea, issue or theme).

Examples:

- Compare Elie Wiesel from *Night* to Liesel from *The Book Thief*. In what ways can they be considered to be resilient individuals?
- The people in the stories in *The Boat* and *The Happiest Refugee* often feel like outsiders. How do these people overcome the difficulties they experience?
- While Griet from *Girl with a Pearl Earring* and Anna from *Year of Wonders* can be considered intelligent and perceptive young women, they are both ostracised. Why is this?

### TOPIC TYPE 3: TOPICS THAT COMPARE ASPECTS OF TEXT CONSTRUCTION

This type of topic focuses on the author and the choices they make when writing. Text construction topics require you to analyse and discuss aspects such as style, language and form, and how these contribute to the larger concepts presented in a text. In comparing the approaches of different writers to similar concepts, you should aim to consider the author's intention, and to contrast the ways in which the texts are constructed to deliver meaning.

Examples:

- How does the form of *The Book Thief* compare to that of *Night* in conveying the horrors of the Holocaust?
- As a memoir, *The Happiest Refugee* presents one man's point of view on the refugee experience, whereas *The Boat*, a collection of fictional short stories, explores multiple characters' perspectives on seeking asylum. What impact do these differing approaches have on the reader's ability to understand the experience of refugees?
- How does the first-person narration in some of the stories in *Growing Up Asian in Australia* (edited by Alice Pung) and in *Joyful Strains* (edited by Kent MacCarter and Ali Lemer) help to give an authentic voice to immigrants?



#### Tip

Regardless of the type of topic, it is crucial to remember that your response must relate to the **ideas, issues and themes** that connect the two texts.

## TOPIC TYPE 4: TOPICS BASED ON A QUOTATION FROM THE TEXT

This type of topic gives you a quotation from each text and asks you to build your response based on the two quotations. Consider the key ideas or concepts that each quotation raises and then consider how these ideas or concepts are represented in each text.

Examples:

- Compare *Montana 1948* and *To Kill a Mockingbird*, using the following quotations as the basis of your response.
  - ‘That’s not the way it works. You know that. Sins – crimes – are not supposed to go unpunished’: *Montana 1948*.
  - ‘Simply because we got licked a hundred years before we started is no reason for us not to try to win’: *To Kill a Mockingbird*.
- Compare *I’m Not Scared* and *Of Mice and Men*, using the following quotations as the basis of your response.
  - ‘Monsters do not exist ... it is men you should be afraid of’: *I’m Not Scared*.
  - ‘Maybe ever’body in the whole damn world is scared of each other’: *Of Mice and Men*.



‘Maybe ever’body in the whole damn world is scared of each other’: *Of Mice and Men* (National Theatre)

## 28.2 PLANNING A COMPARATIVE RESPONSE

### WHAT AND HOW?

In order to write an effective response that compares the two texts, you must consider *what* you will compare, and *how* you will structure your comparison.

#### What will I compare?

It is often up to you to decide which points of comparison you explore in your response. For example, you may choose to compare setting, plot and events, characters, the way in which the texts are structured, or the different perspectives and concepts raised in the texts, to name just a few. You may conduct an in-depth discussion of one aspect, or you may discuss a few aspects.

You may choose to focus on:

- the *similarities* between the texts: the connections or aspects that the texts have in common
- the *differences* between the texts: the points of divergence and contrasts between the texts, or
- the similarities *and* the differences between the texts.

#### How will I structure my comparison?

There is no set way to structure your comparison. However, there are two main conventions of comparative writing that will help you to structure your thinking in a logical way.

- The first approach is to select one aspect and discuss how it is explored in one text, and then move on to a new paragraph and discuss how the same aspect plays out in the second text.
- The second approach is to structure each paragraph so that it discusses one aspect and how it materialises in both texts. Each point of comparison is explored in detail, with reference to both texts.

Regardless of the approach you use, you must always support your discussion with close reference to the texts.

### UNDERSTANDING THE TOPIC AND CONSIDERING HOW IT CONNECTS TO THE TEXT

- First, identify and highlight the key words in your essay topic.
- Second, consider how both texts related to the topic.
- Finally, make note of the similarities and differences in how the texts explore the topic.

## YOUR TURN

**28.1** Complete this activity off the page. Ask your teacher for a topic or generate your own. Then, plan your response in a table, using the one below as an example and a guide. (Note that the key words in this example have been bolded.)

Topic: **Compare** how *Growing Up Asian in Australia* and *Joyful Strains* explore the notion of **identity**.

HOW DO THE TEXTS RELATE TO THE TOPIC?

<i>GROWING UP ASIAN IN AUSTRALIA</i>	<i>JOYFUL STRAINS</i>	SIMILARITY OR DIFFERENCE?
Stories of immigration	Stories of immigration	Similarity
People find it difficult to 'fit in'	People find it difficult to 'fit in'	Similarity
Stories share Asians' experience of migration	Stories explore stories of people from many countries, not merely the perspective of Asian immigrants	Difference

## PLANNING THE CONTENT OF YOUR RESPONSE

Each paragraph of your response should reflect a different aspect of the texts, for example:

- Introduction: Introduce both texts, as well as your contention
- Paragraph 1: Discuss points of similarity in both texts relating to characters
- Paragraph 2: Discuss points of similarity in both texts relating to plot
- Paragraph 3: Discuss points of similarity in both texts relating to setting or text construction
- Paragraph 4: Discuss points of difference in both texts
- Conclusion: Finalise and restate your response to the essay topic, and highlight how your understanding of the ideas, issues and themes has deepened as a result of comparing the texts.

It must be stressed that you do not necessarily need to discuss both commonalities and points of divergence – if you want to discuss only the likeness or only the contrasts, then you can do so. Furthermore, you could choose to discuss mainly points of difference, and cover points of similarity only in paragraph 4. The above essay plan ensures that every aspect of your essay compares the texts, but it is not the only way to approach writing a comparative response.

## YOUR TURN

**28.2** Ask your teacher for a topic or generate your own, and then plan what you will cover in each paragraph of your comparative essay.

Topic: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Introduction	
Paragraph 1	

Paragraph 2	
Paragraph 3	
Paragraph 4	
Conclusion	

## THE LANGUAGE OF COMPARISON

Now you need to consider the language that you will use to link your ideas. A strong comparative response will use language that helps the reader to understand whether the piece is comparing the texts in terms of their similarities, their differences or both.

SOME COMMONLY USED WORDS/PHRASES TO CONNECT SIMILARITIES	SOME COMMONLY USED WORDS/PHRASES TO CONNECT DIFFERENCES
<ul style="list-style-type: none"> <li>• In a similar vein</li> <li>• In a similar way</li> <li>• In a similar fashion</li> </ul>	<ul style="list-style-type: none"> <li>• Similarly</li> <li>• Likewise</li> </ul>
	<ul style="list-style-type: none"> <li>• Although</li> <li>• In contrast</li> <li>• On the other hand</li> <li>• Whereas</li> </ul>
	<ul style="list-style-type: none"> <li>• Conversely</li> <li>• However</li> <li>• Nevertheless</li> </ul>

### YOUR TURN

**28.3** Select a passage from each of your texts that explores a similar or related idea. Then complete the following sentences.

**a** \_\_\_\_\_ [character from text 1] and \_\_\_\_\_ [character from text 2] both show \_\_\_\_\_ [concept] when they \_\_\_\_\_ [action or event].

**b** The two texts are alike in that they \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**c** \_\_\_\_\_ [Author of first text] presents \_\_\_\_\_ [concept or idea] in a similar way to \_\_\_\_\_ [author of second text] in that they both \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**d** In a similar vein, both texts explore the notion that \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

e \_\_\_\_\_ [character from text 1] and \_\_\_\_\_ [character from text 2] are  
\_\_\_\_\_ [comment about their actions] because

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f Both texts highlight the idea that \_\_\_\_\_

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28.4 Select a passage from each of your texts that highlights differences between the texts. Then complete the following sentences.

a On the one hand \_\_\_\_\_  
\_\_\_\_\_, on the other hand \_\_\_\_\_

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b While \_\_\_\_\_ [name of text 1] highlights \_\_\_\_\_  
\_\_\_\_\_ [concept], \_\_\_\_\_ [name of text 2]  
suggests that \_\_\_\_\_ [a different  
understanding of the same concept or idea].

c \_\_\_\_\_ [name of character in text 1] is \_\_\_\_\_  
\_\_\_\_\_, while \_\_\_\_\_ [name of character in  
text 2] is \_\_\_\_\_

---

---

d \_\_\_\_\_ [setting in text 1] influences \_\_\_\_\_

---

---

[characters or events] in that it \_\_\_\_\_

---

---

[discussion of how the setting influences characters or events], but \_\_\_\_\_

---

---

\_\_\_\_\_ [setting in text 2] influences \_\_\_\_\_

---

---

[characters or events] in that it \_\_\_\_\_

---

---

[discussion of how the setting influences characters or events].

28.5 Complete this activity off the page. Now that you have practised using words to signal a discussion of similarities or differences, write a paragraph that compares two key characters in your pair of texts. You will need to choose whether to discuss the similarities, differences or both. Aim to use at least three words/phrases from the table on the previous page.

# D

## Analysing and Presenting Argument

The media has a significant effect on our lives. We are constantly bombarded with information from newspapers, magazines, television, radio and the internet, and this information often tries to influence us to see things in a particular way. To be media-savvy, intelligent consumers of information, we need to be able to distinguish between fact and opinion, to identify bias and to be wise to the various strategies writers use to shape our views.

In this section you will learn how to:

- identify different types of persuasive texts and their features
- identify and analyse how writers develop an argument and the strategies commonly employed by writers to position readers to think, act and respond in accordance with the writer's intention
- identify and analyse how visual material can be used to influence readers
- use argument and persuasive strategies to present your point of view on an issue.

Unit 37 comprises topics, methods of presentation and exercises to develop your oral communication skills. In these units you will learn how to:

- understand and begin to master public speaking
- understand the importance of pace, pitch and pause as well as gestures
- plan your oral point of view.





# IDENTIFYING DIFFERENT TYPES OF PERSUASIVE TEXTS

Newspapers contain a range of articles and features designed to inform us and shape our opinions. In the majority of newspapers, the most important news stories are reported on the first three pages. The comment or opinion columns, letters to the editor and political cartoons are located with, or very close to, the editorial.

However, newspapers are not the only forms used to persuade! Persuasion can be found in blog posts, newsletters, speeches, text messages and advertisements, to name just a few.

In this unit, you will develop your ability to identify different types of persuasive texts, and deepen your understanding of the features of persuasive texts. Some common persuasive texts and their features are listed below.

PERSUASIVE TEXT	FEATURES
News report	<ul style="list-style-type: none"><li>• Informs rather than presents a point of view</li><li>• Supplies the reader with the most important pieces of information (who, what, when, why, where and how)</li></ul>
Editorial	<ul style="list-style-type: none"><li>• Expresses the views of the editor or a group of senior journalists about a current issue</li><li>• Has a publication banner headline that appears at the top</li><li>• Is sometimes written in a column format</li><li>• Is generally conservative in language and approach</li><li>• Tends to argue in a knowledgeable and reasonable tone</li></ul>
Letter to the editor	<ul style="list-style-type: none"><li>• Is written by a member of the public to express an opinion</li><li>• Appears on the letters page and is fairly brief</li><li>• May comment on what other writers have said</li><li>• Is given a catchy heading by the letters page editor</li><li>• Uses language that is often more colourful and emotional than that found in an editorial</li></ul>
Feature article	<ul style="list-style-type: none"><li>• Gives detailed background information about an issue or story</li><li>• Includes quotes from interviews</li></ul>
Opinion piece or news comment	<ul style="list-style-type: none"><li>• Is usually written by an expert (such as an academic or researcher) or a regular columnist (the writer's name and qualifications are provided at the end of the piece)</li><li>• Presents an opinion on the issue</li><li>• Is usually longer than an editorial or letters</li><li>• Often adopts an authoritative, assertive, confident tone</li><li>• Often uses formal and sophisticated language</li></ul>
Political cartoon	<ul style="list-style-type: none"><li>• Is designed to make a political point about a current issue in a different, thought-provoking and amusing way</li><li>• Is not intended to simply be funny in the same way as cartoons on the comics page</li><li>• Is usually drawn by the newspaper's own political cartoonist; and each cartoonist has a distinctive style</li></ul>
Blog post	<ul style="list-style-type: none"><li>• Appears online</li><li>• Length can be short or extended</li><li>• Often (but not always) uses more informal language</li></ul>
Speech transcript	<ul style="list-style-type: none"><li>• Is written for a particular audience</li><li>• Has a clear introduction and greeting</li><li>• States a personal viewpoint or contention clearly</li><li>• Often calls the audience to action</li></ul>

## YOUR TURN

**29.1** In September 2014, British actor Emma Watson delivered an address to the United Nations about gender equality.  Go to the gbook for a link to Emma Watson's speech.

After you have watched Watson's speech, read Texts 1–3 on the following pages, which respond to it. Identify whether each text is a news report, feature article, editorial, letter to the editor, opinion piece, blog post or speech. Once you have identified the type of persuasive text, discuss how the features of this type of text are evident in the example.

	TYPE OF TEXT	FEATURES OF THE TEXT
Text 1		
Text 2		
Text 3		



## Text 1

### Boys should listen to Emma Watson

SIR – I watched Emma Watson’s UN speech and agreed with everything she said, so I was disappointed by how ignorant some of the other boys in my class were about it (I attend an independent, all-boys school).

We are lucky to live in a western country where women can speak out against stereotypes. Feminism is not about man-hating or female supremacy. It is, by definition, the opposite. It’s pretty simple really: if you believe in the social, political and economic equality of the sexes, then you’re a feminist.

By using words such as ‘girly’ or ‘manly’ we inadvertently buy into gender stereotyping. We play with toys designed for our gender, we go to segregated schools, we play different sports based on gender, and yet it takes some effort for many people to acknowledge the existence of gender inequality and the injustice it entails for both sexes.

If we want equality, it will take more effort than paying women the same as men, or giving women equal opportunities. We must all make an active decision to change our language. We must stop pressuring each other to fit stereotypes which more often than not leaves us feeling repressed and unable to express ourselves. We must not let gender define us.

Emma Watson, a United Nations Women Goodwill Ambassador, addresses the United Nations in New York City.



Ed Holtom (age 15)

St Albans, Hertfordshire

Published in *The Sunday Telegraph*, 28 September 2014

## Text 2

### Emma Watson speech hardly a game-changer

Clementine Ford

Earlier this week, the internet went slightly mad over a speech by Emma Watson to the UN General Assembly in New York. A Goodwill Ambassador for UN Women, Watson was there to launch HeForShe, a campaign which calls on men to become advocates for women and ‘agents of change’ in the fight to end gender inequality.

In her speech, which has been repeatedly labelled ‘game-changing’, Watson highlighted the impact of gender inequality on boys and men. After providing some very accessible, positive and necessary thoughts on feminism in general, she offered this observation: ‘We don’t often talk about men being imprisoned by gender stereotypes but I can see that they are, and that when they are free, things will change for women as a natural consequence.’

I’m sorry to be the Grinch who stole Popular Feminism, but this is utter rubbish. Gender inequality comes as a direct result of the enforcement of patriarchal structures. Although men are impacted negatively by it, they are not impacted in the same ways or to the same drastically violent extent as women.

Additionally, men are overwhelmingly the beneficiaries of these patriarchal structures, seeing themselves reflected broadly across society as change-makers and power brokers. Whatever benefits Watson’s speech may have in regard to inspiring a new generation of young feminists (and that is unquestionably an achievement), it is offensive and farcical to suggest that equality and change will come for women ‘as a natural consequence’ of men being supported to get their feelings in order.

Unfortunately, ideas like this have begun to bubble up in a feminist discourse which seems to have not only adopted a ‘gently, gently’ approach to social and structural change but repositioned the perpetrators of inequality and violence as some kind of vague shadowy cloud and not identifiable groups of people. It’s no longer enough to demonstrate to men the reality of gender oppression through activism and adult dialogue – now we must ‘engage’ them as one would a child, encouraging them to see how behavioural change will also benefit them ...

[T]he unfortunate truth is that gender inequality is about power – who has it, and who wants to retain it. No amount of window dressing (for that is surely what the HeForShe campaign amounts to, given its entire breadth seems to be asking men to click a button and download a twibbon) is going to change the systemic global oppression that results in women’s degradation, subjugation and death in persistently high numbers. And it isn’t, as some have suggested, ‘tearing another woman down’ to want to discuss that reality.

While busy launching flashy guff like HeForShe, the UN has also acknowledged it will fail to meet its Millennium Development Goals (MDG) on gender equality by the target date of 2015, especially its goal on maternal health care and mortality. In the UN Women’s paper on the MDGs, they admit that limited funding has been devoted to programs which address women’s economic, sexual and social equality ...

Across 63 countries around the world, girls are still more likely than boys to be denied access to primary education because of perceptions about girls’ worth. Women do not feature heavily in political leadership, despite evidence suggesting that female-led governance improves policy-making and community benefit. In Australia, one woman is still killed every week by her partner or ex-partner while women’s refuges are being closed down around the country.

These are not facts that exist because men have thus far been ‘denied’ entry into feminist debate and activism. They won’t disappear ‘naturally’ when men are empowered to be sensitive. They exist because patriarchal power hinges on the subjugation of women, and anything that distracts from that is a liability to the cause.

I love that Emma Watson has bravely put herself on the line as a proud feminist. It’s wonderful that she may be instrumental in inspiring millions more to consider these issues. Bravo to her. But to be truly game-changing, you have to actually change the game. And while it is important for men to choose to be allies, addressing actual systemic inequality through the funding of programs which empower and defend women’s sexual, economic and political rights is the only way to ensure women have a chance at winning.

Clementine Ford is a freelance writer.  
Published in *The Age*, 26 September 2014

## Text 3

### Emma Watson’s feminism: Is it enough?

Whether you’re on a university campus or perusing social media, feminism is the current buzz word – especially following Emma Watson’s endorsement of the movement as the United Nations Goodwill Ambassador for Women and the spokesperson for the ‘HeForShe’ campaign.

Emma Watson has proven her power, intelligence, and strength, but I felt that her speech did not live up to its surrounding hype. Yes, she took a strong stance for equality and women, and even addressed the fact that equality should work both ways for men and women, but there was a glaring issue for me, which lies clearly both in the concept and title of a ‘HeForShe’ campaign.

To take a step back, let’s address how Watson uses the term ‘feminism’. Some find the word aggressive or irrelevant – but for me, her definition is lacking. To quote Watson, ‘feminism by definition is the belief that men and women should have equal rights and opportunities’. Whether or not this definition is universally agreed upon, Watson’s definition implies an exclusion of others; to label oneself a feminist could be interpreted as excluding the fight for the rights of those who have not achieved equality in our society.

This implied omission is evident in Emma Watson’s speech and the ‘HeForShe’ campaign’s application of feminism, which dichotomizes the gender spectrum into ‘man’ and ‘woman’. The problem is that those are not the only gender identities that exist ...

Michelle Huang  
Student, McGill University  
*The Huffington Post*, 10 July 2014

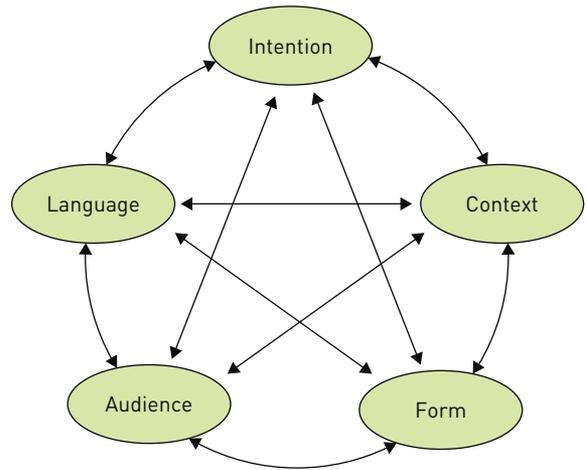
**29.2** Complete this activity off the page. Write either an editorial, a letter to the editor, an opinion piece, a blog post or a speech expressing your opinion on this issue. When you have finished, annotate your response, highlighting and identifying the features of the type of text you have chosen.



# 'BEING POSITIONED': AUTHOR'S INTENTION, CONTEXT, FORM, AUDIENCE AND LANGUAGE

In Year 10, 11 and 12, you will learn to understand how an author puts forward an argument. Writers make choices about context, form, audience and language, in seeking to position readers to respond in accordance with their intention. Each of these aspects is interrelated. For example, the choices writers make about language will depend upon their specific audience: who they are trying to persuade.

Answering the following questions will help you develop a holistic understanding of how an author develops an argument and how language is used to persuade. The 'key questions' in this unit can be used to analyse any persuasive text.



## YOUR TURN

**30.1** Analyse the advertisement 'No Way' on the following page and complete the activities.

This advertisement was produced by the Australian Government as a part of its 'counter people smuggling' efforts in October 2014. It was published on the Australian Government's Operation Sovereign Borders website.

### Key question 1: Intention

It is important that you can recognise the author's point of view on the issue. However, it is even more important that you *connect with the writer's intention* – how the writer wants the specific audience to respond.

The question you must always ask is: what does the author want the reader to feel/think/say/do?

**a** Why did the author write this piece?

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**b** What is the author's main point of view?

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**c** What does the author want the specific audience to feel/think/say/do?

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### Key question 2: Context

Persuasion does not pop out of nowhere! A persuasive response is often sparked by another opinion, event or issue, and it is important that you recognise the context of the persuasion.

**d** What is the issue?

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#### Tip

A point of view is a collection of opinions, beliefs or convictions on an issue held together by one main theme or basic idea, and supported by appropriate evidence and argument.

- e What sparked the response? Consider the significance of the date and the place published, as well as what was happening in society at the time it was published.

Australian Government

**NO WAY**

**YOU WILL NOT MAKE AUSTRALIA HOME**

**The Australian Government has introduced the toughest border protection measures ever.**

- If you get on a boat without a visa, you will not end up in Australia.
- Any vessel seeking to illegally enter Australia will be intercepted and safely removed beyond Australian waters.
- The rules apply to everyone: families, children, unaccompanied children, educated and skilled.
- No matter who you are or where you are from, you will not make Australia home.

**THINK AGAIN BEFORE YOU WASTE YOUR MONEY. PEOPLE SMUGGLERS ARE LYING.**

[www.australia.gov.au/novisa](http://www.australia.gov.au/novisa)

Authorised by the Australian Government, Capital Hill, Canberra.

### Key question 3: Form

The form dictates the sort of language used. For example, newspapers use language that is very different from that used in an SMS. It is important not only that you can identify the form of the piece, but also that you understand how the form will determine the language used.

f What type of text is it?

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g Where and when was it published?

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h Who has it been written by? A particular stakeholder? An expert? Is there bias? (Bias, which is discussed in Unit 31, is when a person shows their prejudice for or against a person or idea, especially in a way that is considered to be unfair.)

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**Tip**

Ask yourself:

- Is it a print text? If so, what type of text – news report, editorial, letter to the editor, feature article, opinion piece, extract from a newsletter, speech transcript?
- Is it an online text, such as blog post, website or Twitter feed?

### Key question 4: Audience

All authors attempt to persuade a *specific* group of people. It is very rare that a writer will set out to persuade 'the general public'. You must recognise the specific individual or group of people that the author is trying to target.

i Who is the target audience? Is there more than one target audience? If so, do these audiences share a common characteristic?

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j Why is it aimed at this audience/these audiences?

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### Key question 5: Language

Once you have understood the intention, context, form and audience, you will turn to analysing written language, structure, layout and visual language. Remember, language is always selected to have the greatest impact on the specific audience. The following questions may help you to understand how the entire piece comes together.

#### Written language

k What are the main arguments being raised throughout the text?

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l Is there an order and sequence to the development of the main arguments? Explain.

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m What is the overall tone of the argument?

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n Does the tone of the argument shift? If so, where, and why does it shift at this point?

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### Visual language

o Why have particular images been included?

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p Where are the images located on the page? Why?

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q How do these images relate to the overall argument and to the target audience?

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### Structure and layout

r How is the piece structured? Why is it structured in this way? Consider the use of headlines.

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s What is the effect of the headline, by-line and bolded quotations?

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t What is the significance of colour or symbols? What mood or atmosphere do these features create?

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u How do the different parts of the text – written, visual, structure/layout – relate to each other?

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# IDENTIFYING FAULTY REASONING, AND BIAS

It's important that you are able to develop sound arguments using valid reasoning. Your approach to argument should be rational and reasonable, rather than exaggerated or impractical. You should also be able to detect faulty reasoning or bias in others' arguments.

## 31.1 FAULTY REASONING

Sometimes the reasons used to support an author's opinion are not always accurate or legitimate. Indeed, a writer's reasoning is often faulty; that is, the writer ignores a key aspect of the issue or neglects to mention an argument or idea that is important to the debate. A valid opinion is one that has considered all aspects of the issue and the many perspectives that inform the debate.

### YOUR TURN

31.1 Read this letter to the editor and answer the questions that follow.

#### Melbourne Cup ignores a cruel industry

An entertainment where jockeys and horses risk injury and death has no place in a humane society.

The culture of Melbourne Cup is blinkered. It conveniently ignores the cruelty, maiming and slaughter of horses as a result of this ruthless industry.

Annual quotas of racehorses in Australia that fail to 'make the grade' are sent to slaughterhouses as 'wastage'. Young horses on the track suffer broken bones, whippings, fatal injuries and, when still young 'in retirement', are destined to become pet food.

This barbaric arena and outdated mentality has no place in the 21st century.

Surely we can come of age in contemporary society.

Fundraising for animal shelters would be a great way to celebrate food, fun and fashion – without cruelty – and dedicate the day to showing compassion toward animals.

Christine Bennett  
Woombye

Letter to the Editor of *Sunshine Coast Daily*, 4 November 2014.

a What is the writer's contention?

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b What reasons does the writer give for her point of view?

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c Consider the benefits that horse racing brings to the state of Victoria. What arguments does the writer *not* mention?

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- d It could be argued that by not discussing both the benefits and disadvantages of horse racing, the writer's reasoning is faulty. Do you agree? Why or why not?

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## 31.2 BIAS

Bias is when a person shows their prejudice for or against a person or idea, especially in a way that is considered to be unfair. Bias is often linked to the term **agenda** – when a person has their own point of view or approach or solution that they push to get what they want.

Many persuasive texts are biased because writers are often pushing their own opinion. After all, the aim of persuasive writing is to position the reader to agree with the writer's opinion. However, the strongest opinions are those that are able to discuss the many aspects of the issue and come to an informed judgment. This may mean that the writer puts aside their own opinion or ignores their stake in the issue.

- ..... .. ... ..
- It is important that you develop your ability to identify bias, as well as whether or not a writer has a stake in the issue. As you read a text, ask yourself the following questions:
- Does the writer have a stake in the issue?
  - Does the writer's title or position influence their point of view on the issue? If so, how?
  - Do the writer's beliefs or experiences influence their point of view? If so, how? Does this weaken their ability to present the issue in an objective way?
  - Is the writer pushing a particular agenda? If so, what is it? How does this influence the discussion of the issue?
- ..... ..



The topic of horse racing divides the authors in this unit – but are their arguments sound?

## YOUR TURN

31.2 Read the open letter written by Peter Moody, a race horse trainer, and complete the activities that follow.

### An open letter from Peter Moody

#### Why I do what I do

It's not the money; there are easier ways to earn a living.

It's certainly not the up-at-the-crack-of-dawn starts.

I love horses. It's as simple as that. And when you truly believe in something, you do what you've got to, no matter how much manure you have to shovel.

That's why I picked the best place on Earth to do it.

Here in Victoria, we've got over 9000 active thoroughbred racehorses and in my opinion, they're the most cared for horses in the land.

From private vets, farriers and dentists to chiropractors and nutritionists, I work hard to give my horses nothing but the best.

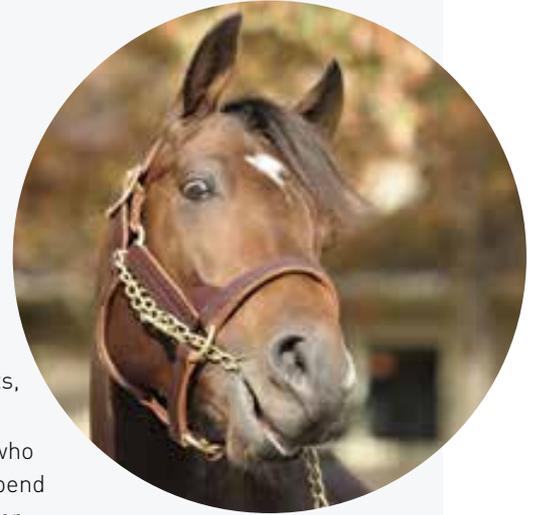
And I'm not alone. I'm just one of more than 70 000 passionate people who care the way I do. So it wouldn't surprise you to know that on average we spend upwards of \$35 000 per horse per year to make sure they're well looked after.

But it's not just the individuals. The industry as a whole goes above and beyond to make sure they're taken care of. On race days there's about 60 vets on duty whose primary focus is to ensure the health, wellbeing and safety of horses remains paramount.

And when the day finally comes for them to retire, we go to great lengths to re-home them to equestrian riders, where they'll continue to make people happy ... like my wife and daughters, who are equestrian riders and love horses too. I'm proud they've grown up riding thoroughbreds that were once racehorses.

At the end of the day, I'm the first to let others entering the sport, both new and old, know – don't underestimate the horse. Understand it's their life that is supporting your own. And always make sure they come first.

But don't just take my word for it, find out the facts at [rv.racing.com](http://rv.racing.com)



Peter Moody – Trainer  
30 October 2014  
Racing Victoria website

- a What does the writer want to achieve by writing this letter?

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- b Does the writer have a stake in ensuring that horse racing remains possible in Victoria? If so, what is it?

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- c Do you think this letter is biased? If so, how?

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 Go to your gbook for an activity on distinguishing logical and illogical arguments.



# ANALYSING LANGUAGE: LAYOUT, HEADLINES AND TONE

Analysing language and argument does not only involve thinking about words. The layout of the words and image(s), the headline and the tone(s) of the piece all combine to persuade the readership, so it is vital that you develop your appreciation of each of these aspects and how they are used to persuade.

## 32.1 LAYOUT

Persuasive texts use a variety of strategies to position the reader. One of the first things you need to consider is the layout of the page from which the text you are analysing comes. The following questions may help.

- What other kinds of text appear on the page?
  - > Might these have an effect on shaping your reaction to a story?
- Do any photographs, graphics or diagrams accompany the text or appear on the same page?
  - > Does this accompanying visual material in any way *support* the viewpoint being expressed in text? If so, how?
  - > Does this accompanying visual material in any way *contradict* the viewpoint being expressed in the text? If so, how?

### YOUR TURN

**32.1** Read the feature article from *The Age* newspaper entitled 'What price \$10 dresses and T-shirts now?' on the following page, and then answer these questions.

**a** Describe the image.

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**b** Does the image support or contradict the writer's contention? How?

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**c** Comment on the position of the image on the page. What is significant about where it is placed on the page? How does it work in conjunction with other aspects of the text (for example, the headline and the by-line)?

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# WHAT PRICE \$10 DRESSES AND T-SHIRTS NOW?

ALECIA SIMMONDS

WESTERN CONSUMERS MUST TAKE SOME RESPONSIBILITY FOR THE BANGLADESH FACTORY DEATHS



The first thing Shariful noticed was debris falling from the ceiling. Then he heard a crash as the factory floors gave way and the building crumpled. He fell from the seventh to the first floor 'faster than an elevator's speed'. Next he heard people screaming: mostly women and children.

There were three creches in the eight-floor factory. When Shariful gained consciousness he saw dust. He felt a sewing machine crushing his left leg and then he saw death. Everywhere. He didn't know this, but a pregnant woman went into labour around this time. Of course she shouldn't have been at work. No one should have been at work. Factory inspectors ordered the building be evacuated the day before but the owners ignored them. Workers who complained were threatened with dismissal. So the 3000 workers filed into the Dhaka factory last Wednesday against their will. As I write, the death-toll is nearing 400, but is predicted to rise to 1000.

I was lying in bed chatting on Skype to a friend who is living in Dhaka when I learnt about the collapse. It was 9pm and I was already in my pyjamas: Benetton pyjamas in fact. My floor was its usual mess, strewn with clothes I had proudly bought for \$10 or less from Big Bargain Discounts as well as more respectable work clothes: Gap, Zara, H&M and Levi's. 'It's OUTRAGEOUS,' I railed, 'the factory owners made them go back to work when they knew the building was unsafe.' My friend agreed. We also tasked the government for doing so little to enforce basic safety standards for workers.

But as I hung up the phone the question of fault nagged me. There I was clothed in pyjamas that had been made if not in that factory then in one like it. The labels found inside the collapsed factory included Benetton, Mango, Joe Fresh, Primark and C&A. My floor was littered with dresses and T-shirts that had been run through the sewing machines of people working in prison conditions or even possibly now dead.

When I buy food I always ask where it has come from, but the same question never arises when I buy clothes. Any qualms about how much a worker must be getting paid, if I manage to get a shirt for \$10, are repressed. But as First World consumers of Third World products, how responsible are we for what happened in Dhaka? And if I would never buy battery hen eggs then why would I buy clothes made in similar conditions? And why are there no warning labels on clothing such as we now expect to see on food?

The question of responsibility stretches from the global to the minutiae, from international labour standards to the clothes racks of Myer. It's a question that stems from our commercial imperialist past and will continue into our neo-liberal future. And it's a question that centres on the lives of women ...

Fauzia Ahmed says factories prefer women because they're excluded from male-dominated union movements and so are less likely to strike. And because they're women they're paid less, even in instances where they do the same work as men. Most of these women are young, poor and rural. They are as Sluiter describes: 'Women whose children sleep beneath the sewing machine and begin to help out as soon as their fingers can manage to thread a needle; some who wear nothing but black clothes to work when menstruating, because toilet visits are restricted and stains on their clothes will shame them; pregnant women who stand all day; women who are sexually harassed and psychologically intimidated.'

Surely there is no other issue where First World women's consumerism collides so dramatically with the conditions of Third World women. I think we should demand that labels be placed on clothing so that we know what we're buying. Second, we try to buy locally and less. Third, we campaign with feminists from the global south who have demanded labour standards be established by the International Labour Organisation and enforced with sanctions by the World Trade Organisation. Capitalism is a prowling, salivating beast that needs to be tamed with regulation and personal ethics.

Alecia Simmonds is a lecturer in law at the University of New South Wales.  
*The Age*, 1 May 2013

## 32.2 HEADLINES

You need to pay particular attention to headlines. These are designed to attract the readers' attention and encourage them to read the article that follows.

Headlines may be large and bold and catch reader's attention simply with their size. Some headlines may be sensational, emphasising only the dramatic parts of the story. Many headlines use *alliteration* – the repetition of the initial sound in a word – to catch our interest, for example 'Gutsy, Gritty and Graceful Athlete' (*Herald Sun*) –. Others use puns or plays on words to achieve this – for example 'Bill's Odds Shorten' (a story about Australian Labor Party Leader Bill Shorten, in the lead-up to the election).

The language used in a headline can signal the point of view to be presented in an article. For example, one newspaper might have the headline 'Unruly Mob Takes Over City Streets' with its lead article about a very large demonstration, while another might choose 'Huge Crowd Fills City Streets' to go with an article on the same subject. As you can see, the first headline suggests that the article will take a negative view of the demonstration.

### YOUR TURN

**32.2** Explain how each of the following headlines aim to position the reader to feel or think, and/or how it works to signal the point of view presented in the article as expressed in the short description after the headline.

- a** 'Claws are Out to Stop Christmas in Kinders', *Herald Sun* (a news report about moves to ban Christmas pageants in some Melbourne kindergartens and childcare centres)

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- b** 'Duck Death "Despicable"', *Herald Sun* (a news report about the slaughter of a pet duck)

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- c 'The Humane Death Penalty Charade', *The New York Times* (an editorial arguing that 'it is time to dispense with the pretense of the state carrying out a pain-free execution')

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- d 'Majority Will Offer a Warm Welcome', *The Bendigo Advertiser* (a letter to the editor putting forward the argument that a strong community requires everyone to be respectful of people from all walks of life, following debate about the opening of a mosque in Bendigo, Victoria)

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- e 'Poisonous Policy', *Herald Sun* (an editorial arguing that a pesticide implicated in the death of peregrine falcons in Melbourne should be banned)

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## 32.3 TONE

One of the most common and effective strategies that writers use to persuade their readers is tone. Tone is best understood as the attitude the writer takes towards the subject, the mood of a piece, or the way it would be spoken if it were read aloud.

There are many possible tones, but some that commonly appear in persuasive texts include:

- sarcastic: 'Oh yes, and this is the same Mr Brown who has such a wonderful record on caring for the environment.'
- mocking: 'We've all had enough of these great spoiled babies, otherwise known as athletes, who think they're above the law.'
- impatient: 'The community is fed up and demands that some changes be made immediately.'
- authoritative: 'As a parent I can understand Ms Todd's feelings, but her proposal is quite wrong.'
- angry: 'I was outraged by his view of asylum seekers.'
- sympathetic: 'We feel deeply sorry about the fate of these young people.'
- optimistic: 'The problem is serious, but we have the motivation and the resources to solve it.'
- disappointed: 'At this paper we were saddened to hear of this result.'
- concerned: 'This worrying trend should concern us all.'

It is important that you develop your ability to choose the most appropriate word to describe the tone(s) of a particular persuasive text. When looking at words to describe tone, consider whether they are:

- positive or negative
- high intensity (strong) or low intensity (weak/soft).

This table provides some tonal words that may be appropriate.

WORDS TO DESCRIBE TONE

critical impatient aggressive outraged antagonistic angry disgusted admonishing denigrating accusatory	alarmist hysterical excitable hyperbolic exaggerated	didactic preachy assertive forthright authoritative belligerent	arrogant conceited patronising condescending dismissive confident self-assured assertive
calm detached reasonable respectful conciliatory	concerned anxious worried threatened defensive bleak pessimistic sympathetic	disappointed saddened downtrodden crestfallen beaten miserable appalled solemn sardonic	passionate invested vehement ardent
inviting encouraging charming warm earnest	bemused confused uncertain hesitant despondent	pleading begging insistent desperate needy biting	optimistic cheerful hopeful
satirical mocking flippant ironic sarcastic sardonic	guarded reluctant restrained measured controlled	satisfied smug self-congratulatory	cynical scornful bitter resentful hateful derisive mocking

**YOUR TURN**

32.3

- a Add at least five tonal words of your own to the table above.
- b Working off the page, write down the meaning of any unfamiliar words from the table. You might need to use a dictionary.

c Place these tonal words in the table that follows. Think carefully first, about whether they are positive or negative, and second, whether they are high intensity or low intensity.

measured aggressive concerned agitated vehement distressed aggrieved self-congratulatory  
 devastated pleading indulgent excited hopeful petulant didactic humorous

	POSITIVE	NEGATIVE
High intensity		
Low intensity		

32.4 Read Text 1 and 2 below and then choose the adjective from this list that you think best describes their tone.

mocking indignant disappointed reasonable sarcastic diplomatic

## Text 1

### Hoons are goons

As an 18-year-old newly licensed male driver, I was shocked and appalled by your recent article 'V8 Tomcat Libidos Growl and Howl in Willy's Boom-Chikka Mating Game' (*Cars*, 23 October). To suggest that young women would be impressed or turned on by 'boys' in their hotted-up cars is quite offensive. I consider myself a safe and confident driver and do not 'feel the need to speed' to impress women. My girlfriend and other female friends think it is a real shame that these 'boys' feel they need an appendage like a car to attract the opposite sex. And while I'm at it, I thought there was legislation banning P-platers from driving V8 cars!

Frank Jones, Mudgee

Adjective that best describes the tone of Text 1: \_\_\_\_\_

## Text 2

### Pet stores cruel

The time for debate on the archaic practice of selling cats and dogs in pet stores is well and truly overdue ('Pets in Distress', 14 November). Cats and dogs are not stock to be merchandised in neon-lit shop-front windows.

Too often and too easily these defenceless animals become impulse purchases or a last-minute addition to the weekly shopping list. Welcoming a dog or cat into the family is a decision that requires considerable thought and research – space, time, budget and long-term plans must be measured against the initial 'cuteness' and novelty factor that is sure to be present.

Puppies can turn into very large and energetic dogs, cats can live for up to 20 years – these are factors that must be considered but may not be brought to buyers' attention by inexperienced sales assistants.

A responsible pet buyer should purchase their new dog or cat from a shelter where they will receive adequate advice and support. Furthermore, an animal will be rescued from potentially being put down and in turn the owner receives a de-sexed, micro-chipped, vaccinated friend for life.

Phuong Vo, Adelaide

Adjective that best describes the tone of Text 2: \_\_\_\_\_



# ANALYSING LANGUAGE: VISUAL TEXTS

Visual texts are used in many ways, including to encourage readers to see issues in a particular way. The print media often makes use of the following types of visual texts to persuade us.

## 33.1 IMAGES

Images, either on their own or accompanying a written text, often play a very important role in conveying an idea to readers. When you look at an image, think about the following:

- Is the subject portrayed in a positive or a negative manner?
- How has this effect been created? Is the subject, for example, smiling or frowning?
- What kind of lighting has been used? What effect does this have?
- What kind of camera angle has been used? What effect does this have?
- What kind of background has been used? How does this add to the impression that the image conveys?
- What else is included in the frame? Does the image include symbols that suggest particular ideas?
- What is conveyed by the caption that accompanies the image?
- Look at the way that the image has been positioned on the page. Does this achieve a particular effect?

### YOUR TURN

33.1 Look at the material on the following page from the *Animals Australia* website and complete these activities.

a What issue provides the context for this webpage?

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b Discuss the main features of this webpage.

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c Describe the structure and layout of this webpage.

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d How do the captions that accompany the images contribute to the impact of the message?

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**THERE'S A REASON YOU MIGHT NOT KNOW MUCH ABOUT FACTORY FARMING...**

They don't want you to know... Factory farmers don't want you to know that most eggs, chicken and pork products come from factory farms. They realise that the products they produce wouldn't sell if shoppers were told exactly where they came from.

**Knowledge is the single greatest threat to factory farming.**

[REVEAL THE TRUTH](#)

## FACTORY FARMING FACTS

Factory farming has been so well hidden, that the straight-up facts can be unexpected and shocking. If you spot something that's new to you — retweet it!

-  Factory farming is the #1 cause of animal cruelty today. You can help end it.
-  It's legal to cut tails and pieces off torturous animals in factory farms... without pain relief.
-  A factory hen's world is the size of an A4 piece of paper. Help free hens from factory farms!
-  Chickens naturally live up to 12yrs. Chickens bred for meat live only 16wks. End factory farming!
-  For every cage egg on a supermarket shelf a hen endured 30hrs of misery. End factory farming!
-  The EU has banned battery cages. Aus has not. But we don't need to wait for govt to end this cruelty!
-  It's legal in most of Aus to cage a mother pig so she can't turn around, for MONTHS. We can end that!
-  Factory farming contributes to pollution, deforestation & climate change. End factory farming!
-  Factory farms generate the waste of a small city, with the pollution threatening people, fish & wildlife.
-  Factory farms are food factories in reverse. They use more food than they produce. End the waste.



**Make it Possible**

**1 2 3 4 5 6 7 8 9 10**

people are making it possible.

[SIGN THE PLEDGE](#)

**WE BELIEVE IN A WORLD WITHOUT FACTORY FARMING.**

If you do too, join over 288,000 others who are making a kinder world for animals possible. Sign the pledge.

[MAKE A DONATION](#)

- e Write a paragraph discussing how the images position the reader to respond to Animal Australia's message. Use TEEL (see Unit 4) to structure your answer.

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33.2 Complete this activity off the page. Find a persuasive text that you think has been positioned with other texts or images in an interesting way. Write approximately 250 words explaining your reasons for choosing this text and how the placement helps to shape the message that is being communicated.

## 33.2 CARTOONS

Cartoons are used to make a political point about a current issue in a different, thought-provoking and amusing way. They are not meant to be funny in the same way as the cartoons that appear on the comics page. They may be gently humorous or biting sarcasm.

Each newspaper has its own political cartoonist with a distinctive style, but they all use exaggeration to make their point. Often, they also provide some ironic text, which is sometimes in a small box at the bottom of the cartoon or embedded in an element of the cartoon. It helps, of course, if we know something about the issues and contexts portrayed in the cartoon.

### YOUR TURN

33.3 Look at Cartoon 1 and answer the following questions.

#### Cartoon 1



The Australian

- a What issue is being presented?

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b How does the cartoon make its point?

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c What purpose do the words in the cartoon serve?

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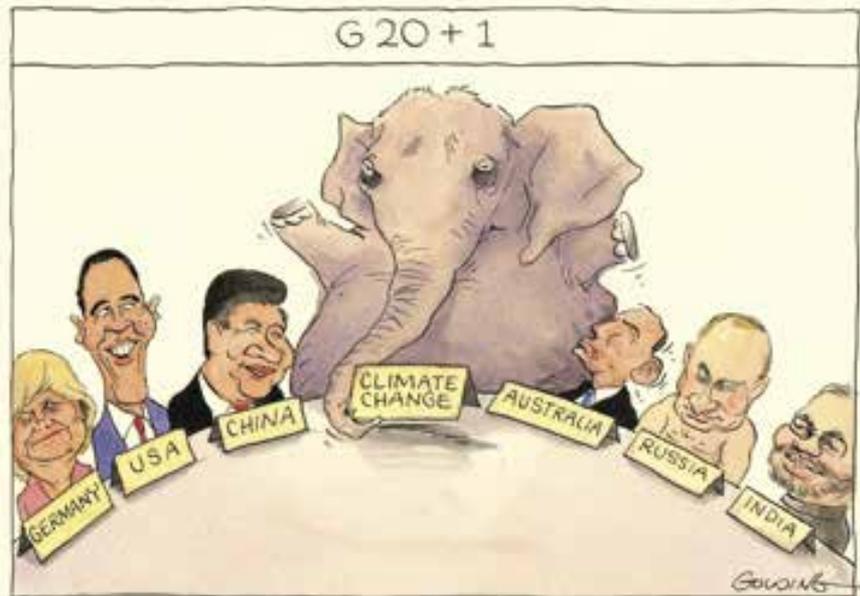
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### 33.4 Analyse Cartoon 2.

## Cartoon 2

### Background information

In November 2014, many of the world's leaders visited Brisbane for the G20 Summit. 'G20' stands for 'The Group of Twenty', which is a forum for the leaders of many countries to discuss international economic cooperation and decision making. At the G20 meeting in 2014, there was concern that the Australian Government avoided discussing climate change.



'G20+1' by Matt Golding  
Published in *The Age*  
16 November 2014

a What is the issue?

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b What is the cartoonist's contention?

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- c The cartoonist depicts an elephant in the room. What do you think this symbolises? What is the cartoonist trying to get the readers to feel and think through the use of the elephant?

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- d The cartoonist is making a comment about the government. Do you think he is supportive or unsupportive of the government's actions to address climate change? Justify your response.

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## 33.3 GRAPHS, TABLES AND CHARTS

We tend to think that graphs, tables and charts are always reliable and able to be trusted, but this type of material can also be used to persuade or influence readers. We should read it carefully and interpret it correctly to make sure that it really does support the text it accompanies.

### YOUR TURN

33.5 Look at the press release below and complete the activities that follow.

#### We like, we share, we post – the online lives of Young Australians

##### Australian Communications and Media Authority Press Release

2 August 2013

The percentage of Australian eight to nine year olds who rate the internet as 'very important' in their lives has doubled since 2009, according to research released today by the Australian Communications and Media Authority (ACMA).

Launched today at the Cybersafety Summit by Senator the Honourable Kate Lundy, the *Like, Post, Share: Young Australians' experience of social media* research report outlines key trends in online use amongst children and teenagers, and also how their parents view their child's online world.

'Whether it's for study, playing games or connecting to friends and family, young Australians are placing more and more importance on the online aspects of their lives,' said ACMA Deputy Chairman Richard Bean.

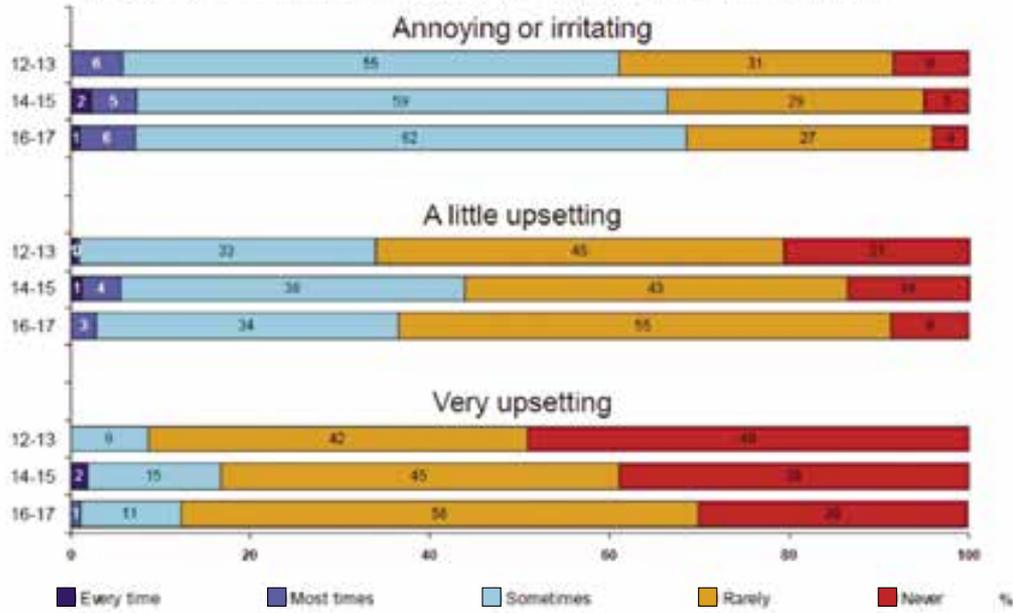
'For most it's a positive experience but parents need to think about starting conversations about cybersafety with their kids earlier,' he added, with fewer eight to 11 year olds reporting having discussed these issues with their parents than 12 to 17 year olds.

*Like, Post, Share* studied the way children and young people use the internet and social media, and explored emerging trends such as the rise of mobile access to the internet. It follows up the ACMA's groundbreaking Click and Connect study of 2009.

*Like, Post, Share: Young Australians' experience of social media*  
Quantitative Research Report  
Australian Communications and Media Authority 2013  
[www.acma.gov.au](http://www.acma.gov.au)

## Annoying or upsetting experiences - 12-17 year olds -

B5. When you are online and using the internet, how often do you have experiences that are ...?



- a Which age group was reported to have the most annoying or irritating experiences every time they went online?  
\_\_\_\_\_
- b According to the graph, which age group is most likely to have upsetting or very upsetting experiences at least sometimes when they log online? Why do you think this is?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- c What does Mr Bean suggest is the key to ensuring that young people have positive experiences online?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- d What are possible reasons for the high number of young people reporting that they have had upsetting, irritating or annoying incidences when online?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- e Does the table make the press release more effective? Explain your answer.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# 34

## PULLING IT ALL TOGETHER: ANALYSING LANGUAGE AND ARGUMENT

Analysing language and argument requires you to:

- locate and analyse key ideas and arguments, and the strategies employed to communicate them
- clearly and specifically explain the intention behind the language and arguments put forward (for example why did the author use the word 'crisis' as opposed to 'problem', and what is the impact of this choice?)
- produce an integrated analysis, explaining how the language and arguments support the author's overall intention.

You should consider the writer's intention as being both 'big' and 'small'; that is, while there may be an *overall intention*, there may be *more specific intentions* at particular points in the piece. Your reading must therefore move between:

- the **macro** elements: the thrust of the argument – the broad approach to persuasion, including how the piece is organised/structured and how the arguments are developed, and
- the **micro** elements: the language (words and appeals) and persuasive strategies used to engineer a specific outcome, reaction, behaviour and/or belief from a specific audience.

It is important that you develop your vocabulary so that you can use *specific verbs* to discuss what the writer is trying to do, rather than 'shows', 'demonstrates', 'says' and 'argues'. Here are some examples:

emphasise	endorse	evoke	assert
motivate	insinuate	suggest	depict
confirm	encourage	advise	stress
disclose	urge	demand	convey



**Tip**

We can never truly know if the writer has been successful in persuading their target readership. As a result, we need to be careful when describing the writer's intention, and it may be appropriate to use expressions such as:

- Appears to ...
- Attempts to ...
- The reader is likely/encouraged to feel ...
- Such language serves to remind the reader ...

Do not forget that the author's intention is linked with the audience. Just as the intention can be both 'big' and 'small', so too can the intended audience; that is, the audience may become more specific at particular points in the text. Therefore it could be appropriate to comment on audience and changes in who the writer is targeting both in the first paragraph and later in your analysis.



### 34.1 THE WIDE LENS: THE MACRO ELEMENTS

When you read a persuasive text, you should take note of the thrust of the argument and how the piece is organised.

Overall comments about structure or layout may be appropriate, especially when there is a visual. However, you should only make specific comments about structure if the structure is an important device. Examples of when you might be wise to comment on structure include if the structure is cyclical or balanced.

## YOUR TURN

34.1 Read this letter to the editor of a Victorian newspaper and complete the activities that follow.

# STEM THE CARNAGE

I was shocked and dismayed to hear about last week's fatal shark attack near Esperance in Western Australia. My heart goes out to the family of Neil Timms, in particular to his younger brother James, who was watching helplessly from the shore as the beast attacked without warning.



This is the seventh fatality in four years – an alarming statistic – and this is what scares me more than anything; these attacks have always seemed so sudden, so unexpected, but now they also seem so frequent. I am not a beachgoer myself, but despite this I feel very strongly about the debate which has resurfaced over whether or not serial offender man-eaters like last week's culprit should be tracked down and killed. In light of the increasing number of attacks, the answer is obvious: they must be destroyed.

Straight away I know people are going to argue that the water is their domain and that if we don't like the idea of sharing it with them then we should just stay away. But Australia has built itself on a culture of sand and surf for generations – our tourism industry is dependent on it. Every year thousands of overseas visitors flock to our white sands and crystal-clear waters to experience an abundance of ocean activities such as snorkelling, scuba diving and jet-skiing, to name just a few. Are we going to call a halt to a lifestyle we all love and sabotage a booming industry because of a few fierce fish?

Let's put our right-on greenie sentiments aside and face the threat rationally: culling a few of these predators will not endanger the species, but not culling them could endanger a whole way of life.

Sam Forsythe, Collingwood

15 January 2015

## Key question 1: Intention

a Why did the author write this piece?

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b What is the author's main point of view?

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c What does the author want the specific audience to feel/think/say/do?

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### Tip

We first looked at the 'key questions' that can be used to analyse any persuasive text in Unit 30. Refer back to that unit for more information about each key question.

## Key question 2: Context

d What is the issue?

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e Why is this argument being made at this point in time?

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f What sparked the response? Consider the significance of the date and the place published, as well as what was happening in society at the time it was published.

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## Key question 3: Form

g What type of text is it? \_\_\_\_\_

h Where and when was it published?

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i Who has it been written by? A particular stakeholder? An expert? Is there bias?

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## Key question 4: Audience

j Who is the target audience? Is there more than one target audience? If so, do these audiences share a common characteristic?

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k Why is it aimed at this audience/these audiences?

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## Key question 5: Language

### Written language

l What are the main arguments being raised throughout the text?

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**m** Is there an order and sequence to the development of the main arguments? Explain.

---

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**n** What is the overall tone of the argument?

---

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**o** Does the tone of the argument shift? If so, where, and why does it shift at this point?

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### Visual language

**p** Why has this particular image been included?

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**q** Where is the image located on the page? Why?

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---

**r** How does the image relate to the overall argument and to the target audience?

---

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### Structure and layout

**s** How is the piece structured? Why is it structured in this way?

---

---

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**t** What is the effect of the headline?

---

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**u** What is the significance of colour? What mood or atmosphere does this feature create?

---

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**v** How do the different parts of the text – written, visual, structure/layout – relate to each other?

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## 34.2 ZOOMING IN: THE MICRO ELEMENTS

Once you have an understanding of the macro, you should zoom in and analyse the micro elements: the language and persuasive strategies that are used to position the reader.

Note that **what** is the least important element in analysis; **how** and **why** are the most important.

### PERSUASIVE STRATEGIES

Writers use a range of strategies to influence or persuade readers to agree with their point of view and to undermine their opponents' views. Skilled writers judge the kind of audience for whom they are writing and use the kind of persuasive strategies that they think will have the strongest effect.

#### YOUR TURN

**34.2** The table below summarises many common persuasive strategies. Remember, though, that analysing argument should not be like a treasure hunt, where you simply aim to identify as many persuasive strategies as possible. You must be aware of the writer's intention and audience, and how they draw on a range of strategies to persuade their audience to accept this point of view.

- Define each of the persuasive strategies. The first has been done for you.
- Complete the rest of the table.

PERSUASIVE STRATEGY	EXAMPLE	EFFECT
Attack Means criticising or opposing an idea or person	'The politician cannot be trusted; he is corrupt.'	Attack belittles the opponents' arguments and can strengthen the authority of the author.
Use of experts	'Prof Jones, a psychiatrist at the Garden Children's Hospital, believes bullying causes child and adolescent anxiety and depression.'	Experts are used to add greater weight or authority to an argument.
Use of statistics	'Ninety per cent of those interviewed were outraged by the proposal.'	Statistics are used to make an argument or point of view seem more scientifically based, more widely held or more difficult to argue with.
Rhetorical questions	'Should we allow such violent actions on the football field?'	Rhetorical questions do not require an answer. They invite the reader to agree with the argument being put forward.
Emotive language	'These young graffiti artists ...' (positive) 'These young vandals ...' (negative)	Emotive language is designed to have a strong effect on readers and to position them to see something in either a positive or a negative light.
Inclusive language	'We're tired of excuses.' 'All of us realise ...'	Inclusive language is used to encourage the reader to feel that they are on the same side as the writer and the majority of public opinion.

PERSUASIVE STRATEGY	EXAMPLE	EFFECT
Case studies	'Mr Thomas is a frail old man. He depends on his pension and limited financial help from his son but still only just manages.'	Case studies are sometimes used by writers to personalise an issue in order to elicit sympathy from the reader.
Anecdotal evidence	'My teenage daughter has told me that this behaviour is common among her friends.'	Anecdotal evidence is used to suggest that writers have some special insight in this area to add further weight to their argument.
Repetition of words and phrases	'Mr Rudd was wrong, Mr Turnbull was wrong and any other politician who underestimates the intelligence of the Australian voter is also wrong.'	Repetition is used to emphasise a point strongly to the reader.
Analogies or comparisons	'This gradual erosion of our rights could lead us into a situation like the one that allowed the Nazis to come to power.'	In this case, the analogy has been used to make the reader afraid and so more receptive to the writer's argument.
Satire	The headline: 'The Burqas are Better at Parliament'.	Satire is used to make a point in a humorous way. It often serves to mock or question an action.
Hyperbole	'Every week the nation is overrun by hundreds of asylum seekers.'	In this case, a hyperbolic (exaggerated) statement is used to shock and appeal to fear
Generalisation		
Alliteration		
Logic		
Sarcasm		

**34.3** Writers use **appeals** that work on readers' emotions and make them more responsive to their arguments. Some common types of appeals are summarised in the table that follows. Complete the table by adding two more types of appeal.

TYPE OF APPEAL	EXAMPLE	EFFECT: READERS MAY BE LIKELY TO ACCEPT THE WRITER'S ARGUMENT BECAUSE ...
Appeal to patriotism	'To disagree with this proposal is un-Australian.'	Readers would not want to be seen as disloyal or unpatriotic.
Appeal to common sense	'Are cars to blame when people have an accident? Come on! With a little common sense we can devise a better plan.'	Most readers would want to see themselves as people who use common sense and logic.
Appeal to fairness and justice	'It doesn't seem right that there is such an obvious double standard in this case.'	Most people see themselves as fair.
Appeal to fear	'It's getting so that we'll soon be unable to walk through the city streets at night if we value our safety.'	Fear is a very powerful emotion.
Appeal to		
Appeal to		

**34.4** Reread the letter to the editor 'Stem the carnage' in Your Turn 34.1, and then complete the following activities.

- a Complete this activity off the page. Using the information contained in the tables you completed in Your Turn 34.2 and 34.3, create three tables of your own, like the one below.

STRATEGIES/WORDS/PHRASES	EFFECT ON THE READER
•	
•	

- Table 1: Strategies/words/phrases used to discuss the shark
- Table 2: Strategies/words/phrases to indicate tone
- Table 3: Strategies/words/phrases used to appeal



**Tip**

Be sure to use the appropriate **metalinguage**. The word 'metalinguage' refers to the terms used to describe and explain language. Such terms help you to identify the ways that writers create meaning in their texts.

**b** Annotate 'Stem the carnage', making note of how particular words and phrases are used to position the audience to think/say/do in accordance with the writer's intention. Be sure to use the appropriate metalanguage. The majority of your comments should focus on how the language is positioning the reader.

**c** Using your analysis of 'Stem the carnage', fill in the gaps in the following sentences.

**i** Using words such as '\_\_\_\_\_'; '\_\_\_\_\_'; and '\_\_\_\_\_', the writer makes the reader feel \_\_\_\_\_ and think that \_\_\_\_\_.

This is reinforced by portraying \_\_\_\_\_ as being '\_\_\_\_\_', and thus positions the reader to \_\_\_\_\_.

**ii** Describing the \_\_\_\_\_ as '\_\_\_\_\_' and '\_\_\_\_\_' raises a sense of \_\_\_\_\_ in the reader and encourages them to consider that \_\_\_\_\_.

**iii** Forsythe uses a \_\_\_\_\_ [strategy] about/from his experiences as a \_\_\_\_\_ [noun] to make himself seem \_\_\_\_\_ [tonal word] on the issue, but also to \_\_\_\_\_ [verb] himself to his readers as he seems \_\_\_\_\_ [tonal word], \_\_\_\_\_ [tonal word] and \_\_\_\_\_ [tonal word].

**iv** Forsythe's construction of himself as a \_\_\_\_\_ [tonal word], \_\_\_\_\_ [tonal word] and \_\_\_\_\_ [tonal word] \_\_\_\_\_ [noun] makes the reader \_\_\_\_\_ [verb] his judgment on the issue of \_\_\_\_\_ [noun] because he is invested in the \_\_\_\_\_ [abstract noun] of the community, but not blind to the wider issues of \_\_\_\_\_ [abstract noun], \_\_\_\_\_ [abstract noun] and \_\_\_\_\_ [abstract noun] affecting the debate.

**d** On the following page is an example of a high-scoring analysis. First, read the entire essay. Then read the teacher's annotations on paragraph 1. These annotations are the internal thoughts of the teacher about the strengths of the essay.

After you have read the annotations, assess and annotate the rest of the essay, noting how it:

- shows an understanding of the context of the issue
- analyses the 'macro' elements: the structure, the image, how the writer develops their argument and the shifts in tone
- analyses the 'micro' elements: identifying the specific words and phrases (note particularly how the analysis consistently focuses on discussing the *effect* of the language on a specific audience)
- identifies some of the persuasive strategies and regularly uses metalanguage.

## Stem the carnage

### Language analysis

Clearly understands the context of the issue.

Shows a strong understanding of the writer's contention.

The issue of shark-related fatalities has divided members of the Australian beach community, and following the recent death of Neil Timms in Western Australia, this debate has once again resurfaced in the public sphere. In his letter to the editor, 'Stem the carnage', Sam Forsythe argues fervently that 'in light of the increasing number of attacks', sharks known to have caused deaths in the past must be eradicated. Calling upon beachgoers, individuals involved in Australian tourism and environmentalists alike, Forsythe implores his reader to recognise the imminent danger of 'serial' killing sharks, and contends that in order to protect the Australian 'way of life', they must be removed.

Identifies that the letter to the editor has more than one audience and that the writer targets each audience in a different way.

Immediately, the embedded image of the Great White Shark acts to evoke fear in the reader, implicitly supporting Forsythe's contention. The extremely large, carnivorous image of the shark almost fills the entirety of the frame. Prominent in the image are the rows of pointed teeth wielded by the animal, a strong reminder of the shark's ability to harm. Forsythe utilises the image in an attempt to elicit fear and insecurity from his reader, simultaneously highlighting the physical vulnerability of humans when compared with animals. The image is confronting, and its size is emphasized when embedded in the relatively short text, contributing to its obtrusive nature. The subject of the image, the shark, appears ruthlessly wild and aggressive, and embodies the descriptions of the 'serial offender man-eaters' evident in the text. By using the image, Forsythe positions his reader to feel victimised and endangered, and prompts them to re-evaluate and reconsider the eradication of dangerous sharks.

Using loaded language with firm negative connotations, such as 'beast', 'culprit' and 'serial offender man-eaters', Forsythe implies that sharks act with deliberation and malign intent, and are consciously responsible for the 'carnage' that they have caused. Attempting to highlight the criminality of sharks, and liken them to pre-meditated murderers, Forsythe reinforces the sense of fear and vulnerability developed throughout the piece. Through the use of verbs such as 'attack', Forsythe victimises the audience, in an attempt to make them feel alienated as a target. Furthermore, the images of destruction, malice, massacre and ruin associated with words such as 'carnage' act to elicit immense fear and insecurity in the reader. By portraying the sharks as merciless, deliberate and powerful killers, Forsythe alienates them as the dangerous problem responsible for the deaths of several people. In doing so, he acts to reiterate his contention, that sharks are criminals who must be punished for their actions.

Initiating the piece in a conservative yet disappointed tone through his use of 'shocked' and 'dismayed', Forsythe eases the reader into the traumatic context of the debate. Proceeding to develop an empathetic, compassionate tone by stating 'my heart goes out to the family', Forsythe presents himself as a respectful and earnest voice of opinion. These similar tones act to subtly coax the reader into reading on, but also implore them to access and relate to the immense grief experienced by victims of shark attacks. Positioning the reader to feel empowered by withholding his loaded language and criticisms until later in the

piece, Forsythe is endearing in his empathy. Furthermore, the author humanises the situation in an attempt to evoke a greater sense of responsibility from his reader. Through the use of statistics – ‘the seventh fatality in four years’ – the tone of the piece shifts to become more solemn and direct, and is reflective of the serious content of the text. Forsythe is controlled and deliberate in his deliverance of his contention, stating that killer sharks ‘must be destroyed’. The business-like argument compels the reader to acknowledge it, leaving no opportunity for contradiction or hesitation of opinion. As a result, Forsythe clearly expresses his argument and prompts the reader to accept and enact it, but remains measured and emotionally detached. In the concluding paragraph, the tone becomes condescending and critical of those people who uphold ‘greenie sentiments’ over thinking ‘rationally’. Forsythe acts to discredit the opposing views on the issue, in an attempt to position the reader to accept his own.

Forsythe appeals to the national identity of his readers, imploring them to act upon the situation to prevent a loss of culture. Through the use of inclusive language, such as ‘our white sands and crystal-clear waters’, Forsythe evokes a sense of national pride from his audience, regardless of their specific demographic. Acting to include all members of the public, the author appeals to the nationalism and pride of his readership, describing the beachgoing attitude as a ‘culture’, and emphasising ‘our tourism’ industry’s dependence on sand and surf. Furthermore, the author accuses the reader of calling ‘a halt’ to the booming tourism industry, claiming that the presence of the dangerous sharks jeopardises a ‘lifestyle we all love’. Forsythe has used these emotive and highly critical statements in an attempt to heighten the urgency of his argument, and evoke a sense of national responsibility among his readers. Urging his readership to cull the dangerous animals from the oceans, Forsythe heavily implies that it is the moral obligation and responsibility of the reader to take action. This operates in conjunction with Forsythe’s rhetorical statement – ‘Are we going to call a halt to a lifestyle we all love and sabotage a booming industry because of a few fierce fish?’ – by interrogating the moral fibre of the reader in an attempt to elicit anger and frustration. Forsythe challenges the readership, claiming they are willing to ‘sabotage’ their culture in the face of ‘a few fierce fish’, his alliteration presenting the sharks as conquerable, and acting to belittle and humiliate the reader further. In an effort to spark action and cement his contention, Forsythe ignites in the reader an urge to defend their nationalism and ‘way of life’.

In his piece ‘Stem the carnage’, Sam Forsythe remains adamant that despite current debate, ‘culling’ dangerous sharks is the only solution to the increasing number of attacks. Calling upon a wide range of readerships, Forsythe contends – using loaded and visual language, as well as a range of appeals – that allowing dangerous sharks free reign of the nation’s coastline is not only detrimental to the safety of beachgoers, but the Australian identity, tourism industry and economy as well.

Katherine Kennedy  
Year 10 student



# PLANNING AN ANALYSIS OF LANGUAGE AND ARGUMENT

There are many ways to go about structuring an analysis of language and argument. This unit sets out one of these ways.

## 35.1 INTRODUCTION

Your introduction should discuss the writer’s contention and intention, the specific audience, the form, and the publication details, as well as the context of the issue. You might like to make a comment about the tone of the piece in the introduction.

Here is a sample introduction structure:

The issue of ..... (issue) was addressed in a ..... (text type) for ..... (publication) on ..... (date). ..... (Author) contends, in a ..... (tonal word) and at times ..... (tonal word) voice that ..... (contention). The piece is predominantly ..... (words about overall structure or style) in style, and seeks to position its ..... (audience) to accept ..... (intention).

Another sample introduction structure could look like this:

Following ..... (context), debate resurfaced regarding ..... (issue). In a ..... (text type) for ..... (publication) on ..... (date), ..... (author) argues in a ..... (tonal word) and ..... (tonal word) fashion that ..... (contention), and seeks to ..... (intention). The piece, targeted at ..... (audience), ..... (words about overall structure or style).

For example:

Context —→ In the wake of the recent sentencing of murderer John Smith, Sarah Farah’s letter to the editor of *The Daily Telegraph* (9 June 2014), raises the issue of perceived injustice in the treatment of Australian citizens. In an aggressive tone, she contends that the penalty imposed on this man was too harsh and that such punishment represents a form of anti-Australian discrimination. Thus, she hopes to prompt the Australian Government to take action to protect its citizens.

Text type —→

Issue —→

Contention —→

Intention —→

Audience —→

## 35.2 MAIN BODY PARAGRAPHS

In the main body paragraphs, you should seek to get a broad sense of the author’s intention, the ‘guts’ of the argument and how the various elements of the piece operate as a whole.

### FIRST MAIN BODY PARAGRAPH

In the first main body paragraph, you should analyse the structural features of the piece:

- the headline
- the image (if there is one): show how the image reinforces or undermines the writer’s argument, as well as their intention
- the caption accompanying the image
- the by-line, and
- any subheading.

The following may be a helpful guide:

The ..... (structural feature) highlights the writer’s contention with its message of ..... (message). This is heightened by his/her references to ....., which urges (specific audience)’s support for the contention by .....

This, coupled with, ..... (strategy/language) in the phrase ‘.....’, serves to ..... (effect). The writer is primarily seeking to ..... in this part of the text.

## SECOND AND THIRD MAIN BODY PARAGRAPHS

In your second and third body paragraphs you might choose to discuss:

- the approach of the writer, according to the arguments they raise, or
- shifts in tone, or
- appeals made to the target audience.

### What is the general approach of the writer?

Ask yourself the following questions:

- How does this point aid the writer's argument in terms of their audience's assumptions and the writer's own biases/intentions?
- Does the argument build progressively throughout the piece, building momentum as the writer moves to an arresting conclusion?

The following may be a helpful guide:

In the following (paragraph/sentence) the author speaks of '.....', which encourages readers to ..... (effect) by ..... This is cemented with a reference to '.....', which seeks to engender support by ..... The phrase '.....' recalls the idea that ..... Ultimately, the reader is encouraged to feel .....

### In what ways does the tone of the piece shift?

The focus here is not merely on identifying the tone and where the tone shifts, but is also on discussing *why* and *how* this positions the readership.

The following may be a helpful guide:

The tone of ..... is achieved partly by the use of (colloquial/formal/humorous/dramatic/ironic, etc.) language such as '.....', which encourages the reader to (think/feel/believe/infer, etc.) ..... This is further developed with the reference to '.....', reinforcing the impression of/that ....., and is again employed in the concluding paragraph, consolidating our sense of .....

### What appeals are made to the target audience?

Note the following:

- Be specific: use metalanguage!
- Why this particular appeal?
- How is the reader led to believe/respond/think in accordance with the author's overall intention?

The following may be a helpful guide:

The use of (strategies, for example repetition, rhetorical questions, inclusive language, sarcasm) such as '.....' further positions the reader to agree with the argument that ..... by ..... The connotations of words such as '.....' and '.....' are of particular importance, urging the reader to .....



#### Tip

A **connotation** is an idea, feeling or suggestion that is attached to a word or phrase, for example 'he rattled on me' (in reference to a brother telling a sister's secret). The word 'rattled' connotes betrayal and distrust.

## 35.3 CONCLUSION

The conclusion should restate the intention and audience, and summarise the structure and style of the text.

The following may be a helpful guide:

The ..... (text type) is ..... (description of style and purpose), and would most likely appeal predominantly to ..... (specific audience). However, anyone who ..... (specific vested interest or opinion) might be inclined to feel (alienated/offended/marginalised). Overall, ..... (summarise the structure and style, and how it operates to lead the intended audience to believe/feel/respond in accordance with the writer's intention). The conclusion (refers to/reminds us of/leads us to, etc.) ....., finishing with a (reminder/image/shocking statistic) that '.....', leaving ..... (specific audience) to reflect on the .....

## 35.4 SUGGESTED PHRASES

The following phrases may help you to analyse language and argument.

- The change in tone from ..... to ..... signals a new direction in the author's writing.
- The citing of a qualified figure such as ..... and the use of statistics such as ..... give the reader such a degree of confidence in the author's argument that they are immediately inclined to align themselves with the proposition that .....
- To oppose the author's call for ..... is to place one's self on the same side as ....., an association which most would rather avoid.
- Not only does the author marginalise ..... as ....., but he/she also characterises them as ....., which has strong connotations of .....
- Such derogatory terms move the audience to join the author's demonisation of .....
- The writer's focus on ..... ensures that the ..... (specific audience) views ..... as .....
- The author's inclusiveness and flattering remarks help to further position the public to .....
- The word '.....' serves to/implies/carries connotations of .....

## 35.5 FIVE THINGS TO CONSIDER

There are five things you should consider when planning and writing an analysis of language and argument:

- read and annotate the text, ensuring that you answer the 'key questions' (see Unit 30)
- plan your analysis, using the planner at the end of this unit
- write the first draft of your language and argument analysis
- self-assess your work (using the checklist in the obook), and
- write your final copy.

### YOUR TURN

**35.1** Complete this activity off the page. Read the article below, and then answer this question, following the 'Five things to consider', set out above and using the planner on page 151.

How is visual and written language used to position readers of 'Let's bring a little warmth to the homeless'?

## LET'S BRING A LITTLE WARMTH TO THE HOMELESS

ELISE ELLIOTT

Even though our recent weather has been mild, when darkness falls and the temperature follows, I think of Shannon.



Shannon is homeless, and for a year, he sat on the church step opposite our house renovation. He considered himself the unofficial project manager. Every day, he wore the same checked shirt and baggy beige pants held up with a rope. He carried an assortment of recycled bags. Sometimes he'd be covered in bruises and cuts. He was Irish and had kind, blue eyes.

I'd take him a cuppa and we'd chat. He'd note the progress of construction. He always remembered my name. And when our home was finally completed, I asked him what he thought.

'It looks like a remand centre,' he quipped in his lilting brogue, before shuffling off. Gee, thanks Shannon!

*(continued)*

I worried about him when homeless man, Wayne 'Mouse' Perr, was stabbed to death this year. I wondered if he had managed to hold on to humour as Shannon had. If he, too, had carried his life around in bags and had the same attention to detail.

I recently spent the night with our hardworking paramedics and we attended another homeless man who had been glassed on the banks of the Yarra. As the ambos attended to his slashed face, I was stunned to see how many people were huddled under the city railway overpass. It was virtually a ghetto among the pylons.

The paramedics say those people are scared, even more so after the killing of Mouse. They sleep during the day when it's safer and warmer and come out at night. But even then they are easy prey for drunk and bored thugs.

How did they end up like this? While homelessness is the dead-end after a rocky road, every miserable journey there is different. We know Mouse had been beaten, tortured and sexually abused as a child. His life had been riddled with addiction and pain. Without self-esteem, he lost his home and eventually his life.

A different descent into homelessness was depicted in Woody Allen's film, *Blue Jasmine*, in which Cate Blanchett's rich Manhattan socialite, due to her husband's transgressions, ends up with neither money nor home.

Fifty-three per cent of women who require assistance for homelessness are fleeing domestic violence. Invariably, they have little ones in tow. Imagine trying to get children off to school out of the back of a car.

Hardworking elderly women are at increasing risk of homelessness.

'Older women who have worked all their lives in lower-paid jobs can find themselves reaching retirement not ever having had enough for a deposit to buy a home,' says Jeff Fiedler from the Housing for the Aged Action Group. 'The only alternative for many elderly people is the unregulated and expensive private rental market where the average rent for a one-bedroom unit is \$300 a week – that takes 63 per cent of the aged pension.'

Of course, drugs and/or mental illness also play a role, as seen with the sickening case of Greg Anderson who killed his son, Luke. It was a chilling example in which the homeless person was the perpetrator.

But often the homeless are the victims, with no way of pulling themselves out from under the bridge.

'They just fall through the cracks,' says Gerard Thomas from the National Welfare Rights Network. And while they are entitled to welfare, practical issues makes accessing it difficult.

'Going to Centrelink, you need to prove your identity. These people don't have photo ID, birth certificates, a driver's licence. They have problems setting up bank accounts and protecting ATM cards.'

So what can be done? Homelessness is one of The Salvation Army's core issues. It plans to open its Bourke St centre 24 hours a day. The drop-in refuge will be warm in winter. There are meals there, clothes, places for people to have a shower.

It's a start. But the problem is more than bricks and mortar. Homelessness means separation from community and family.

'The worst thing you can do is cut them off further because they are stinky or dirty,' says Dr Bruce Redman from the Salvation Army. 'Have a chat to them. Community is very important. It could have been you. Could have been your Dad. Could have been your Grandma. The last thing you should do is reject people. Don't see them as invisible.'

So next time your heater is on the blink, or last year's winter coat is looking a bit pilled, or your brollie blew inside out, instead of having a whinge, buy a comforting coffee for a homeless person you may regularly pass on your way to work.

Shannon has finished his shift as unofficial site manager now our house is completed. I miss him. I did see him the other day, looking cold and lonely, on the local park bench.

'Elise, Elise!' He beckoned me over. 'I was thinking about your completed house. I'm kinda, well, warming to the design!'

Cheeky as ever.

Elise Elliott is a senior reporter at Channel 9.  
*Herald Sun*  
26 May 2014

Create a table like this one to plan your analysis.

## Planning an analysis of language and argument

<b>INTRODUCTION:</b>		
<b>MAIN BODY PARAGRAPH 1:</b>		
	<b>SUGGESTIONS</b>	<b>MY THOUGHTS</b>
<b>Structure</b>	'Certain structural elements make the contention clear: ...'	
<b>Photographs/images</b>	'The photograph/image of ... is designed to ...'	
<b>Titles and by-line</b>	'This idea is supported by the heading and by-line, which ...'	
<b>Effect</b>	'The overall effect here is to ...'	
<b>MAIN BODY PARAGRAPH 2:</b>		
	<b>SUGGESTIONS</b>	<b>MY THOUGHTS</b>
<b>Beginning</b>	'The author opens by ...'	
<b>Arguments</b>	'Outlining the potential benefits of ...'	
<b>Strategies</b>	'The appeal to ...' [use metalanguage]	
<b>Effects</b>	'This is designed to ...'	
<b>MAIN BODY PARAGRAPH 3 (AND BEYOND):</b>		
	<b>SUGGESTIONS</b>	<b>MY THOUGHTS</b>
<b>Arguments</b>	'Outlining the potential benefits of ...'	
<b>Strategies</b>	'The appeal to ...' [use metalanguage]	
<b>Effects</b>	'This is designed to ...'	
<b>CONCLUSION:</b>		



# PLANNING AND WRITING A PERSUASIVE ARGUMENT

Sometimes you will be asked to express your opinion on an issue and to support it with facts and research. This is called persuasive or argumentative writing, and at the end of your piece, your reader should know exactly where you stand on the issue and why you hold this view.

## 36.1 POINT OF VIEW AND CONTENTION

First, it is necessary to clarify the difference between a point of view and a contention.

- An example of a point of view is:

That the legal drinking age should be increased to 21.

- An example of a contention is the argument that *supports* this point of view, such as:

Increasing the legal drinking age to 21 would ensure the safety of young adults.

A contention is *the central idea that the author is trying to persuade the reader to accept.*

It is important that you are able to clearly articulate your point of view and contention. If you do this, you are more likely to be able to persuade your audience.

### YOUR TURN

- 36.1** Consider the above example about the legal drinking age. If this were your point of view, what might your contention be?

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- 36.2** Working off the page, create a table like the one below. For each issue, outline your broad point of view (starting with the word 'that'), and then write one sentence that provides a more specific contention in support of your point of view.

ISSUE	YOUR POINT OF VIEW	YOUR CONTENTION IN SUPPORT OF YOUR POINT OF VIEW
Banning mobile phones at school		
Banning smoking in all public areas		
Legalising same-sex marriage		

## 36.2 FEATURES OF EFFECTIVE PERSUASIVE WRITING

An effective piece of persuasive writing will contain:

- a strong **introduction**, where the writer's point of view and contention emerge clearly and strongly, where key terms are clearly defined, and where the direction the arguments will take is signalled
- at least three supporting arguments** in the body of the text: each argument should have its own paragraph in which the argument is explained and supported by evidence, such as statistics or the opinions of experts; each paragraph should be clearly linked to the next
- a **rebuttal paragraph**, in which opposing arguments are examined and shown to be misguided

- a strong **conclusion**, in which the arguments presented are summed up, the contention is strongly restated and the last sentence leaves a powerful impression
- a **range of persuasive strategies** – such as emotive language, rhetorical questions, analogies and various appeals – to appeal to a **specific audience**.

## 36.3 FORMS

You may be offered a choice of forms in which to present your point of view. In such cases you need to ensure that your response reflects the style of the form that you have chosen. Set out below are the forms of response that are commonly offered, accompanied by a brief outline of how you can conform to their stylistic features.

FORM	HOW TO CONFORM TO THE FORM'S STYLISTIC FEATURES
Letter to an authority	<ul style="list-style-type: none"> <li>• Use the person's appropriate title.</li> <li>• Avoid slang.</li> <li>• Be polite, even if you are angry.</li> </ul>
Letter to the editor	<ul style="list-style-type: none"> <li>• These will generally be less than 300 words.</li> <li>• You need to argue your case forcefully, so think carefully about the tone you will adopt.</li> <li>• You may write more colourfully and emotionally in this format and may comment on the views of other correspondents.</li> </ul>
Editorial	<ul style="list-style-type: none"> <li>• When writing an editorial piece, you should be fairly conservative in your language and approach.</li> <li>• Adopt a knowledgeable and reasonable tone to give your editorial a greater sense of authenticity.</li> <li>• Give your editorial an appropriate headline.</li> <li>• As editorials are written by the senior editors of a newspaper, occasionally use phrases such as 'At this newspaper we have always maintained ...'</li> </ul>
Text of a speech	<ul style="list-style-type: none"> <li>• Ensure that you know who your audience is.</li> <li>• Begin with an appropriate salutation, e.g. 'Thank you for being here tonight ladies and gentlemen. It is a clear sign that you care.'</li> <li>• You should use emotive language and rhetorical questions.</li> <li>• You will probably use expert opinion or anecdotal evidence.</li> <li>• You will probably want to create a sense of solidarity, and to do this you will need to use inclusive language.</li> </ul>
Persuasive essay	<ul style="list-style-type: none"> <li>• A persuasive essay follows a rather predictable structure. It requires you to consider the arguments for/against your point of view and to outline them methodically.</li> </ul>

### YOUR TURN

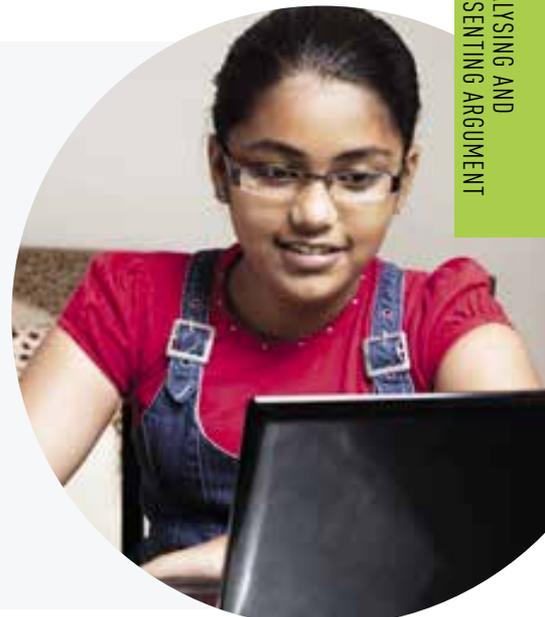
**36.3** Choose one of these topics and write a plan for a persuasive essay using the planner that follows.

- Is Australia losing its identity as a result of America's influence?
- Is it harder to be a young person now than it was when your parents were growing up?
- Graffiti – art or eyesore?
- Should all schools be coeducational?
- Should live animal exports be stopped?

 **Tip**

Plan your persuasive writing using TEEL (see Unit 4):

- **T**opic sentence (first main idea)
- **E**xplanation (of idea in more detail)
- **E**vidence (to support idea)
- **L**inking sentence (to enforce the idea raised)



## PLANNER FOR A PERSUASIVE ESSAY

### Introduction

- Define the key terms
- Discuss the context of the issue – what sparked it? Why now?
- Outline your point of view and state your contention clearly
- Signpost your main arguments

### Main body paragraph 1

- Present your first argument using TEEL
- Support your discussion with evidence

### Main body paragraph 2

- Present your second argument using TEEL
- Support your discussion with evidence

### Main body paragraph 3

- Present your third argument using TEEL
- Support your discussion with evidence

### Main body paragraph 4

- Present opposing views and rebuttal using TEEL
- Support your discussion with evidence

### Conclusion

- Restate your main arguments
- Avoid repetition
- Leave the reader with a strong image or idea

**36.4** Complete this activity off the page. Write plans for two other topics of your own choice using two of the other forms outlined in this unit: a letter to an authority, a letter to the editor, an editorial or the text of a speech. (If you choose the text of a speech, you will find a planner in Your Turn 37.2). Attempt to incorporate the stylistic features that were identified.

**36.5** Complete this activity off the page. Conduct some research on the topic of mandatory minimum sentences for people found guilty of causing death as a result of one punch. Locate at least four different types of text on this topic. Drawing on the material in these texts, write two persuasive pieces:

- a Imagine you are the parent of an 18-year-old boy who has died as a result of one punch. You are attending a rally about the new mandatory minimum sentences. Write the speech that you will give at the rally.
- b Write a letter to the editor of a daily newspaper expressing your viewpoint about the 'one punch' laws.



# MASTERING ORAL COMMUNICATION

Oral communication involves much more than just the words you say. Body language – including facial expressions, stance and eye contact – subtly contributes to the message you communicate.

Long after you have left school, oral communication will continue to be a part of your life. In more formal contexts, you may present papers at university or TAFE, have job interviews, consult with and make presentations to customers and clients, and make speeches at 21st birthday parties and at weddings. Informally, your life will be filled with conversations with those around you. Sometimes these will be friendly, but at other times you will be faced with more complicated situations, such as trying to win an argument or complaining about a service. Thorough preparation and practice should mean that you never have to feel fearful about speaking to an audience.

Many students feel anxious at the thought of making an oral presentation, but thorough preparation should enable you to survive the experience and, hopefully, even enjoy it!

In senior English you will be required to plan and present a persuasive oral presentation. You will spend a great deal of time planning and writing your speech, and you should spend just as much time practising its delivery.

## 37.1 DELIVERY

You should especially focus on the following.

### PAUSE, PACE AND PITCH

- **Pause:** the silences in your speech are very important as they add meaning and emphasis.
- **Pace:** Be aware of the speed of your delivery. If you speak too quickly then your audience might not be able to follow your arguments. If you speak too slowly then your speech will be dull and the audience may lose interest. Vary your pace so that your speech is lively and interesting.
- **Pitch:** Vary the volume and tone of your voice so that you can maintain interest and emphasise key ideas. A speech delivered in a monotone voice will be extremely boring.

### AUDIENCE

Do not ignore the people to whom you are speaking! Make regular eye contact with the members of your audience (but avoid focusing on one person).

### RESOURCES

You might be tempted to use PowerPoint or a Prezi to support your speech. This is fine as long as the resource does not detract from you and your message. Note the following:

- Any text on the page should be succinct and brief – avoid using great slabs of information.
- Visuals can help to illustrate or enhance the arguments you make.
- Be sure to practise using technology so that it runs smoothly.

### GESTURES

Avoid distracting mannerisms (such as crossing your legs, tapping your feet, saying 'um' or 'whatever', or laughing). It may be appropriate for you to use hand gestures, but these need to fit with your argument and the tone of your voice.

### CUE CARDS

These are essential, unless you plan to memorise your entire speech! They should be small and fit inside your palm. Use key words or dot points to organise your thinking. If you write full sentences or paragraphs you will be tempted to read from your cue cards. This will not engage your audience.



## REHEARSAL

Practise! Practise! Practise! At first you might like to practise in front of a mirror, or film yourself using your phone or another electronic device. Next you might like to practise in front of your parents or siblings. After time you may choose to practise in front of a group of friends. Practising in front of a range of audiences will help you to build your confidence.

## READ WIDELY AND BE INSPIRED!

The audience wants you to succeed! Research widely so that you choose a topic that you really care about. If you are passionate and construct a logical argument that is supported by evidence, then your audience will want to engage with your point of view. Once they are engaged, you will have an opportunity to persuade.

### YOUR TURN

- 37.1** Read this transcript of a speech and then complete the activities that follow. The speech was delivered by the then Prime Minister, Julia Gillard, at the Commonwealth Parliament on 9 October 2012.

#### Transcript of Julia Gillard's speech

Thank you very much Deputy Speaker and I rise to oppose the motion moved by the Leader of the Opposition. And in so doing I say to the Leader of the Opposition I will not be lectured about sexism and misogyny by this man. I will not. And the Government will not be lectured about sexism and misogyny by this man. Not now, not ever.

The Leader of the Opposition says that people who hold sexist views and who are misogynists are not appropriate for high office. Well I hope the Leader of the Opposition has got a piece of paper and he is writing out his resignation. Because if he wants to know what misogyny looks like in modern Australia, he doesn't need a motion in the House of Representatives, he needs a mirror. That's what he needs.

Let's go through the Opposition Leader's repulsive double standards, repulsive double standards when it comes to misogyny and sexism. We are now supposed to take seriously that the Leader of the Opposition is offended by Mr Slipper's text messages, when this is the Leader of the Opposition who has said, and this was when he was a minister under the last government – not when he was a student, not when he was in high school – when he was a minister under the last government.

He has said, and I quote, in a discussion about women being underrepresented in institutions of power in Australia, the interviewer was a man called Stavros. The Leader of the Opposition says 'If it's true, Stavros, that men have more power generally speaking than women, is that a bad thing?'

And then a discussion ensues, and another person says 'I want my daughter to have as much opportunity as my son.' To which the Leader of the Opposition says 'Yeah, I completely agree, but what if men are by physiology or temperament, more adapted to exercise authority or to issue command?'

Then ensues another discussion about women's role in modern society, and the other person participating in the discussion says 'I think it's very hard to deny that there is an underrepresentation of women,' to which the Leader of the Opposition says, 'But now, there's an assumption that this is a bad thing.'

This is the man from whom we're supposed to take lectures about sexism. And then of course it goes on. I was very offended personally when the Leader of the Opposition, as Minister of Health, said, and I quote, 'Abortion is the easy way out.' I was very personally offended by those comments. You said that in March 2004, I suggest you check the records.

I was also very offended on behalf of the women of Australia when in the course of this carbon pricing campaign, the Leader of the Opposition said 'What the housewives of Australia need to understand as they do the ironing ...' Thank you for that painting of women's roles in modern Australia.



And then of course, I was offended too by the sexism, by the misogyny of the Leader of the Opposition catcalling across this table at me as I sit here as Prime Minister, 'If the Prime Minister wants to, politically speaking, make an honest woman of herself ...', something that would never have been said to any man sitting in this chair. I was offended when the Leader of the Opposition went outside in the front of Parliament and stood next to a sign that said 'Ditch the witch'.

I was offended when the Leader of the Opposition stood next to a sign that described me as a man's bitch. I was offended by those things. Misogyny, sexism, every day from this Leader of the Opposition. Every day in every way, across the time the Leader of the Opposition has sat in that chair and I've sat in this chair, that is all we have heard from him.

Speech obtained from *The Sydney Morning Herald*

- a Annotate the speech transcript, making a note of the persuasive strategies that Gillard uses and commenting on their effect. You should also make a note of when Gillard would have paused and why.
- b Describe the tone(s) of the speech. Identify where the tone changes. Why does Gillard use these tones?

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- c What gestures do you think Gillard may have used when delivering this speech? Why? How effective do you think these gestures would have been?

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- d Identify the moments in the text when you think Gillard may have changed the pace of her voice. Why do you think she would have changed the pace of her voice at these moments?

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- e When do you think Gillard may have changed the volume of her voice? Identify specific point(s) in the speech. Why do you think she would have changed the volume of her voice at these points?

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- f Now watch a video of Gillard delivering this speech. You will find it in the [obook](#). Working off the page, comment on how her gestures, change of pace and change of volume differ from your answers to Your Turn 37.1(c), (d) and (e), and the effect of these differences. [Go](#) to your [obook](#) for a link to Julia Gillard's speech.

## 37.2 PLANNING AN ORAL PRESENTATION

When you are creating an oral point of view you should consider the following steps to ensure that your point of view is reasoned and delivered effectively.



## YOUR TURN

**37.2** After you have completed the first six steps in the plan on the previous page, use the following planner to prepare and deliver your persuasive speech to your classmates. Once you have written your speech, remember to edit, proofread and practise!

### PLANNER FOR A SPEECH

#### Introduction

- Greet the audience
- Discuss the context of the issue – what sparked it? Why now?
- Define the key terms
- Consider using an anecdote or question to 'hook' the audience
- Outline your point of view and state your contention clearly

#### Main body paragraph 1

- Present first argument using TEEL
- Support your discussion with evidence

#### Main body paragraph 2

- Present second argument using TEEL
- Support your discussion with evidence

#### Main body paragraph 3

- Present third argument using TEEL
- Support your discussion with evidence

#### Main body paragraph 4

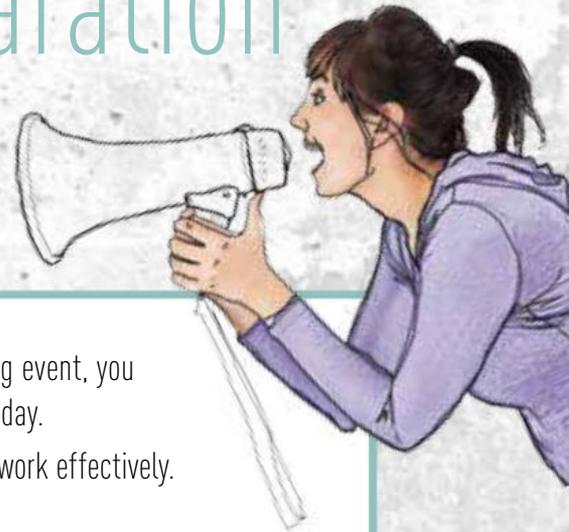
- Present opposing views and rebuttal using TEEL
- Support your discussion with evidence

#### Conclusion

- Restate your main arguments
- Avoid repetition
- Call your audience to action
- Outline your recommendations
- Leave the audience with a strong image or idea

# E

## Examination Preparation



You have worked hard all year. Just as an athlete goes into training for a big event, you need to prepare yourself for the exam so that you do your very best on the day.

This section includes exam preparation strategies to help you revise your work effectively. In it you will learn how to:

- # use your exam time efficiently and effectively
- # prepare for different types of examinations.

Set out below are some useful exam tips.

- # Make sure that you use your reading time well – read all the instructions and the material provided.
- # Take a few minutes to plan! If you do not plan you could run out of things to say, or your ideas could become tangled. Make notes to ensure that your writing is coherent and well structured.
- # Keep checking that you are answering the question and that you are not ignoring any aspect of it.
- # Give relevant examples from your texts to back up the points you make.
- # Avoid using informal language or slang; for example, say that a character is 'relaxed' rather than 'laid back'. Do not refer to a male character as a 'guy' or a 'dude'!
- # Watch the time! Make sure that you have time to complete all the questions, and try to set aside some time to reread what you have written to make sure you have not made any careless errors.



# TEXT RESPONSE IN AN EXAMINATION

## 38.1 PREPARING FOR THE EXAM

### ORGANISING YOUR NOTES

Read through all of your notes on the text and organise them under the following headings.

#### Structure

- How has the writer constructed the text and why?
- What are the key moments in the text? Why are they important?

#### Characterisation

- How does the writer create and develop each character? Is it through their actions, what others say about them, authorial comment or a combination of these?
- What type of language is used by the characters and are any symbols or imagery associated with this type of language?
- Do characters develop or change during the text?

#### Setting

- Where and when is the text set?
- What role does the setting play in the development of the text's central ideas?
- What role does setting play in shaping the reader's response?

#### Main ideas and central concerns

- Have you formed your own opinions about the text and not just repeated what you have heard in class?
  - Are you prepared to provide evidence in support of your ideas?
  - What are the main ideas that the writer is exploring?

#### Literary techniques

- Does the writer use any literary techniques – such as allegory, satire, imagery and parody – in the text? What role do these play in shaping the readers' responses?

### WORD BANK AND QUOTATIONS

- Have you developed a **word bank** for each text to help you express your ideas fluently and precisely? This will save you when you are in an exam situation and might not be thinking too clearly!
- **Quotations** enable you to effectively use textual detail and back up your comments on the topic. You should aim to have between six and 10 quotations at your fingertips for each text.



#### Tips

- Arrange your word bank and your quotations under the headings listed in the section 'Organising your notes'.
- Make sure that you can spell commonly used words. Use Units 7, 8 and 9 to revise. You should also revise your own list of spelling demons that you collected throughout the year.



## 38.2 IN THE EXAM

### USE THE READING TIME WISELY

- Read the question very carefully. What is it asking you to do? Highlight all the key words.
- Ask yourself what you know about the topic's key words.
- Ensure that you understand all parts of the topic.
- Remember that you do not necessarily have to agree with the topic, but you must provide evidence to back up your opinion.

### PLAN

Take a few minutes before you start writing to plan your response carefully. You can prepare a quick plan in a number of ways. Two ideas are:

- Write a point plan – one main point per paragraph in the order in which you will present them.
- Construct a concept map, linking your ideas with arrows.

### YOUR TURN

**38.1** Complete this activity off the page. Choose a text you have studied this year and organise your notes according to the method outlined above. Remember to discuss all the main characters in the characterisation section and to compile a relevant word bank and list of quotations.

**38.2** Complete this activity off the page. Ask your teacher to provide you with a number of questions on the text you have chosen. Select one.

**a** Plan your response in about 10 minutes, using the following headings:

- i Introduction
- ii Body of your essay (aim to have at least four main body paragraphs)
- iii Conclusion (this should sum up the position you have taken and end on a powerful note).

Your plan can be polished later but it should use the key words of the question, indicate the position you will be taking in relation to the topic and include a brief general statement explaining why you agree or disagree. Remember to think about what your topic sentences will be.

**b** Use your plan to write an analytical text response within a limited time (approximately 50 minutes).





# COMPARATIVE RESPONSE IN AN EXAMINATION

It is important that you have a clear understanding of not just the similarities in the texts, but how the form of each text shapes its meaning. You should aim to be able to discuss and compare how the aspects of the texts (such as voice, imagery, structure, form, ideas and issues) are used to explore key ideas, issues or themes represented in the texts.

Set out below are some useful tips for a comparative essay.

- Make sure that you understand what you are comparing – note the key words in the topic.
- Start a new paragraph for each aspect you compare.
- If an aspect is significantly different from one text to the other, be sure to explain how and why.
- Use quotations, where appropriate, to support your discussion.
- Ensure that you maintain the comparison throughout your response – avoid retelling the plot.

## YOUR TURN

39.1 Complete this activity off the page.

- a Create a planner like the one below to brainstorm some of the similarities and differences in the texts you have studied. (If you would like to discuss a different aspect of the text, you may change one of the headings to reflect this.)

	THEMES, ISSUES, IDEAS	EVENTS/PLOT	CHARACTERS	STRUCTURE	FORM, LANGUAGE, PERSPECTIVE, STYLE	SETTING: GEOGRAPHICAL, POLITICAL, SOCIAL
Text 1:	• •					
Text 2:	• •					

- b Once you have brainstormed the important similarities and differences in the text, you need to explore how the texts deal with similar issues, ideas or themes from different perspectives. Use the following planner to plan your response.

IDEA, ISSUE OR THEME	HOW IT IS EXPLORED IN TEXT 1:	HOW IT IS EXPLORED IN TEXT 2:
• •		

- c Use your plans to write a comparative response within a limited time (approximately one hour).





## ANALYSING PERSUASIVE LANGUAGE IN AN EXAMINATION

When you are analysing persuasive texts in an exam, you need to consider the following.

- 1 First of all, make sure you analyse the right texts! You will not get any marks if you write about the wrong ones, no matter how good your analysis is.
- 2 If you are asked to analyse two or three texts, make sure that you link and compare them, especially the way they use language.
- 3 Use your reading time to carefully read the material you are required to analyse. The first time you read, you should aim to get a 'feel' for the piece – what is the issue? What is the writer's contention? What arguments do they raise? What is the thrust of the writer's intention? Who is the target readership? The second reading should involve a closer analysis of specific words/phrases/images so that you get a deeper understanding of how these work to persuade the reader(s).
- 4 Don't forget to analyse the image(s) – they are there for a reason!
- 5 Make sure you know the difference between a letter to the editor and an editorial.
- 6 Stand back from the material and note how the tone changes throughout the piece; and, if there is more than one persuasive text, note how the tones differ between the texts. It is better to use a specific word (such as 'sarcastic', 'critical' or 'amused') to describe the language used instead of a vague word. As an example, 'accessible' is more precise and appropriate than 'relatable'.
- 7 When you discuss the persuasive strategies used, give an example and discuss the effect on the reader.

Preparing detailed notes on a text is immensely helpful when you come to write a language analysis. First read the text 'Cleaning up our classrooms', and then read the list of points that could be made about this text.

### **Cleaning up our classrooms**

#### **Doubts over the standards of cleanliness in Victoria's state schools must be swept away.**

Whatever views one might have about the quality of education delivered by the state school system, it is surely not too much to ask that Victoria's children at least be taught in premises that are properly cleaned. In years gone by, the school cleaner was often a valued staff member. Many stayed in the job for years and became known to generations of children. The cleaners valued their responsibilities and cared for the schools they worked in. Much has changed in the way our public institutions are run, especially in roles considered 'non-core'. In the case of schools, this has led to the services of staff cleaners being dispensed with in favour of contractors. In a competitive tendering environment – and with school budgets under pressure across all areas – it is understandable that the cheapest tenderers will often win.

Therein lies the nub of the problem, according to the Liquor, Hospitality and Miscellaneous Union. According to a recent union audit of schools, many Victorian students could be studying in schools that are dirty, even unhygienic. The audit of 45 schools found that one cleaner used only water to clean toilets over a three-week period after being denied supplies of chemicals. Others were found to be working with faulty vacuum cleaners, while about one in six cleaners were using the same mops to clean toilets and other areas of schools. The union also found that almost all cleaners surveyed were not formally trained.

There is, of course, an element of self-interest in this. The union is keen to retain jobs for its members and the use of non-union contract staff is a threat to that work. But there is also an issue of genuine public interest at stake and one that should be of considerable concern to parents and the community. In NSW, where state government contracts for cleaning some 2000 schools come up for renewal next year, the union has organised a conference of all stakeholders on the theme of 'Cleaners and the Health of Our Schools' for later this year.

In Victoria there is clearly mounting concern not just from the union, but among teachers and principals about their inability to deliver something as fundamental as a clean, healthy environment for students and staff. In addition, as schools compete to attract students, their inability to maintain even basic standards of cleanliness makes that task all the more difficult. The State Government has already conceded that it is aware of some of the problems raised by the audit. It should now conduct its own thorough review of the standards being met by school cleaners and re-evaluate whether enough resources are being allocated.

The Age

- The pun in the subheading 'doubts ... must be swept away' uses the double meaning of the word 'swept'.
- This is an editorial; it shows the view of the newspaper's senior journalists on the issue.
- The issue arose when a union audit on school cleaning found that many schools are dirty and unhygienic because of poor cleaning.
- The editorial urges the state government to review the issue of school cleaning and re-evaluate the allocation of resources.
- 'It is surely not too much to ask' appeals to the reader's sense of justice and reason.
- 'In years gone by ... valued staff member' appeals to nostalgia for the past – the good old days.
- 'Cheapest tenderers will often win' arouses concern that the cheapest is not the best quality.
- The graphic example 'used only water to clean toilets' encourages the reader to feel dismay.
- 'Not formally trained' disturbs the reader because the cleaners do not have qualifications.
- The contrasting words 'self-interest' (for unions) and 'genuine public interest' (for parents) acknowledges that the unions want to keep jobs for their members, but goes on to include the wider community and appeal to genuine public interest.
- 'Inability to deliver something as fundamental as a clean, healthy environment for students and staff' implies that nobody would want an unhealthy environment for schoolchildren. Note the use of the word 'fundamental', meaning basic.
- The tone of the editorial is controlled (with a use of reasonable arguments), encouraging (as regards the state government) and sensible.

## YOUR TURN

40.1 Read the piece of persuasive writing below and then complete the activities that follow.

### A savage sport

The alarming number of jumps horse fatalities this year has once again shone the spotlight on a savage and inhumane practice, namely the racing of horses over obstacles. The Minister for Racing has called for an urgent review into these barbaric events, which imperil the lives of horses and jockeys, bring the racing industry into disrepute and have no place in a civilised society. For those of us who care about animal welfare, such a review is long overdue. The sooner jumps racing is outlawed the better.

The statistics paint a grim picture: jumps racing kills horses at around twenty times the rate of flat racing. One jumps horse in 115 starters dies on the race track, in comparison with one in 2150 starters who die racing on the flat. The potential for injury and death to jockeys is similarly disturbing. How can anyone call this cruelty entertainment?

We like to think we are more civilised than the ancient Romans who regularly gathered to watch animals fight to the death, yet jumps racing suggests that some of us have not developed or evolved very much at all. Graphic images of horrific falls and of horses being put down behind screens after suffering terrible injuries have shocked us all. Surely, the way we treat animals reveals much about us as a society and how civilised we are.

Many within the racing industry would like to see jumps racing banned. They have the business sense to recognise that jumps racing generates negative publicity, which reflects badly on the industry as a whole. Many fans of racing choose not to attend meetings containing jumps events and this is not good for the racing industry. Tasmanian racing has seen the light and put an end to such events.

Those who support jumps racing claim that it keeps alive horses that otherwise would end up in a tin of dog food. At best, though, this can only be a short-term solution. The racing industry makes millions of dollars on the back of these magnificent creatures. Is it too much to ask that they put something back into providing a humane solution for retired race horses?



Another argument put forward is that carnivals focused on jumps events bring in enormous revenue and if there were no jumps events people would stay away, causing financial hardship in the towns that host the carnivals. That is hard to believe. Most racing fans just love racing! They would come and perhaps, too, they would be happy to bring their children. In any case, what is more important, economics or stamping out animal cruelty?

Finally, some argue we should try to make jumps racing safer by trying to develop safer jumps. This can never be achieved. It is the speed that causes the danger.

A ban on jumps racing is a no-brainer. These events pose grave dangers to horses and jockeys; they are a blot on a civilised society and ultimately bring the racing industry as a whole into disrepute. Animals should not be entered into dangerous competition for entertainment. The review should result in the banning of such events. It is long overdue.

a What is the writer's contention?

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b List the three arguments that the writer uses to support their contention.

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c What kind of evidence does the writer use to support the first argument?

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d How does the writer counter opposing arguments in the rebuttal paragraphs?

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e Complete this activity off the page. Create a table like the one below and identify some of the persuasive strategies used by the writer.

PERSUASIVE STRATEGY	EXAMPLE	EFFECT
•		
•		

# GLOSSARY

## acronym

A word formed from the first letter or letters of several words

## active voice

The type of verb inflection where the subject of a sentence performs (or is the 'doer' of) the action (see also **passive voice**)

## adjective

A word that describes a noun

## adverb

A word that adds more meaning to verbs, adjectives and other adverbs, often formed by adding 'ly' to an adjective; adverbs answer the following questions:

- When? (today, soon, before)
- Where? (above, below, here, there, everywhere)
- How? (well, badly, enthusiastically)
- How often? (never, always, once, twice)
- To what degree? (very, less, too, rather)

## allegory

A story that has two levels of meaning – one obvious, the other where the characters or events symbolise something else and are used by the author to convey a moral, political or social point of view

## alliteration

A device in which the writer deliberately repeats the initial consonant sounds of words close together to achieve a certain effect

## allusion

A reference to a famous figure or event from literature, history, mythology or a religious text

## ambiguous

Doubtful or uncertain; able to be interpreted in more than one way

## analogy

A comparison between things that are alike in some ways, but very different in others; you need to examine these carefully to decide whether or not they are fair comparisons

## anecdotal evidence

A story drawn from a person's personal experience and used to add weight to an argument

## antagonist

The character opposing the main character (see also **protagonist**)

## antagonistic

Acting in opposition to something or someone

## antonym

A word with the opposite meaning

## aside

Words that are directed to the audience by an actor and that are not supposed to be heard by the other characters on stage

## audience

The readers or viewers of a particular text

## ballad

A type of narrative poem that was originally meant to be sung and that usually has a strong rhyme scheme and repetitive rhythm; ballads were:

- historically sung by wandering minstrels at fairs and feasts
- most popular between the fourteenth and the seventeenth centuries

## bias

A way of looking at something that is tainted by prejudice

## blank verse

Unrhymed poetry that still has clear rhythmic qualities, so that it is seen to be poetry rather than prose (see also **free verse**)

## camera angle

The position of the camera in relation to the subject

## camera distance

How far the camera is from the object or person being filmed

## caption

A short text explanation accompanying a cartoon, photograph or illustration

## caricature

An exaggerated description of a person

## case study

An account of how an issue has affected a particular person or group of people; these are sometimes used by writers to personalise an issue and elicit sympathy from the reader

## characterisation

The techniques by which writers create fictitious characters in texts

## cinematography

The range of filming techniques that a director might draw on to create a particular effect

## cliché

An expression or saying that has become so overused that it has become stale and lost its effectiveness

## coherent

Logical and consistent

## condemnatory

Serving to make a judgment against (to condemn) someone or something

## conjunction

A word that joins two words, phrases, clauses or sentences

## connotation

An association created in the reader's mind by a particular word, which may be either positive or negative

### contention

The central idea that the author is trying to persuade the reader to accept

### contentious

Causing disagreement or dispute

### context

- (1) The environment, circumstances and social conventions portrayed in a text; or
- (2) the situation, ideas or events that give rise to a piece of writing

### crop

To cut off or out; a photograph might have sections cut off to accentuate a particular section

### cynical

Distrusting others' motives or actions; sneering at or not believing in the possibility of sincerity

### denouement

A French word meaning 'to untie', which is used in literature to describe the final unravelling of a plot

### dialogue

The actual words spoken between characters in a text

### diegetic sound

Sound in a film that has a source visible onscreen. This type of sound is also known as *actual sound* (see also **non-diegetic sound**)

### distorted

Twisted or pulled out of shape

### editorial

An article in a newspaper or magazine that presents the view of the editor or group of senior journalists about a current issue

### emotive writing

Writing that aims to arouse the reader's feelings; such writing can sometimes include 'unfair' tactics

### epigram

A concise, witty statement that says something memorable

### epilogue

The closing part of a speech or play (or other literary work)

### epitaph

A saying or statement carved on someone's tombstone that is meant to sum up the person's life or character; usually serious, but a few notable exceptions are humorous

### essay

A structured piece of writing on a particular topic

### eulogy

A speech, delivered at a funeral, that is designed to honour the life of the deceased

### euphemism

A mild or indirect way of expressing something unpleasant

### evocative

Tending to produce images or memories, such as of a previous experience or emotion, to elicit a response

### exclusive language

Language designed to exclude the reader; exclusive language often uses the words 'you', 'those' and 'they' (see also **inclusive language**)

### expert opinion

The views given by someone with skills in the field being discussed; writers often refer to experts to persuade their readers, but you should examine the credentials of experts carefully to ensure that they are qualified to offer an opinion in the area under discussion, e.g. a nuclear physicist is not necessarily qualified to offer advice about childcare facilities

### extravagant

Exceeding reasonable limits

### fable

A short story, usually about supernatural characters or animals, that has a lesson or moral about human behaviour

### fact

A truth that can be proven or identified; it differs from an opinion, which is a belief held by someone

### farce

A type of comedy that contains an improbable plot and slapstick humour

### feature article

A newspaper or magazine article that gives detailed information about an issue; such articles are usually researched carefully and contain a contention with supporting evidence

### flashback

A device used by writers (and film-makers) in which there is a return to events that occurred in the past

### frame

To arrange or compose, such as an image in a photograph

### free verse

Poetry that does not have a regular rhythm and pattern and that is very similar to prose, except that it is divided into lines that give it poetic qualities (see also **blank verse**)

### generalisation

A vague or sweeping statement, conclusion or idea, often based on only a few cases or examples and, therefore, not valid

### genre

A category of text that shares similar conventions (such as plot, style and characterisation)

### hyperbole

A deliberate and obvious exaggeration used for effect

### idiom

A type of figurative language that does not literally mean what it says

### imagery

Pictures created with words – often by appealing to a range of senses – that writers use to make their descriptions more vivid

### impartial

Free from bias or favouritism.

### imply

To suggest in a subtle or indirect way

### inclusive language

Language used to encourage the reader to feel that they are on the same side as the writer and the majority of public opinion; inclusive language often uses the words 'we' and 'us' (see also **exclusive language**)

### infer

To draw a conclusion or deduce something from information

### irony

A figure of speech where the literal meaning is different from the intended meaning; a discrepancy between what is said and what is meant, between appearances and reality, or between what we expect and what takes place

### irrelevant

Not really connected to the subject under discussion; when such details are included deliberately to distract attention, this is called a 'red herring'

### jargon

Specialist language that is particular to a trade, profession or other group

### juxtaposition

The placing of things or ideas next to one another or side by side

### malapropism

An incorrect and inappropriate use of a word because of its similarity to the correct word

### media

The methods of communication that reach broad audiences, i.e. television, radio, newspapers, magazines and the internet (mass media); a differentiation is often made between print media and non-print media

### melodrama

A text based on an exaggerated or sensational plot or story; often with flat characters and a constant appeal to the emotions of the audience

### memoir

A record of the narrator's own life and experiences

### metaphor

A figure of speech that compares one object with another and speaks of it as if it actually *were* the other (see also **simile**)

### mise en scène

The stage or film setting, or surroundings; all the elements that form a particular scene

### montage

An image formed from the juxtaposition or superimposition of a variety of shots in a film or photograph

### mood

The atmosphere created in a piece of writing

### myth

A traditional tale, usually about supernatural beings or events, which is sometimes used as an explanation of natural events

### non-diegetic sound

Sound in a film that does not have a source visible onscreen (see also **diegetic sound**)

### noun

A naming word that identifies things, people, places, thinking, ideas or qualities:

- common nouns: the common or everyday names of things
- proper nouns: the names of particular people or things
- concrete nouns: the names of things you can see, hear, smell, taste or touch
- abstract nouns: the names of intangible things such as feelings, ideas, qualities or actions

### novel

A long prose narrative of imaginary people and events

### novella

A short novel

### obituary

A written tribute to someone who has died

### onomatopoeia

The formation of words that echo the sounds they describe

### oxymoron

A figure of speech that brings together two seemingly contradictory things

### parable

A short story that illustrates a moral or lesson

### paradox

A statement that appears to contradict itself but that does, however, have some element of truth to it

### parody

A humorous imitation of a work where the writer imitates the style of the original work, but may deal with an entirely different subject

### passive voice

The type of verb inflection where the subject of the sentence is the receiver of the action (see also **active voice**)

### persona

A character in a text; used to differentiate between the author and the character that he or she portrays, especially in poetry and first-person narratives that use 'I'

### personification

A type of metaphor in which objects are given human characteristics

### plagiarism

Copying the writing or work of another person and passing it off as your own

### plot

The sequence of events in a text that tell the story (not to be confused with the **theme**, which is the idea behind the plot)

### point of view

A contention, opinion, belief or conviction

### point of view (narrative)

The perspective from which a story is told, which helps the reader to understand who the characters are, what they are feeling, what is being said and who is saying it

### prologue

Traditionally, the introduction to a play; now used to refer to the introduction to any literary work

### pronoun

A word that takes the place of a noun:

- personal pronouns take the place of nouns that name people, animals or things
- possessive pronouns indicate possession

### propaganda

Written or spoken material that is designed to persuade, change or reform people's opinions and is deliberately biased and sometimes false

### prose

Writing that does not have a rhythmic pattern and is written in sentences (unlike poetry)

### protagonist

The main character in a text (see also **antagonist**)

### pun

An amusing play on words that sound or look similar and have different meanings; often used in newspaper headlines to catch readers' attention

### rational

Having or using logic, sense and reason

### rationalisation

An attempt to make something logical and consistent; the act of justifying something or trying to make it seem as though it is reasonable when it is actually not; often used as an excuse

### reading

A particular interpretation of a text (note that a text will often have more than one such possible interpretation)

### register

The type of language that is appropriate to a particular setting, such as vocational, educational or social

### repetition

Repeating words, phrases or ideas for added emphasis

### rhetorical questions

Questions that do not require an answer and that are asked purely for effect to elicit an emotional response

### rhyme

The repetition of similar or identical sounds:

- the most common type of rhyme in poetry is *end rhyme*, where the words at the ends of the lines rhyme
- *internal rhyme* is where the rhyming words are within the lines,
- *half rhyme* is where the words suggest rhyme but do not truly rhyme

### rhythm

The beat or pattern of stresses that occur in a poem; reading a poem aloud will give a good feel for its rhythm

### satire

The use of mocking exaggerated humour to ridicule

### semantics

The study of the meanings of words

### semiotics

The study of the system of socially understood signs and symbols

### setting

The time and place in which the action occurs

### sexist language

Language that reinforces gender stereotypes

### short story

A story that is, as its name suggests, shorter than a novel; it will generally concentrate on either the presentation of a character, a cleverly devised plot or the development of an interesting idea or theme; the short story writer needs to be very skilled because of the constraints of length

### simile

A figure of speech that asks us to compare one thing to another, generally using the words 'like' or 'as' to make the connection (see also **metaphor**)

### simplistic

Overly simplified, often used to refer to arguments or statements

### soliloquy

A speech where a character expresses his or her inner thoughts aloud to himself or herself, thereby allowing the audience to see what is going on in the character's mind

### sonnet

A type of poem originally developed by the Italian poet Petrarch and later used extensively by Shakespeare; a sonnet has 14 lines

### stage directions

Instructions, given by a playwright, about the movement and behaviour of characters, and the organisation of the set

### stanza

A grouping of lines of verse in a poem

### stereotype

A person or thing that is considered to be representative of a group

### superficial

Shallow; not thorough; only looking at the surface of a statement or argument and not understanding the complexities

### symbol

Something that is used to suggest or represent something else (be aware that there can be more than one reading for any symbol)

### tense

The form of verbs that indicates the time (and, to a degree, the duration) of an action (see also **verb**)

### tentative

Hesitant or provisional; made without full confidence

### text response

A structured piece of writing that answers a question about a text

### theme

The central idea or issue that is behind the events in a written text and is the motivation for a writer

### tone

The attitude of the writer towards their subject matter and reader; a writer's tone is conveyed by the language and images used

### tragedy

A drama (usually a play) that tells of serious events and ends with disastrous consequences for the main character

### tragic hero

The main character in a tragedy who suffers a downfall due to a defect or weakness in his or her character

### unreliable narrator

A first-person narrator of a text whose subjective (and perhaps flawed) interpretation of events does not match the interpretation that the author expects other characters or readers to share

### verb

A word that expresses an action or a state of being/having; note that every complete sentence must have at least one verb (see also **tense**)

### verbose

Having or using many words (but often saying very little)

### voice

The overall characteristics of a piece of writing that are unique to and recognisable as belonging to a particular author



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UNIVERSITY PRESS  
AUSTRALIA & NEW ZEALAND

ISBN 978-0-19-030076-0



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