

Rex Sadler
Sandra Sadler
Viv Winter

Focus on English 10

a language,
literature and
literacy
course



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these addresses will remain correct.

Warning: It is recommended that Aboriginal and Torres Strait Islander peoples exercise
caution when viewing this publication as it may contain images of deceased persons.

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About this book

Focus on English 10 covers essential English skills for students in their fourth year of secondary school. It is a carefully sequenced program that enables students to develop and reinforce their literature, language and literacy skills.

There are 20 cohesive units, each of which focuses on a specific text type, literary technique, writing skill, genre or theme that is relevant to any Year 10 English program. The featured texts provide a meaningful context for language and literacy learning.

For consistency and ease of navigation, each unit is organised into the umbrella strands of Literature, Language and Literacy. The format of every unit is as follows:

Literature

- **Introduction:** a brief overview of basic skills, terms or concepts covered in the unit
- **Texts:** high-interest literary, non-literary and multimodal texts for comprehension and analysis.

Language

- **Language and grammar:** sequential explanations of rules and conventions, clear examples, and exercises for major parts of speech, phrases, sentences and much more.

Literacy

- **Word skills:** a spelling and vocabulary word list, exercises on list words and a word origins task
- **Creative writing:** imaginative writing tasks that are linked to the ideas and techniques contained in the Literature section.

Our primary goal in writing this book is to develop essential English skills, but we also hope that students will feel motivated to engage with the world of texts and develop confidence in their own ability to make the best possible language choices and become effective communicators.

Rex Sadler, Sandra Sadler and Viv Winter

Analysing images

LITERATURE

In today's digital world, images play a more vital role in conveying meaning than ever before. Some images, such as photographs and paintings, can stand alone. However, cartoons, films, picture books, video clips, newspapers and the internet integrate images with written words, spoken dialogue or music in a multitude of ways.

When you are analysing an image and its effect, consider the following:

- **Context:** What is the personal, cultural, social or historical context of the image? Does this affect your interpretation?
- **Purpose:** Why was the image created?
- **Content:** What can you see in the image as a whole? For example, look closely at people, animals, objects, clothing and the detail of the setting.
- **Structure:** How is the image arranged or organised? What is in the foreground? What is in the background? What stands out? Is the subject close-up or at a distance? Consider patterns, the use of colour, light and shade, and how the image is framed.
- **Message:** Does the image support a particular message or point of view? Does it capture a special moment in time? Does it have strong emotional overtones? How does it position the viewer?

Analysing photographs



Read the sample analysis provided for each of the following photographs. Some useful terms are shown in bold type.

Image 1: Train carriage

- Dominant **colours** of blue and silver give a crisp, cool, clean effect.
- The image is **framed** by the walls and roof of the carriage.
- The image is **symmetrical**—the left and right halves mirror each other.
- The **lighting** is bright and almost clinical.
- Two women are in the **foreground** and the rest of the carriage is in the **background**.



Image 2: Tiger

- The tiger is in the **foreground** and its **gaze** is directed at something outside the image.
- **Movement** is conveyed by the splashing water and the tiger's outstretched front legs.
- The tiger's stripes create a **pattern** of vertical and horizontal lines.

Film still: *Everest*

Context: The following still is from the action adventure film *Everest* (2015), which is based on a real-life disaster that occurred at Mount Everest in May 1996. After scaling most of the mountain, climbers were trapped during a violent blizzard and faced a desperate struggle to survive. Tragically, eight climbers died in one day. The still shows actor Jason Clarke as Rob Hall, who led one of the expedition teams up the mountain. This still was selected for promotional purposes and supplied to film reviewers around the world.



Analysing the image

1 Context and purpose

From the contextual information given above the still, why do you think the film studio chose this image to promote the film *Everest*?

2 Content and structure

a What is noticeable about Rob Hall's face?

b What emotion is shown in his face and by his body language?

c What is the effect of his red clothes in contrast with the blue clothes worn by the rest of the team?

d Describe the background of the still. What does it suggest about the plight of the climbers?

3 Message

a Is the viewer positioned above or below the group of climbers? What impression does this give?

b What persuasive message about the film *Everest* is contained in the still?



Painting

Context: *Collins Street, 5 p.m.* was painted by major Australian artist John Brack in 1955. Collins Street is in Melbourne's city centre and the painting depicts peak hour at the end of the working day.



John BRACK Australia 1920–1999, *Collins St, 5 p.m.* 1955; oil on canvas 114.8 x 162.8cm; National Gallery of Victoria, Melbourne. Purchased 1956

Analysing the painting

1 What is happening in the painting?

2 The dominant colour is brown. What impression does this give of the whole scene?

3 What do you notice about the faces of the workers in the foreground of the painting?

4 What do you notice about the clothing worn by the row of workers in the background?

5 There is no communication between any of the workers. What comment is the artist making about the way these people feel?

6 What does the painting suggest about the everyday lives of city workers?

News photograph

Context: The following headline, photograph and caption accompanied a news report about a devastating typhoon that had hit the Philippines, a country that experiences many natural disasters each year. In the report, the journalist focuses on the human cost of the typhoon by describing its impact on individual villagers and the difficulty of getting food and other aid to remote locations.

Typhoon survivors pick up the shattered bits and pieces of life

BY LINDSAY MURDOCH,
LAT-OSAN VILLAGE,
LEYTE ISLAND

'Our children are hungry already ... what can we do?' says a homeless Mercy Daguil, with 5-month-old son Andrei, standing on a concrete slab where her home once stood.

Photo: Brendan Esposito



from *The Age*

Analysing the news photo

1 What is the literal meaning of the headline? What is its broader meaning?

2 What does the caption reveal about what is left of Mercy Daguil's house?

3 What is represented in the background of the photograph?

4 What practical use has Mercy made of the red jacket?

5 Describe the direction of both Mercy's and her baby's gaze as well as each one's facial expression.

6 What effect is the photo likely to have on the emotions of readers?

Nouns

The types of nouns are common nouns, proper nouns, collective nouns and abstract nouns.

Common and proper nouns

Common nouns are the general names given to people, places, animals and things.

man kitten teacher restaurant chair banana book giraffe

Proper nouns are the names given to *particular* people, places, animals and things. They are easily identified because they always start with a capital letter.

Rachel Mazda Vegemite Greece Qantas Twitter February Phar Lap

Identifying common and proper nouns

Match these common and proper nouns with their meanings below.

Microsoft	octopus	Vesuvius	pasta
violin	Hanoi	gold	Hollywood
Facebook	submarine	Pluto	waltz
microscope	Hyundai	January	Rhine

- 1 the name of a planet _____
- 2 a type of dance _____
- 3 a make of car _____
- 4 a global software company _____
- 5 a sea creature _____
- 6 the name of a river _____
- 7 a popular social network site _____
- 8 an underwater vessel _____
- 9 a month of the year _____
- 10 the name of a volcano _____
- 11 a type of food _____
- 12 a musical instrument _____
- 13 a scientific instrument _____
- 14 a precious metal _____
- 15 the capital city of Vietnam _____
- 16 the home of film studios _____



Collective nouns

Collective nouns are used to name a collection or a group of people, animals or things.

a choir of angels a herd of cattle a bundle of newspapers

Adding collective nouns

Complete the sentences by inserting the correct collective nouns from the ones in brackets.

- 1 Amidst a _____ of bullets, a _____ of police pursued the _____ of thieves. (squad, gang, fusillade)
- 2 The tourists on safari saw a _____ of lions, a _____ of monkeys and a _____ of storks. (flock, pride, troop)
- 3 The _____ of cricketers ran down the _____ of stairs and through the _____ of spectators. (flight, crowd, team)
- 4 The new _____ of directors decided to purchase a _____ of cars and a _____ of paintings. (collection, board, fleet)
- 5 Taking out a _____ of banknotes, the millionaire purchased a _____ of diamonds and a _____ of pearls. (cluster, string, roll)

Abstract nouns

Abstract nouns are words that name qualities, emotions and actions. They are usually things that you cannot see or touch.

truth love frustration excitement peace laughter

Creating abstract nouns

Change the following words to abstract nouns. For example:

prosper—prosperity hate—hatred

- | | | | |
|------------|-------|--------------|-------|
| 1 angry | _____ | 11 admire | _____ |
| 2 imagine | _____ | 12 curious | _____ |
| 3 friend | _____ | 13 sad | _____ |
| 4 develop | _____ | 14 cruel | _____ |
| 5 comply | _____ | 15 coward | _____ |
| 6 persuade | _____ | 16 free | _____ |
| 7 confuse | _____ | 17 deceive | _____ |
| 8 moral | _____ | 18 encourage | _____ |
| 9 proud | _____ | 19 please | _____ |
| 10 vain | _____ | 20 absent | _____ |

Word skills

Against the elements

blizzard	plentiful	exertion	isolation	avalanche
precipice	solitude	summit	desolation	disintegrate
freezing	breathe	hurriedly	crevasse	wilderness
jeopardy	parallel	urgently	tenacious	malnutrition
altitude	gauge	occurs	disastrous	exhilarating
climber	latitude	exposure	cascading	Antarctic



Word for a phrase

Match the meanings and clues below with a word from the list. The first letter is given to help you.

- 1 the sudden fall of a mass of snow, rock or mud down a slope a _____
- 2 physical weakness caused by the lack of correct foods m _____
- 3 an area that is uncultivated and uninhabited w _____
- 4 a severe snow storm with strong winds b _____
- 5 relating to the south polar region A _____
- 6 the situation of being alone without other people s _____
- 7 the height above sea level of a point on the Earth's surface a _____
- 8 physical or mental effort e _____
- 9 to become weaker; to break into small fragments d _____
- 10 a very steep side of a cliff or mountain p _____
- 11 the state of having no protection from something harmful e _____
- 12 the highest point of a hill or mountain s _____
- 13 making one feel very excited and happy e _____
- 14 falling quickly and in large amounts c _____
- 15 a deep open crack, especially in a glacier c _____
- 16 a person or animal that climbs; a mountaineer c _____
- 17 persistent; sticking or holding on firmly t _____
- 18 to calculate an amount especially by using a measuring device g _____
- 19 a position north or south of the equator l _____

Missing words

Find appropriate list words to complete the passage below. The first letter of each word is given to help you.

The frozen South

A _____ exploration began at the end of the 19th century, often with
d _____ results caused by the treacherous landscape. When a
c _____ o _____, there is a movement in sheets of ice.
If someone falls into such a crevasse, they are usually in great j _____
and must be rescued u _____ before tonnes of ice start c _____
into the crack. The f _____ temperatures make it difficult to b _____
and the body's heat drops dangerously. The t _____ explorers also
experienced i _____ in the frozen d _____. Ernest Shackleton
led the first expedition, which reached the l _____ of 88° South. Another
famous explorer was Robert Scott. He and his four companions suffered from
m _____ and e _____. They all died in the b _____
conditions on their return journey from the South Pole.

Word forms

Complete the following sentences by using the correct forms of the words in brackets.

- 1 The climber, _____ heavily, _____ scaled the cliff-face.
(breathe, tenacious)
- 2 The water _____ down the _____ crevasse.
(cascading, precipice)
- 3 The soldier was not about to _____ his life by _____
himself to enemy fire. (jeopardy, exposure)

Word origins

The altitude of a mountain or plane is its height in relation to ground level or sea level. The word 'altitude' is derived from the Latin word *altus*, which means 'high'. The following words are all derived from *altus*. Use the dictionary at the back of the book to write their meanings.

altar: _____
alto: _____
altimeter: _____
exalt: _____

Up-front and personal

LITERATURE

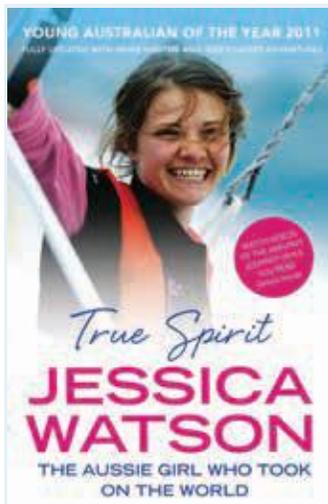
Personal texts have many forms. In this digital age, the variety of personal texts has increased considerably. Because of technological advancements, we now have personal communication options such as emails, blogs, tweets, text messages and social-networking sites. Other examples of personal texts include:

- diaries and letters
- autobiographies
- memoirs
- chronicles
- histories
- eyewitness accounts
- annals
- interviews
- conversations
- biographies
- newspaper reports
- journals
- documentaries
- poems and songs
- speeches

Many people enjoy reading about or listening to people's recounts of interesting or amazing personal experiences. The purpose of a recount is to write or speak about past events, usually in the order in which they occurred. It tells when and where events happened and who was there at the time. Most recounts include:

- an orientation that states the time, place and those involved
- a series of events, recounted as they happened
- a conclusion that offers the writer's own view of the events.

When 16-year-old Jessica Watson sailed her yacht *Ella's Pink Lady* back into Sydney Harbour on 15 May 2010, she became the youngest person to have sailed solo around the world. On her journey, she had kept a diary through a website. The diary entries later formed the basis of her book, *True Spirit*. Here is her terrifying encounter with a gale in the South Atlantic Ocean.



Wind, waves, action and drama!

Sunday, 24 January 2010

My quite sunny conditions ended with a bit of a bang. *Ella's Pink Lady* and I have been having a very interesting time out here. The wind had been expected to rise to a near gale, but none of the computers or forecasts picked that it would reach the 65 knots that I recorded, before losing the wind instruments in a knockdown!

That much wind means some very big and nasty waves. To give you an idea of the conditions, they were similar to and possibly worse than those of the terrible 1998 Sydney to Hobart Race. We experienced a total of four knockdowns, the second was the most severe with the mast being pushed

180 degrees into the water. Actually, pushed isn't the right word, it would be more accurate to say that *Ella's Pink Lady* was picked up, thrown down a wave, then forced under a mountain of breaking water and violently turned upside down.

With everything battened down and conditions far too dangerous to be on deck, there wasn't anything I could do but belt myself in and hold on. Under just the tiny storm jib, the big electric autopilot did an amazing job of holding us on course downwind, possibly or possibly not helped by my yells of encouragement! It was only the big rogue waves that hit us at an angle (side-on) that proved dangerous and caused the knockdowns.

The solid frame of the targa (the frame that supports the solar panels) is bent out of shape and warped, which provides a pretty good idea of the force of the waves. Solid inch-thick stainless steel tube doesn't exactly just bend in the breeze, so I think you could say that *Ella's Pink Lady* has proven herself to be a very tough little boat!

With my whole body clenched up holding on, various objects flying around the cabin and *Ella's Pink Lady* complaining loudly under the strain, it was impossible to know what damage there was on deck. It was a little hard at times to maintain my positive and rational thoughts policy, but overall I think I can say that the skipper held up as well as *Ella's Pink Lady*. It was certainly one of those times when you start questioning exactly why you're doing this, but at no point could I not answer my own question with a long list of reasons

why the tough times like that aren't totally worth it!

We didn't come through completely unscathed though, as there's plenty of minor damage, but luckily nothing bad enough to stop us. Actually I think it's a huge credit to our rigger David Lambourne that the mast is still standing and appears in perfect working condition. So other than the wonky looking targa, the starboard solar panel is all bent up and the windvane is now sitting on a bit of an angle, but amazingly and very luckily, it still works fine (go Parker!). There are also a few tears in the mainsail and one of the stanchions is bent in.

Down below, the cabin was a total disaster zone, everything is wet or damp. The dunny (toilet), which fell apart, was in pieces spread from one end of the boat to the other, along with other equipment. The meth stove won't light, but will hopefully fire up when it dries out a little more.

After clearing up the worst of it and despite finally managing some good sleep, I still feel like a giant marshmallow. Physically, my arms and legs are all heavy and pathetic and of course I have a lovely collection of bruises! Mentally, I feel like I've aged a good 10 years, but I'm back to normal now and in good spirits as we approach the halfway mark.

When the wind had finally calmed down, I was treated to a pretty incredible sunset and as I was clearing things up on deck, a couple of dolphins stopped by just as if they were checking that we were all OK.

from *True Spirit* by Jessica Watson

Responding to the text

- 1 What effect did the extreme gale conditions have on the sea?

- 2 Why was the second knockdown extremely dangerous?

- 3 What caused the four knockdowns?

- 4 '... *Ella's Pink Lady* complaining loudly under the strain'. Explain the use of personification.

5 '... it was impossible to know what damage there was on deck.' Why?

6 How did Jessica respond after she questioned herself about why she was doing this?

7 Identify the simile that shows how Jessica felt despite managing a good sleep.

8 What was Jessica's state of mind as she approached the halfway mark?

9 After the gale calmed down, what pleasant sights was she treated to?

Orthopedic surgeon Steve Chamberlain here gives a firsthand account of his horrifying encounter with a grizzly bear in the Madison Mountains of Montana.

Attacked by a grizzly bear

The sun is setting, and my partner, Dave Wood, and I are bow hunting for elk in the Madison Mountains of Montana. We're lying down exhausted after a long day of hiking, hunting and not seeing any elk. Dave makes one loud big-bull bugle call. Suddenly footfalls are crashing explosively downhill at us faster than hell. I think, 'A bull elk is charging!' But instead three grizzly bears loom up with dirt and rocks flying back from their feet—a huge sow and two big yearlings!

The bears leap over Dave and—so fast I can't jerk my right hand from arrow to my pistol—the sow is on me, biting my left leg. Snap goes the bone. I can't free my gun. Now she's chewing my calf, yanking me with unbelievable force, and she's gashing up my thigh when she throws me around like a toy. It's a deadly tug-of-war. I know I'm supposed to play dead, but I can't do it, I've gotta fight, and I'm screaming, 'She's mauling me—get her off!' I strike her in the face.

She grabs my left arm, tearing the muscles and tendons, and tosses me in the air. Then she attacks my head as I'm airborne. All I can see is her open mouth, her muzzle fringed with silver hair. I twist away my face just in time and headbutt her, but her teeth are gashing my scalp and ear. I can hear her fangs grinding on



my skull, and I think: 'I'm losing. This is it. The next bite will kill me.'

But just then, she turns away. I get my pistol out but crumple to the ground as my broken leg collapses. Dave has come after her with pepper spray. Now I can see him sprawled on the ground near my feet, and he's helpless after spray blew back into his face. He's blinded, tears streaming from his eyes. I'm bleeding like a stuck pig, blood pouring into my ear and down my neck. I take stock of my body parts—what's still attached, what works? Pain suddenly overwhelms me totally and I hear myself screaming ... And I'm waiting for the inevitable return of the bears.

I manage a few steps despite my left foot flopping from broken bone and crushed muscles. But I am really weak, and any movement of the ankle was killing, and

spasms of pain shoot to my waist between steps. I finally get some control of the agony, realizing I have to ignore the pain to survive. So despite my mangled left arm and leg draining blood, I manage to stumble after Dave on the rough ground two miles in full dark to an old skid trail.

Dave covered me with his coat and ran three miles for our car. Lying there, cold and shaking from shock, I knew I'd left a blood trail, and sounds of large animals pass by—they could be bear or cougar. Staring at bright stars overhead, I'm thinking: 'I've got no fight left. I'm powerless, impotent to control my fate. It's out of my hands.'

Dave returns, bundles me into the car, and speeds over ninety miles to the hospital in Bozeman, where an orthopedic surgeon operates on me for more than three hours.

I feel no grudge against the grizzly. She heard the bugle, thought I was an elk, and being the ultimate predator, came to dinner. I'm incredibly lucky. If she'd used her claws, she'd easily have disembowelled me. The ferocious mauling took *five seconds!* And Dave saved my life. Would I have had the courage to charge that grizzly, the world's biggest carnivore, armed only with a tiny spray can, to save his life? What did I learn? Always be ready and wary. Know your and your partner's outdoor skills. Don't bugle unless you're prepared to take immediate action. And, in grizzly country, always carry pepper spray, and you might carry a gun. I have a magnificent respect for the grizzly's awesome speed, power and intelligence.

from 'What it feels like to be attacked by a grizzly bear' by Steve Chamberlain as told to Dr James Whitney Hall III

Responding to the text

1 What is the setting for this recount?

2 Why was the narrator in this area?

3 What warning did the narrator have of the approach of the bears?

4 How did Dave try to save the narrator from the attacking bear?

5 Why did Dave's attempt fail?

6 Why did the narrator have great difficulty moving?

7 What concerns did the narrator have when he was lying on the old skid trail?

8 Why does the narrator feel no grudge against the grizzly?

9 What was the narrator's attitude towards Dave?

The following is a moving description of one British soldier's amazing courage, witnessed over a hundred years ago by the writer Robert Graves. The setting is the Western Front in France at the end of August 1915.

In the line of fire

On the morning of the 27th a cry arose from No Man's Land. A wounded soldier of the Middlesex had recovered consciousness after two days. He lay close to the German wire. Our men heard it and looked at each other. We had a tender-hearted lance-corporal named Baxter. He was the man to boil up a special dixie* for the sentries of his section when they came off duty. As soon as he heard the wounded Middlesex man, he ran along the trench calling for a volunteer to help fetch him in. Of course, no one would go; it was death to put one's head over the parapet. When he came running to ask me I excused myself as being the only officer in the company. I would come out with him at dusk, I said—not now. So he went alone. He jumped quickly over the parapet, then

strolled across No Man's Land, waving a handkerchief; the Germans fired to frighten him, but since he persisted they let him come up close. Baxter continued towards them and, when he got to the Middlesex man, he stopped and pointed to show the Germans what he was at. Then he dressed the man's wounds, gave him a drink of rum and some biscuits that he had with him, and promised to be back again at nightfall. He did come back, with a stretcher-party, and the man eventually recovered. I recommended Baxter for the Victoria Cross, being the only officer who had witnessed the action, but the authorities thought it worth no more than a Distinguished Conduct Medal.

from *Goodbye to All That* by Robert Graves

* A dixie is a large metal pot for making tea, stew, etc.



Responding to the text

- 1 Why was it 'death' to attempt to rescue the wounded man?

- 2 What comment does the writer make about Baxter's behaviour before the incident that shows Baxter cares for others?

- 3 How is the suspense built up in this incident?

- 4 Why did the Germans decide not to shoot Baxter?

- 5 What action did the writer take to acknowledge Baxter's bravery?

Pronouns

As their name implies, pronouns are used instead of nouns. They are essential in speaking and writing because they save us from having to keep repeating many of the nouns we use. Below are some of the main kinds of pronouns that you will encounter. The personal pronoun is the most common.

Personal pronouns

	First person	Second person	Third person
Subject	I, we	you	he, she, it, they
Object	me, us	you	him, her, it, them
Possessive	my, our	your	his, her, its, their

Personal pronouns in literature

Personal pronouns are important in literature. Here are the first lines of some of the world's great novels. Identify all the personal pronouns.

- 'Call me Ishmael.' (*Moby Dick*)

- 'You don't know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*.' (*Huckleberry Finn*)

- 'In my younger and more vulnerable years, my father gave me some good advice that I have been turning over in my mind ever since.' (*The Great Gatsby*)

- When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. (*To Kill a Mockingbird*)

- He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders ... (*Lord Jim*)

Completing sentences with personal pronouns

Choose the correct personal pronouns from the ones in brackets to complete the sentences.

- _____ and _____ enjoyed the musical. (Him/He; I/me)
- It is _____ who should explain the reason. (they/them)
- Between you and _____, I think he's right. (I/me/we)

- 4 What is the charge against _____? (him/he)
- 5 Will you come with Jessica and _____? (I/me)
- 6 It is not fair for _____ to have to pay for _____. (we/us; they/them)
- 7 I spoke to _____ and _____ about the matter. (he/him; she/her)
- 8 Who are _____? (they/them)
- 9 _____ and _____ are allowed to be here. (They/Them; I/me)
- 10 _____ teenagers enjoy playing soccer. (We/Us)
- 11 The coach promised to take _____ three to the Grand Final. (we/us)
- 12 He is accompanying my father and _____. (me/I).

Emphatic and reflexive pronouns

Emphatic and reflexive pronouns have the same form.

myself ourselves yourself yourselves himself herself itself themselves

When we wish to emphasise a statement, we can make use of one of the above pronouns. For example:

Emphatic pronouns: I *myself* don't like it. We spoke to the king *himself*.

However, these pronouns sometimes become reflexive pronouns when they throw the action back onto the subject. For example:

Reflexive pronouns: She injured *herself*. We bought *ourselves* a boat.

Identifying pronouns

Write down the pronouns in each sentence and state whether they are personal, emphatic or reflexive. The first one is done as an example.

- 1 I know they enjoyed themselves at Sea World.

I (personal), they (personal), themselves (reflexive)

- 2 The principal herself will lead us in the choir at assembly.

- 3 I myself am not going to accompany him to his job interview.

- 4 They blame themselves for all her problems.

- 5 You seem to have hurt yourself.

- 6 Although the result was good, he himself could not believe it.

- 7 As we ourselves are responsible, let us prepare ourselves for the outcome.

Word skills

People

vitality	exuberant	energetic	dynamic	amicable
versatile	obnoxious	prestige	decisive	inquisitive
vindictive	courteous	resilient	dishonest	imaginative
lenient	impolite	acquire	interfere	contemptuous
merciful	despicable	affluent	apologise	compassionate
imitate	aggravate	eccentric	integrity	competent



A word for a phrase

- 1 Find list words beginning with *i* to match these meanings:
 - a to intervene in a situation without being asked _____
 - b rude; not showing good manners _____
 - c unduly interested in the affairs of others _____
 - d the quality of being honest and having strong moral principles _____
 - e good at thinking of new, original and clever ideas _____
 - f to copy; to behave in a similar way _____

- 2 Find list words beginning with *a* to match these meanings:
 - a to make worse or more serious _____
 - b pleasant and friendly _____
 - c to express regret for a wrongdoing _____
 - d to buy or obtain for oneself _____
 - e having a great deal of money; wealthy _____

- 3 Find list words beginning with *c* to match these meanings:
 - a efficient and capable _____
 - b scornful; disdainful _____
 - c being sympathetic and concerned for others _____
 - d polite, respectful or considerate _____

- 4 Find list words beginning with *v* to match these meanings:
 - a energy and strength _____

- b having a strong desire for revenge _____
 - c able to be used for many different purposes _____
- 5 Find list words beginning with *e* to match these meanings:
- a in high spirits and full of excitement _____
 - b unconventional; strange _____
 - c showing great activity or vitality _____
- 6 Find list words beginning with *d* to match these meanings:
- a having a lot of ideas and enthusiasm _____
 - b untrustworthy or deceitful _____
 - c causing great feelings of dislike and contempt _____
 - d able to make decisions confidently _____

Opposites

From the list below, choose the word that has the opposite meaning.

obnoxious	prestige	merciful	affluent
resilient	vindictive	lenient	decisive

- | | | | |
|------------|-------|------------------|-------|
| 1 pitiless | _____ | 5 insignificance | _____ |
| 2 pleasant | _____ | 6 poor | _____ |
| 3 dejected | _____ | 7 hesitant | _____ |
| 4 harsh | _____ | 8 forgiving | _____ |

Word origins

Dynamic people are usually energetic, vigorous and charismatic. The Greek prefix *dyna-*, from which the word 'dynamic' is derived, means 'power'. Here are other English words beginning with *dyna-*. Use the dictionary at the back of the book to write their meanings.

- dynasty: _____
- dynamo: _____
- dynamite: _____
- aerodynamics: _____
- dynamic: _____
- dynamism: _____

Themes in literature

LITERATURE

The theme of a text is the central message or idea that runs through it. A theme usually presents the audience with a universal message. A literary text such as a novel, play or short story may have multiple themes that are explored by the author. The following is a list of some of the important themes and ideas that you will encounter as you study literary texts.

- Belonging
- Good versus evil
- Justice
- Loss of innocence
- Generation gap
- Self-sacrifice
- Equal rights
- Prejudice
- Abuse of power
- Alienation
- Poverty
- Saving the environment
- Coming of age
- Heroism
- Identity
- Triumph of the human spirit
- Being different
- Relationships
- Friendship
- Conflict

Some other important themes are highlighted below.

Loss of freedom

There are many ways in which people have had their freedom taken away from them. A common loss of freedom dating from ancient times up to the 19th century was slavery. In modern times, dictatorships and civil wars have removed the freedom of whole nations. Autobiographies and biographies reveal how people have been subjected to captivity and imprisonment.

Many novelists have also explored the theme of the loss of freedom. Two famous classics that focus on this theme are *Animal Farm* and *1984* by George Orwell. Louis Sachar's novel, *Holes*, is another such novel. In *Holes*, Stanley Yelnats IV is a teenager who has been sent to a juvenile detention camp at Camp Green Lake, where he and the other boys are forced to dig holes in the blazing sun to improve their character. As the passage shows, Stanley and the other inmates have little chance of gaining their freedom.



A still from the film *Holes*

Detention at Camp Green Lake

He was then given two sets of clothes and a towel. Each set consisted of a long-sleeve orange jumpsuit, an orange T-shirt and yellow socks. Stanley wasn't sure if the socks had been yellow originally.

He was also given white sneakers, an orange cap, and a canteen made of heavy plastic, which unfortunately was empty. The cap had a piece of cloth sewn on the back of it, for neck protection.

Stanley got dressed. The clothes smelled like soap.

Mr Sir told him he should wear one set to work in and one set for relaxation. Laundry was done every three days. On that day his work clothes would be washed. Then the other set would become his work clothes, and he would get clean clothes to wear while resting.

'You are to dig one hole each day, including Saturdays and Sundays. Each hole must be five feet deep, and five feet across in every direction. Your shovel is your measuring stick. Breakfast is served at 4:30.'

Stanley must have looked surprised, because Mr Sir went on to explain that they started early to avoid the hottest part of the day. 'No-one is going to baby-sit you,' he added. 'The longer it takes you to dig, the longer you will be out in the sun. If you dig up anything interesting, you are to report it to me or any other counsellor. When you finish, the rest of the day is yours.'

Stanley nodded to show he understood. 'This isn't a Girl Scout camp,' said Mr Sir.

He checked Stanley's backpack and allowed him to keep it. Then he led Stanley outside into the blazing heat.

'Take a good look around you,' Mr Sir said. 'What do you see?'

Stanley looked out across the vast wasteland. The air seemed thick with heat and dirt. 'Not much,' he said, then hastily added, 'Mr Sir.'

Mr Sir laughed. 'You see any guard towers?'

'No.'

'How about an electric fence?'

'No, Mr Sir.'

'There's no fence at all, is there?'

'No, Mr Sir.'

'You want to run away?' Mr Sir asked him.

Stanley looked back at him, unsure what he meant.

'If you want to run away, go ahead, start running. I'm not going to stop you.' Stanley didn't know what kind of game Mr Sir was playing.

'I see you're looking at my gun. Don't worry. I'm not going to shoot you.' He tapped his holster. 'This is for yellow-spotted lizards. I wouldn't waste a bullet on you.'

'I'm not going to run away,' Stanley said.

'Good thinking,' said Mr Sir. 'Nobody runs away from here. We don't need a fence. Know why? Because we've got the only water for a hundred miles. You want to run away? You'll be buzzard food in three days.'

Stanley could see some kids dressed in orange and carrying shovels dragging themselves toward the tents.

'You thirsty?' asked Mr Sir.

'Yes, Mr Sir,' Stanley said gratefully.

'Well, you better get used to it. You're going to be thirsty for the next eighteen months.'

from *Holes* by Louis Sachar

Responding to the text

- 1 In the first paragraph, what freedom was lost to Stanley?

- 2 Why is the title of the novel, *Holes*, appropriate?

- 3 'This isn't a Girl Scout camp.' What point was Mr Sir making?

4 'What do you see?' Why is the setting depressing?

5 Why is there no fence to keep the boys from escaping?

6 Why was Mr Sir wearing a gun?

7 '... some kids dressed in orange and carrying shovels dragging themselves towards the tents.' Why is the word 'dragging' appropriate?

8 'You thirsty?' What did Stanley think Mr Sir would do next?

9 What does this passage reveal about the character of Stanley?

10 What does this passage reveal about the character of Mr Sir?

11 What is the theme of this passage?

The love of money

There have been many stories, novels and films about the misfortune that comes to characters obsessed with acquiring wealth. Silas Marner is one of these people.

The miser

At last the weaving of the table-linen was finished and Silas was paid in gold. Now, for the first time in his life, he had five bright guineas put into his hand. It was pleasant to feel them in his palm and look at their bright faces, which were all his own; it was another element of life like the weaving.

Gradually, the guineas, the crowns, and the half-crowns grew to a heap, and Marner drew less and less for his own wants, trying to solve the problem of keeping himself strong enough to work sixteen hours a day on as small an outlay as possible. His love of accumulating money grew into an



A still from the television movie *Silas Marner*

absorbing passion. He had taken up some bricks in his floor underneath his loom, and here he had made a hole in which he set the iron pot that contained his guineas and silver coins, covering the bricks with sand whenever he replaced them.

At night came his revelry: at night he closed his shutters, and made fast his door, and drew forth his gold. Long ago the heap of coins had become too large for the iron pot to hold

them, and he had made for them two thick leather bags. How the guineas shone as they came pouring out of the dark leather mouths! He spread them out in heaps and

bathed his hands in them; then he counted them and set them up in regular piles, and felt their rounded outline between his thumb and fingers.

But about the Christmas of that fifteenth year a great change came over Marner's life in the evening darkness. It was a nasty fog for him to turn out into, but to lose time by going on errands in the morning was out of the question. So arming himself with his lantern and with a sack thrown round his shoulders as an overcoat, he set out to the village of Raveloe on what in ordinary weather would have been a twenty minutes' errand. He had not locked his door, for what thief would find his way to Silas's cottage in the Stone-pits on such a night as this?

Plodding back from the village, weary but with his mind at ease, Silas reached the door of his cottage. He opened it and to his short-sighted eyes everything remained as he had left it, except that the fire sent out a welcome increase of heat. As soon as he was warm he began to think it would be a long while to wait till after supper before he drew out his guineas and it would be pleasant to see them on the table before him as he ate.

He rose and placed his candle unsuspectingly on the floor near his loom, swept away the sand without noticing any change, and removed the bricks. The sight of the empty hole made his heart leap violently, but the belief his gold was gone could not come at once—only terror and eager effort to put an end to the terror. He passed his trembling hand all about the hole, trying to think it possible that his eyes had deceived him; then he held the candle in the hole and examined it curiously, trembling more and more. Had he put his gold somewhere else, by a sudden resolution last night, and then forgotten it? He searched every corner, he turned his bed over, and shook it, and kneaded it. When there was no other place to be searched, he kneeled down again and felt once more around the hole. Then he turned and looked behind him—looked all round his dwelling, seeming to strain his brown eyes after some possible appearance of the bags where he had already sought for them in vain. He could see every object in his cottage and the gold was not there.

Again he put his trembling hands to his head, and gave a wild ringing scream, the cry of desolation.

abridged from *Silas Marner* by George Eliot

Responding to the text

- 1 When Silas received his first gold coins, what pleasant feelings did he experience?

- 2 What precautions did Silas take to hide his gold and silver coins?

- 3 'At night came his revelry ...' Why was Silas so happy at night?

- 4 Why hadn't Silas taken care to lock the door of his cottage?

- 5 On his return to his cottage, why did Silas decide to take out his guineas?

- 6 What is the theme of this passage?

Adjectives and adverbs

Adjectives and adverbs play an important role in adding life to written and spoken texts.

Adjectives

Adjectives are descriptive words. They add colour, shape, size, strength and feeling to nouns. They describe:

- people—for example:
loving irritable hairy thin nimble generous
- places—for example:
ancient charming polluted exotic stormy
- animals—for example:
scaly poisonous furry cuddly playful slimy
- things—for example:
yellow heavy shallow rectangular spicy abundant

Words describing people

Write the negative traits from the list next to the positive traits to show the opposite meaning. The first one is done for you.

weak	guilty	lazy	miserable	conceited	treacherous
ugly	stupid	mean	pessimistic	cowardly	discourteous

Positive traits

- industrious
- beautiful
- happy
- strong
- optimistic
- innocent
- clever
- polite
- humble
- loyal
- generous
- courageous

Negative traits

- lazy _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____



Forming adjectives

Create adjectives from the words in brackets to complete the phrases. The first one is done to help you.

- 1 a hasty decision (haste)
- 2 a _____ description (graph)
- 3 an _____ error (occasion)
- 4 a _____ situation (ridicule)
- 5 a _____ storm (tempest)
- 6 a _____ crime (malice)
- 7 the _____ scene (picture)
- 8 a _____ task (labour)
- 9 a _____ eruption (volcano)
- 10 a _____ result (fortune)
- 11 our _____ journey (peril)
- 12 a _____ reward (finance)
- 13 a _____ speech (patriot)
- 14 a _____ wave (tide)
- 15 an _____ parent (ire)
- 16 _____ prejudice (race)
- 17 a _____ reply (caution)
- 18 a _____ result (benefit)
- 19 a _____ position (defend)
- 20 an _____ explanation (accept)



Adverbs

As their name suggests, adverbs are words that add to the meaning of verbs. They tell how, when, where or why an action occurs. Adverbs may also give us more information about adjectives and other adverbs.

- | | |
|---|--------|
| The prisoner ate the food <i>greedily</i> . | Manner |
| The campers will arrive <i>tomorrow</i> . | Time |
| There were spectators <i>everywhere</i> . | Place |
| The runner was <i>completely</i> exhausted. | Degree |

Selecting adverbs

Choose the appropriate adverbs from the list to complete the sentences. Use each adverb once.

nostalgically	generously	stridently	gracefully	mortally
fiercely	recklessly	contentedly	convulsively	accurately

- The millionaire _____ donated a large sum to charity.
- The soldier on the stretcher was _____ wounded.
- Cattle were grazing _____ on the hillside.
- The raging fire burned _____.
- The meteorologist had _____ predicted the weather.
- All the ballet dancers pirouetted _____.
- The irate motorist drove _____.
- The old man _____ described his youth.
- The distressed child sobbed _____.
- The king's trumpets blared _____.

Adverbs and their opposites

Choose adverbs from the list that are opposite in meaning to the adverbs below.

wrongly	accidentally	early	cruelly
beforehand	rapidly	now	politely
quietly	nowhere	most	willingly
gracefully	innocently	happily	occasionally

- | | | | |
|---------------|-------|---------------|-------|
| 1 unwillingly | _____ | 9 slowly | _____ |
| 2 purposely | _____ | 10 late | _____ |
| 3 kindly | _____ | 11 sadly | _____ |
| 4 afterwards | _____ | 12 everywhere | _____ |
| 5 awkwardly | _____ | 13 correctly | _____ |
| 6 then | _____ | 14 least | _____ |
| 7 rudely | _____ | 15 noisily | _____ |
| 8 often | _____ | 16 guiltily | _____ |

Word skills

Universal themes

honesty	temptation	freedom	heroism	corruption
power	punishment	injustice	revenge	compassion
fate	patriotism	friendship	tradition	perseverance
poverty	forgiveness	suffering	identity	responsibility
survival	generosity	success	ambition	intolerance
guilt	conformity	humility	innocence	inhumanity



A word for a phrase

- Find the list word beginning with *p* to match these meanings:
 - the state of being extremely poor _____
 - steady persistence in spite of difficulties _____
 - the ability to have control over people and events _____
 - love and loyalty for one's country _____
 - a penalty inflicted for a wrongdoing _____
- Find the list word beginning with *f* to match these meanings:
 - a state that exists between friends _____
 - the outcome of a situation, seen as outside one's control _____
 - the power to act, speak or think as one wants _____
 - the act of pardoning for a fault _____
- Find the list word beginning with *i* to match these meanings:
 - the inability to endure or put up with difficulties _____
 - the state of being cruel or unkind towards others _____
 - the quality of a person that makes them different from others _____
 - the quality of being unjust or unfair _____
 - the state of being free from sin or moral wrongdoing _____
- Find the list words beginning with *s* to match these meanings:
 - the achievement of what is attempted _____
 - experiencing physical or mental pain _____
 - the continuation of life or existence _____

- 5 Find the list word beginning with *c* to match these meanings:
- a behaviour according to expected standards _____
 - b a strong feeling of understanding, pity or sympathy _____
 - c dishonest or fraudulent behaviour by those in power _____
- 6 Find the list word beginning with *h* to match these meanings:
- a the quality of being truthful, honourable and trustworthy _____
 - b the quality of being humble and modest _____
 - c great bravery _____
- 7 Find list words beginning with *g* to match these meanings:
- a a feeling of responsibility or shame for a wrongdoing _____
 - b a willingness to give; the quality of being unselfish _____

Word forms

Use a suitable form of the list words in brackets to complete the sentences.

- 1 The _____ student was _____ to submit an essay written by her brother. (ambition, temptation)
- 2 The _____ firefighter felt _____ when he was unable to save the child. (heroism, guilt)
- 3 Our _____ hosts were _____ for our wonderful holiday. (generosity, responsibility)
- 4 The _____ owners of the land presented _____ arguments against a proposed uranium mine. (tradition, power)

Word origins

The word 'ambition' was originally associated with people who were going around gathering votes. The Latin word *ambi* means 'around', 'both' or 'about'. Here are some other English words derived from *ambi*. Use the dictionary at the back of the book to write their meanings.

ambivalent: _____

ambit: _____

ambidextrous: _____

ambiguous: _____

ambience: _____

Being persuasive

LITERATURE

Persuasive texts such as essays, political speeches, current affairs reports, cartoons, debates, editorials and advertisements all use a variety of techniques to help convey a point of view. The audience might be persuaded to buy a product or service, take some kind of action, or simply change their own opinion to agree with the writer or speaker. The texts in this unit highlight some common persuasive language techniques:

- appealing to **emotions** such as sympathy, anger or excitement
- using positive or negative **emotive language** that expresses approval or disapproval
- using striking or powerful **visual language**.

Political cartoon

This cartoon was a response to an outbreak of hepatitis caused by frozen berries sourced from China. There was an immediate public outcry about Australia's unclear and often meaningless country-of-origin food labelling. Cartoonist Mark Knight expresses a persuasive point of view on this issue.



Responding to the cartoon

- 1 What are the shoppers in the cartoon doing?

2 From the expressions on their faces, what emotions are they feeling?

3 Why do overseas companies brand their products with words like 'Oz' or 'Ozzie'?

4 'This product made in China but still calls Australia home.' What is ridiculous about this statement?

5 Why does the weekly shop now take all week to do?

6 What point of view on the issue of food labelling is expressed in the cartoon?

Environmental website

The following persuasive text is from the Greenpeace Australia Pacific website.

GREENPEACE

Save the Reef

Off the north-east coast of Australia, one of the world's greatest natural wonders is at threat from the coal mining industry and in urgent need of your help.

If the coal industry gets its wish, huge coal reserves in central Queensland will be opened up for mining and millions of tonnes of seafloor will be dredged in the Great Barrier Reef World Heritage Area to construct massive coal port expansions.

Hundreds more coal ships will pass through the Reef, heightening the risk of accidents and oil spills and negatively impacting coral at a time when the health of the Reef is already in decline.

The science is clear: we can have the Reef or coal, but not both. **Add your voice to the global movement of people who have already committed to save the Reef.**

The Great Barrier Reef is an ancient ocean jewel. We need to come together urgently to protect its irreplaceable beauty. **Your voice can make the difference.**

from www.greenpeace.org/australia

TAKE
ACTION



Responding to the text

- 1 What point of view is presented in the first paragraph?

- 2 In the second paragraph, find three emotive words that refer to size or number.

- 3 What problems could be caused by the increased number of coal ships?

- 4 What is persuasive about the last sentence?

- 5 What is persuasive about the photo?

Television current affairs

The following is a transcript from the beginning of a segment on *A Current Affair*, a television show hosted by Tracy Grimshaw. The issue is truck safety and the report builds a persuasive case about who is responsible for poorly maintained and dangerous trucks. Once the report begins, we hear a voiceover from a narrator who doesn't appear on screen. What we see on screen are various safety inspectors showing a reporter the type of faults that they have found. Their comments alternate with the voiceover.



Truck safety

INTRODUCTION

TRACY GRIMSHAW: Well, they're the hard-working truckies forced to drive potential death traps on our roads and highways. Tonight, the crackdown to get dangerous rigs off the road.

OPENING CLIPS

POLICE SERGEANT: Look, with any business it's to do with costs.

DRIVER'S SISTER: What's the cost of a life? How can you put a price on a life?

UNION OFFICIAL: The drivers are being forced off the road and literally into the funeral parlours of this country.

DISABLED EX-DRIVER: Drivers are asked to do the wrong thing. Most of the time.

BEGINNING OF REPORT

VOICEOVER: They're the 40-tonne death traps.

SAFETY INSPECTOR 1: (*Looking at faulty truck with a reporter*) Stuff that causes fatalities.

VOICEOVER: Dangerous loads not secured and overloaded.

SAFETY INSPECTOR 2: These pipes are about 3½ tonne overweight.

VOICEOVER: Shonky steering.

continued »

SAFETY INSPECTOR 3: Needs to be towed away. It's not far off completely shearing and having no steering.

VOICEOVER: Busted brake pedals.

SAFETY INSPECTOR 4: See the movement there—side to side. That's excessive.

VOICEOVER: No brakes.

SAFETY INSPECTOR 5: We had no brakes at all on the right-hand rear. This one's off the road.

VOICEOVER: Dodgy DIY jobs.

REPORTER: So the whole seat could come out.

SAFETY INSPECTOR 6: Absolutely. That's grounded.

VOICEOVER: Torn tyres, rusted interiors, loose parts, leaking.

SAFETY INSPECTOR 7: There's several oil leaks. There's a diesel leak. The driver's seatbelt doesn't retract.

VOICEOVER: Our truckies are being asked to drive the rogue vehicles.

POLICE SERGEANT: They're extremely heavy and when they try to stop they just won't stop.

VOICEOVER: (*To viewers*) And you're sharing the roads with them.

POLICE SERGEANT: The consequences are often catastrophic.

VOICEOVER: So tonight, *A Current Affair* joins a major campaign to make Australian roads safer ... Safer for the lives of our truckies, and safer for all of us.

from *A Current Affair*, Channel 9

Responding to the text

- 1 What point of view is expressed in Tracy Grimshaw's introduction to the report?

- 2 In the opening clips, what reason does the police sergeant offer for the failure of truck owners to maintain the trucks?

- 3 'How can you put a price on a life?' What is the intended answer to this rhetorical question?

- 4 Read the transcript as far as the comment by Safety Inspector 7. What overwhelming impression is given about the safety of trucks?

- 5 'And you're sharing the roads with them.' What emotion are viewers likely to feel at this point?

- 6 Overall, what do you think is persuasive about this report?

Using emotion to persuade

Writers and speakers often try to engage our emotions when they want to persuade us to agree with their opinion.

Using emotive language: This involves deliberately choosing powerful words that have positive or negative emotional overtones. For example, the neutral word ‘smell’ could be referred to positively as a *fragrance*, or negatively as a *stench*. Emotive language can therefore be used to turn a neutral statement into a positive or negative one. For example:

The supporters disagreed with the umpire’s decision. (*Neutral*)

The fanatical supporters hurled abuse at the umpire. (*Negative*)

Appealing to emotions, needs and desires: Persuasive texts often appeal to the emotions of the audience by arousing feelings such as fear, hope, loyalty, anger or ambition. They may also appeal to needs and desires. For example, a department store advertisement for a huge sale will appeal to people who need or want to save money.

Identifying emotive words

For each newspaper headline, replace the neutral word shown in italics with its matching emotive word from the list.

miraculous	hunt	slashed	destroy	blockbuster	anguished
revolutionise	panic	enchants	plunges	malicious	smashes

- 1 Health budget *reduced* _____
- 2 *Upset* family wants answers _____
- 3 Dangerous flood waters *damage* homes _____
- 4 Pantomime *pleases* audience _____
- 5 Police *look* for teen’s attacker _____
- 6 Stock market *falls* _____
- 7 *Successful* movie beats box office records _____
- 8 Runaway car *breaks* shop window _____
- 9 UFO sightings cause public *anxiety* _____
- 10 TV host condemned for *insensitive* comments _____
- 11 Baby elephant makes *surprising* recovery _____
- 12 Young designers set to *change* fashion _____



Identifying appeals to emotion

For each text below, choose the emotion that is being appealed to and state the persuasive purpose of the appeal.

compassion

guilt

nostalgia

patriotism

1

Parents who let their children live on junk food risk ruining their health for life. Do you want to be responsible for that?

Emotion: _____

Purpose: _____

2

Rule, Britannia!
Brittania, rule the waves.
Britons never, never, never shall be slaves.

from traditional British song, 1740

Emotion: _____

Purpose: _____

3

Remember the days when life was full of simple pleasures? Reading a book, singing around the piano or strolling along the beach. Well, the good news is that those days aren't over. Move to Seaview Retirement Village and recapture special memories.



Emotion: _____

Purpose: _____

4

Thousands of people killed. Tens of thousands injured. Millions have lost their homes and livelihoods. This is the terrible toll of the earthquake that hit Nepal. Help families and communities rebuild their lives.

Emotion: _____

Purpose: _____

Identifying appeals to needs and desires

For each text below, choose the appropriate need/desire that is being appealed to and state the persuasive purpose of the appeal.

career change

success

health

romance

security

1

For ultimate peace of mind, choose a wireless burglar alarm that phones you if an intruder sets off the trigger. Feel safe in your own home at last.

Need/desire: _____

Purpose: _____

2

Join Australia's most successful dating site. Every thirty minutes one of our singles finds their perfect match. You can be one of them.

Need/desire: _____

Purpose: _____

3

Tired of working for peanuts? Want a more satisfying job? Willing to do what it takes? Make an appointment with one of our experienced advisers and you'll never look back.

Need/desire: _____

Purpose: _____

4

Thousands of Australian women have been quick to recognise trends overlooked by big companies and have started up highly competitive online businesses. If you have a great idea, we can help you turn your dream into reality.

Need/desire: _____

Purpose: _____

5

Justin's Organic Food sells fresh fruit and vegetables that are grown without the use of harmful synthetic pesticides and chemical fertilisers. Our produce is not only wholesome and nutritious, but you can actually taste the goodness. Order online for next-day delivery and experience the difference.



Need/desire: _____

Purpose: _____

Word skills

Saving Planet Earth

traffic	ecology	radiation	reduction	contamination
recycle	debris	industry	sanctuary	conservation
sustain	extinct	polluted	renewable	preservation
global	harmful	garbage	depletion	environment
species	habitat	increase	emission	endangered
erosion	urban	disposal	resources	restoration



Find the list word

Write the list words that match the following meanings and clues.

- 1 List words beginning with *e* that match these meanings:
 - a the surroundings in which something lives or operates _____
 - b seriously at risk of extinction _____
 - c the process of wearing or eating away _____
 - d no longer in existence _____
- 2 List words beginning with *r* that match these meanings:
 - a to convert waste into reusable material _____
 - b energy from heat or light that you cannot see _____
 - c the return of something to its former condition _____
 - d reserves of wealth and assets _____
 - e able to be renewed; able to begin again _____
- 3 List words beginning with *s* that match these meanings:
 - a to hold up or support _____
 - b a place providing protection and safety _____
 - c a distinct group having similar characteristics _____
- 4 List words beginning with *c* that match these meanings:
 - a preservation of the natural environment _____
 - b pollution or impurity _____

Hidden words

Use the clues to complete the list words.

- 1 the biological study of the relationship of organisms _ _ _ l o g _
- 2 likely to cause injury or damage _ a r m _ _ _
- 3 relating to the whole world _ l o b _ _
- 4 dramatic reduction in size or amount _ _ _ l e t _ _ _
- 5 contaminated with harmful or poisonous substances _ _ _ l u t e _
- 6 the process of making something smaller _ _ d u c t _ _ _

Filling the gaps

Read the following passage and insert the missing list words. The first letters are given to help you.

Saving the planet

Humans have been the cause of many animals and plants becoming e_____.

We have p_____ rivers and land with d_____ and allowed h_____ e_____ and r_____. Over-clearing of land has led to e_____ and many animals have been forced out of their natural h_____. Some of these problems have been caused by u_____ sprawl and a huge i_____ in t_____. Fortunately we are becoming increasingly aware of the importance of the p_____ of e_____ s_____. C_____ parks now provide a s_____ for many animals. There has been g_____ recognition of the need to r_____ our g_____ and to make sure that waste d_____ does not lead to the c_____ of the e_____.

Word origins

The English word 'urban' means 'relating to a city'. It is derived from the Latin word *urbs/urbis*, meaning 'a city'. The following words are all derived from *urbs*. Use the dictionary at the back of the book to write their meanings.

suburb: _____

interurban: _____

suburbanite: _____

urbane: _____

suburbia: _____

Style

LITERATURE

The style of a written text relates to the language choices the writer makes to add a particular feeling, mood and voice to the text. Analysing a writer's style involves looking at how the text has been written. Many words can be used to describe writing style. Some examples are:

- concise
- romantic
- formal
- pessimistic
- realistic
- casual
- scientific
- chatty
- eloquent
- provocative

A writer's style is a combination of many different stylistic features or elements, including:

- **Sentence structure:** Sentences may be short and simple to convey action or tension, or they may be long and flowing to describe a peaceful setting or a character's thoughts. Fragments of sentences may be used to convey confusion or panic.
- **Word choice:** Writers carefully choose words that enable them to achieve their purpose, such as bringing a setting to life, communicating strong emotion or inspiring others to take action.
- **Tone:** A writer conveys attitude and emotion through the 'tone of voice' they create; for example, the tone may be sarcastic, affectionate, humorous, critical or friendly.
- **Pace:** Action stories are often written at a fast pace; descriptive stories usually have a slow pace.
- **Imagery:** This includes the use of personification, similes, metaphors and symbols.
- **Repetition:** Writers often repeat words and word sounds for emphasis or to convey a particular emotion.
- **Point of view:** Narrative texts are usually written in first person or third person.
- **Use of dialogue:** Dialogue can add immediacy and authenticity to a text. A story may be told through the dialogue rather than through narration.

Jonathan Livingston Seagull is a fable about a young seagull who wants to do more in life than squabble over food like the rest of his flock (known as 'Breakfast Flock'). He wants to fly higher and faster than any seagull ever has before. Notice how the story is told in the third person by a narrator who appears to be with Jonathan on his quest and knows every detail of his thoughts and feelings.





Jonathan Gull learns to fly

By sunup, Jonathan Gull was practising again. From five thousand feet the fishing boats were specks in the flat blue water, Breakfast Flock was a faint cloud of dust motes, circling.

He was alive, trembling ever so slightly with delight, proud that his fear was under control. Then without ceremony he hugged in his forewings, extended his short, angled wingtips, and plunged directly towards the sea. By the time he passed four thousand feet he had reached terminal velocity, the wind was a solid beating wall of sound against which he could move no faster. He was flying now straight down, at two hundred and fourteen miles per hour. He swallowed, knowing that if his wings unfolded at that speed he'd be blown into a million tiny shreds of seagull. But the speed was power, and the speed was joy, and the speed was pure beauty.



He began his pullout at a thousand feet, wingtips thudding and blurring in that gigantic wind, the boat and the crowd of gulls tilting and growing meteor-fast, directly in his path.

He couldn't stop; he didn't know yet even how to turn at that speed.

Collision would be instant death.

And so he shut his eyes.

It happened that morning, then, just after sunrise, that Jonathan Livingstone Seagull fired directly through the centre of the Breakfast Flock, ticking off two hundred and twelve miles per hour, eyes closed, in a great roaring shriek of wind and feathers. The Gull of Fortune smiled upon him this once, and no one was killed.



By the time he had pulled his beak straight up into the sky he was still scorching along at a hundred and sixty miles per hour. When he had slowed to

twenty and stretched his wings at last, the boat was a crumb on the sea, four thousand feet below.

His thought was triumph. Terminal velocity! A seagull at *two hundred and fourteen miles per hour!* It was a breakthrough, the greatest single moment in the history of the Flock, and in that moment a new age opened for Jonathan Gull. Flying out to his lonely practice area, folding his wings for a dive from eight thousand feet, he set himself at once to discover how to turn.

A single wingtip feather, he found, moved a fraction of an inch, gives a smooth sweeping curve at tremendous speed. Before he learned this, however, he found that moving more than one feather at that speed will spin you like a rifle ball ... and Jonathan had flown the first aerobatics of any seagull on earth.

He spared no time that day for talk with the other gulls, but flew on past sunset. He discovered the loop, the slow roll, the point roll, the invented spin, the gull bunt, the pinwheel.

* * *



When Jonathan Seagull joined the Flock on the beach, it was full night. He was dizzy, and terribly tired. Yet in delight he flew a loop to landing, with a snap roll just before touchdown. When they hear of it, he thought, of the Breakthrough, they'll be wild with joy. How much more there is now to living! Instead of our drab slogging forth and back to the fishing boats, there's a reason to life! We can lift ourselves out of ignorance, we can find ourselves as creatures of excellence and intelligence and skill. We can be free! *We can learn to fly!*

from *Jonathan Livingston Seagull* by
Richard Bach



Responding to the text

- 1 What two metaphors (comparisons) does the writer use to convey that Jonathan is far above the water?

- 2 As Jonathan flew downwards, what speed did he reach?

- 3 What powerful image indicates the impact on Jonathan's body if his wings were to unfold at high speed?

- 4 'Collision would be instant death.' Why do you think Jonathan closed his eyes after he had this thought?

- 5 After completing the dive, what did Jonathan think he had achieved?

- 6 '... he set himself at once to discover how to turn.' What does this show about Jonathan's character?

- 7 How would you describe the tone of the last paragraph?

- 8 At the end of the extract, what does flying represent to Jonathan?

Fahrenheit 451 is a futuristic novel by Ray Bradbury that portrays a repressive society in which it is a crime to own books. Firefighters no longer put out fires—they start them. The main character, Guy Montag, is a fireman whose job it is to burn not only the books but the houses of the criminals who own them. The following extract, which is the opening scene of the novel, is packed with metaphors, powerful descriptive language and rich detail.

Burning the books

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted



A still from the film *Fahrenheit 451*, 1966

above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books

died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

He hung up his black-beetle coloured helmet and shined it, he hung his flameproof jacket neatly; he showered

luxuriously, and then, whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole. At the last moment, when disaster seemed positive, he pulled his hands from his pockets and broke his fall by grasping the golden pole. He slid to a squeaking halt, the heels one inch from the concrete floor downstairs.

He walked out of the fire station and along the midnight street towards the subway where the silent, air-propelled train slid soundlessly down its lubricated flue in the earth and let him out with a great puff of warm air onto the cream-tiled escalator rising to the suburb.

from *Fahrenheit 451* by Ray Bradbury

Responding to the text

- 1 Why did Guy Montag find his job 'a special pleasure'?
- 2 Identify the animal metaphor that shows the destructive power of the fire hose.
- 3 What do the words 'his eyes all orange flame with the thought of what came next' tell you about Montag's feelings just before he ignited the fire?
- 4 What animal metaphor is used to describe the books as they burn?
- 5 What seems sinister about Montag's 'fiery smile' when he went to sleep?
- 6 Montag whistled when he returned to the firehouse. What does this indicate about his emotions?
- 7 How does his journey home on the train contrast with the chaos of the fire?

Roald Dahl's short story 'Man from the South' explores an unusual bet between a South American man ('the little man') and a young American sailor ('the boy') who meet at a hotel swimming pool in Jamaica. It seems so simple. All the boy has to do is light his cigarette lighter ten times in a row and he wins a Cadillac. A feature of Roald Dahl's style is the way he lets the dialogue tell the story.

The bet

The little man waved his hand again. 'Listen to me. Now we have some fun. We make a bet. Den we go up to my room here in de hotel where iss no wind and I bet you you cannot light dis famous lighter of yours ten times running without missing once.'

'I'll bet I can,' the boy said.

'All right. Good. We make a bet, yes?'

'Sure. I'll bet you a buck.'

'No, no. I make you very good bet. I am rich man and I am sporting man also. Listen to me. Outside de hotel iss my car. Iss very fine car. American car from your country. Cadillac—'

'Hey, now. Wait a minute.' The boy leaned back in his deck chair and he laughed. 'I can't put up that sort of property. This is crazy.'

'Not crazy at all. You strike lighter successfully ten times running and Cadillac is yours. You like to have dis Cadillac, yes?'

'Sure, I'd like to have a Cadillac.' The boy was still grinning.

'All right. Fine. We make a bet and I put up my Cadillac.'

'And what do I put up?'

The little man carefully removed the red band from his still unlighted cigar. 'I never ask you, my friend, to bet something you cannot afford. You understand?'

'Then what do I bet?'

'I make it very easy for you, yes?'

'Okay. You make it easy.'

'Some small ting you can afford to give away, and if you did happen to lose it you would not feel too bad. Right?'

'Such as what?'

'Such as, perhaps, de little finger of your left hand.'

'My what! The boy stopped grinning.'

'Yes. Why not? You win, you take de car. You looss, I take de finger.'

'I don't get it. How d'you mean, you take the finger?'

'I chop it off.'

'Jumping jeepers! That's a crazy bet. I think I'll just make it a dollar.'

The man leaned back, spread out his hands palms upwards and gave a tiny contemptuous shrug of the shoulders.

'Well, well, well,' he said. 'I do not understand. You say it lights but you will not bet. Den we forget it, yes?'

from 'Man from the South' by Roald Dahl

Responding to the text

- 1 How can the reader tell that the little man has a foreign accent?

- 2 Why was the boy shocked when the man put up a Cadillac for the bet?

- 3 Why did the boy suddenly stop grinning?

- 4 In the last paragraph, what do you think the man was trying to achieve?

- 5 In this extract, what does the dialogue convey about the character of the man?



Style

Style is an elusive concept and there are often many words that can be used to describe a particular writer's style. When identifying style, remember that you are looking for the way in which the writer has written the text—the techniques that have been chosen—and be prepared to give evidence to support your view. You may need to refer to the list of stylistic features on page 41 to help you complete the exercise below.

Identifying writing styles

The following extracts are from a variety of texts. For each extract, write down the writer's purpose and choose the most appropriate writing style from those in brackets. Then identify the main stylistic features of the extract. The first one is done as an example.

Cars to make way for bikes

Speed limits could soon be lowered in the CBD to encourage more bicycles into the city.

The council plans to inject millions of dollars into a proposal that would see new bicycle paths, hundreds of additional parking spaces and dedicated kerbside lanes.

from a news report



Purpose: To report on a new council initiative to increase bicycles in the city

Writing style: journalistic (ponderous, eloquent, journalistic)

Stylistic features: short one-sentence paragraphs; straightforward, clear language

The break in

'Freeze!'

Fraser snapped around. He took in the scene quickly. Security guard. Gun. Maybe fifteen metres, twenty at the most. As if there was a choice.

'I said, freeze!' Terry Ryan yelled. But the thief had already made a break for it.

from *Contest*, a novel by Matthew Reilly

Purpose: _____

Writing style: _____ (bland, fast-paced, lyrical)

Stylistic features: _____

Summer nights

There was music from my neighbour's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.

from *The Great Gatsby* by F. Scott Fitzgerald

Purpose: _____

Writing style: _____ (chatty, flowing, scholarly)

Stylistic features: _____

Fastest 20 m carrying a 300 kg barbell on the shoulders

The fastest 20 metres carrying a 300 kg barbell on the shoulders is 8.15 seconds and was achieved by Ervin Katona (Serbia) on the set of CCTV Guinness World Records Special in Beijing, China, on 17 August 2011.

entry from www.guinnessworldrecords.com

Purpose: _____

Writing style: _____ (factual, confronting, descriptive)

Stylistic features: _____

A question of madness

True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

opening of the short story 'The tell-tale heart' by Edgar Allan Poe

Purpose: _____

Writing style: _____ (flowery, concise, intense)

Stylistic features: _____

Word skills

Increase your word power—1

affable	genial	hypocrite	belligerent	pensive
frail	slovenly	remorse	despondent	desist
idyllic	festivity	eliminate	surreptitious	quandary
placid	initiative	sombre	loathsome	ponder
vile	flexible	condone	benevolent	college
ornate	coerce	flourish	formidable	immune



Meanings and letters

Use the meanings provided to unscramble these list words. The first letter of each missing word is given in bold.

- | | | |
|---|------------------------------|-------|
| 1 thoughtful | p i v n e e s | _____ |
| 2 friendly, good-natured | a f a e l f b | _____ |
| 3 deep regret or guilt | m o r e e s r | _____ |
| 4 grow in a healthy manner | s o u r h i l f | _____ |
| 5 extremely unpleasant | s l o o m h a t e | _____ |
| 6 dark and gloomy | b r o m e s | _____ |
| 7 to stop doing something | t i d e s s | _____ |
| 8 able to bend without breaking | l e e x f l i b | _____ |
| 9 calm; not easily excited | c a i d l p | _____ |
| 10 friendly and cheerful | l a i n g e | _____ |
| 11 repulsive or disgusting | l e v i | _____ |
| 12 causing fear or dread | m a d b i l e f r o | _____ |
| 13 to think carefully about something | e n d r o p | _____ |
| 14 to remove or get rid of | e e n t m a i l i | _____ |
| 15 the first step or action of a matter | i i i n e a t t v | _____ |
| 16 hostile and aggressive | g e n t b i l l r e e | _____ |
| 17 unhappy and without hope | s e n t d o n p e d | _____ |
| 18 an educational institution | g e e l l o c | _____ |
| 19 to force or compel | c r o c e e | _____ |

- | | | | |
|----|---------------------------------|------------------------|-------|
| 20 | a state of uncertainty | a q u a r y n d | _____ |
| 21 | elaborately or highly decorated | n e a t r o | _____ |
| 22 | to pardon or forgive | o n c o n e d | _____ |

Completing sentences

Choose the correct list word to complete each sentence. Use the first-letter clue to help you.

- 1 It was a time of celebration and f _____.
- 2 The old lady was very f _____.
- 3 He was giving s _____ glances at his watch.
- 4 No one liked the s _____ old man.
- 5 The hotel was in an i _____ location.
- 6 Luckily she seems to be i _____ to colds.
- 7 They set up a b _____ fund for underprivileged children.
- 8 Be careful! The principal is in a b _____ mood.
- 9 I do not like her because she is an insincere h _____.
- 10 The p _____ waters of the lake hid dangerous snags.
- 11 The conductor ended the performance with a f _____ of his baton.
- 12 The law does not c _____ violence against women.
- 13 The world champion cyclist was a f _____ opponent.

Word origins

When we are 'pensive' we are weighing our thoughts as we decide what we are going to do. The English word 'pensive' comes from the Latin word *pendeo/pensus*, which means 'I weigh'. There are many English words with 'pen-' that relate to weighing. Here are some of them. Use the dictionary at the back of the book to write their meanings.

- suspend: _____
- pendulum: _____
- pendant: _____
- expend: _____
- impending: _____
- dispense: _____
- recompense: _____

The poet's purpose

LITERATURE

Poets have many reasons for writing poetry, but they especially want the audience to respond emotionally to the scenes and ideas they are depicting. Poets aim to achieve one or more of the following:

- express their emotions
- arouse the reader's emotions
- paint word pictures
- describe a person, animal, place or event
- give the reader a new interpretation about life and the world
- engage the reader's senses
- make the reader think
- change attitudes
- entertain the reader and have fun through humour
- tell stories
- recount a past event.

As you read through the following poems, you will notice how the purpose and techniques of each poet are very different. In 'The loner', the poet Julie Holder depicts the exclusion of a male student from school life. His isolation is contrasted with the activities and sounds of the other students interacting with each other. The final words of the poem emphasise that the cruelty inflicted on the student outsider was planned and deliberate.

The loner

He leans against the playground wall,
Smacks his hands against the bricks
And other boredom-beating tricks,
Traces patterns with his feet,
Scuffs to make the tarmac squeak,
Back against the wall he stays—
And never plays.

The playground's quick with life,
The beat is strong.
Though sharp as a knife
Strife doesn't last long.
There is shouting, laughter, song,
And a place at the wall
For who won't belong.

continued »



We pass him running, skipping, walking,
In slow huddled groups, low talking.
Each in our familiar clique
We pass him by and never speak,
His lonesome is his shell and shield
And neither he nor we will yield.

He wasn't there at the wall today,
Someone said he moved away
To another school and place
And on the wall where he used to lean
Someone had chalked
'watch this space'.

Julie Holder

Responding to the poem

1 What is the poet's purpose?

2 What is the setting of this poem?

3 What picture of the loner is presented at the beginning of the poem?

4 In the second stanza, what picture does the poet give of life in the playground?

5 What contrast is there between the loner and the other students?

6 How do the other students treat the loner?

7 'And neither he nor we will yield.' Explain the meaning.

8 'Someone had chalked "watch this space".' What cruelty is there in this message?

William Butler Yeats (1865–1939) found the inspiration for many of his poems at Coole Park, Ireland. This was the home of Lady Gregory, one of Yeats's friends. In October 1916, Yeats sees the swans on the lake and imagines that they are the same swans he counted in 1897. The swans don't seem to have changed at all, for although some had since died, the pattern of the fifty-nine swans remains the same. The swans are a symbol of youth forever changing, yet forever renewed. In contrast to the swans, Yeats himself has grown considerably older.

The wild swans at Coole

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

William Butler Yeats



Responding to the poem

1 What is the poet's purpose in this poem?

2 In the first stanza, how does the poet use the setting to introduce the idea of the decline of life?

3 The swans are a symbol. What do they represent?

4 Explain the meaning of 'clamorous wings'.

5 'And now my heart is sore.' Why is the poet's heart 'sore'?

6 Explain the meaning of 'Trod with a lighter tread'.

7 'Companionable streams'. Why are the streams 'companionable'?

8 What is the poet's relationship to the swans?

9 What does the poet mean by 'Their hearts have not grown old'?

10 How does the poet create the impression that the swans are immortal?

The title of the poem 'Vergissmeinnicht' is German for 'Forget me not'. It is an autobiographical poem written by Keith Douglas, a British tank commander, after the allied victory at the 1942 Battle of El Alamein. The battle was fought against the German Afrika Korps in the North African desert. Three weeks after the battle, leading his tanks over the same ground, Douglas came upon the decomposing body of the dead German gunner who had come close to blowing up Douglas and his tank. Later, on 9 June 1944, Douglas himself was killed in battle in Normandy at the age of 24.

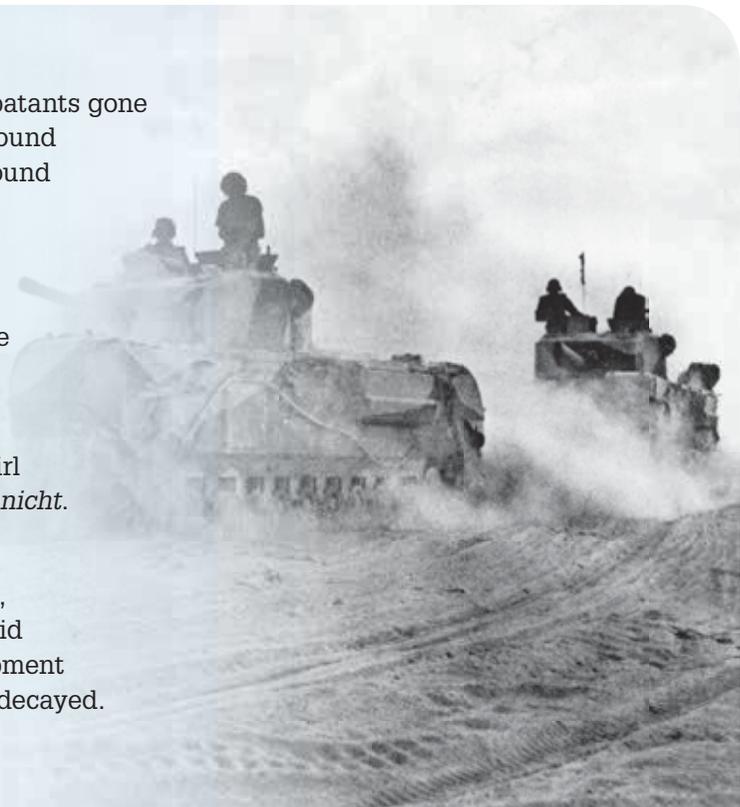
Vergissmeinnicht

Three weeks gone and the combatants gone
returning over the nightmare ground
we found the place again, and found
the soldier sprawling in the sun.

The frowning barrel of his gun
overshadowing. As we came on
that day, he hit my tank with one
like the entry of a demon.

Look. Here in the gunpit spoil
the dishonoured picture of his girl
who has put: *Steffi. Vergissmeinnicht.*
in a copybook gothic script.

We see him almost with content,
abased, and seeming to have paid
and mocked at by his own equipment
that's hard and good when he's decayed.



But she would weep to see today
how on his skin the swart flies move;
the dust upon the paper eye
and the burst stomach like a cave.

For here the lover and killer are mingled
who had one body and one heart.
And death who had the soldier singled
has done the lover mortal hurt.

Keith Douglas

Responding to the poem

1 What are two of the poet's purposes in this poem?

a

b

2 Why does the poet describe the ground as 'nightmare'?

3 What simile conveys the firepower of the German soldier's anti-tank gun?

4 'We see him almost with content ...' Why was the poet 'almost with content' to see the German soldier was now dead?

5 What contrast is there between the German soldier and his equipment?

6 Identify the simile that emphasises the decay of the soldier's stomach.

7 'For here the lover and killer are mingled ...' Explain the meaning.

8 Why is the title 'Vergissmeinnicht' (forget me not) suitable?

9 Explain the meaning of the final two lines of the poem.

Purpose in poetry

As you have already become aware, poets have many reasons for writing their poems. They usually set out to present us with new insights of the world around them. In the poems that follow, you will experience some of their differing purposes.

Identifying the poet's purpose

Read the following verses and write down the poet's purpose for each verse.

London snow

When men were all asleep the snow came flying,
 In large white flakes falling on the city brown,
 Stealthily and perpetually settling and loosely lying,
 Hushing the latest traffic of the drowsy town;
 Deadening, muffling, stifling its murmurs failing;

from 'London Snow' by Robert Bridges

Purpose: _____

My father

My father, he was a mountaineer,
 His fist was a knotty hammer;
 He was quick on his feet as a running deer,
 And he spoke with a Yankee stammer.

from 'The Ballad of William Sycamore' by Stephen Vincent Benét

Purpose: _____

Wild horses

A thousand horse and none to ride!—
 With flowing tail, and flying mane,
 A thousand horse, the wild, the free,
 Like waves that follow o'er the sea,
 Came thickly thundering on ...

from 'Mazeppa's Ride' by Lord Byron

Purpose: _____

Bell-birds

By channels of coolness the echoes are calling,
And down the dim gorges I hear the creek falling;
It lives in the mountain where moss and the sedges
Touch with their beauty the banks and the ledges.
Through breaks of the cedar and sycamore bowers
Struggles the light that is love to the flowers;
And, softer than slumber, and sweeter than singing,
The notes of the bell-birds are running and ringing.

from 'Bell-Birds' by Henry Kendall

Purpose: _____

Pied beauty

Glory be to God for dappled things—
For skies of couple-colour as a brinded cow;
For rose-moles all in stiple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;

from 'Pied Beauty' by Gerard Manley Hopkins

Purpose: _____

Drought

My road is fenced with the bleached, white bones
And strewn with the blind, white sand,
Beside me a suffering, dumb world moans
On the breast of a lonely land.

from 'Drought' by Will Ogilvie

Purpose: _____



Word skills

Increase your word power—2

elite	pompous	repugnant	discernible	fundamental
respite	vacillated	insinuated	submissive	gregarious
contrite	disperse	nostalgia	conciliatory	assimilation
dismal	insidious	congenial	ubiquitous	supercilious
charity	decadent	poignant	manipulate	derogatory
adamant	secluded	inception	dogmatic	collaborated



Words and meanings

Replace each phrase in italics with an appropriate word from the list. The first letter is given to help you.

- 1 Mobile phones are *seen to be everywhere*. u _____
- 2 Her remarks are always *critical and disrespectful*. d _____
- 3 *Sentimental longing* for his childhood overcame the old man. n _____
- 4 The *select group* of the forces stormed the fort. e _____
- 5 I dislike her *affectedly grand* behaviour. p _____
- 6 A *basic* knowledge of grammar is essential. f _____
- 7 He *worked jointly* with his friends on the assignment. c _____
- 8 The idea of cheating is *extremely distasteful* to me. r _____
- 9 We donate to *the care of the poor and disadvantaged*. c _____
- 10 Her mood often *changed* between hope and despair. v _____
- 11 There was a brief *temporary rest* from the heat. r _____
- 12 What *gloomy and melancholy* weather! d _____
- 13 They have been members since the *beginning* of the club. i _____
- 14 He *hinted in an unpleasant way* that they were late. i _____

Identifying list words

Use the clues to unscramble the list words. The first letter of each word is in bold.

- 1 sly or treacherous **s**oiduiisn _____
- 2 pleasant or agreeable lainge**c**on _____

- | | | | |
|---|-----------------------------------|-----------------------|-------|
| 3 | deeply moving or distressing | gnat p ino | _____ |
| 4 | showing low moral standards | d eadcent | _____ |
| 5 | feeling one is superior to others | pricess l ouiu | _____ |
| 6 | distribute over a wide area | spread s i | _____ |
| 7 | enjoying being with other people | g gsouraire | _____ |
| 8 | to handle in a skilful manner | tailpun m ea | _____ |

A word for a phrase

Choose a list word to match each meaning below. Use the first-letter clue to help you.

secluded	dogmatic	assimilation	conciliatory
contrite	submissive	discernible	adamant

- able to be recognised *d* _____
- in an overbearing manner *d* _____
- protected from view *s* _____
- willing to surrender to another's authority *s* _____
- likely to placate or make calm *c* _____
- sorry or repentant *c* _____
- integration into a society *a* _____
- refusing to change one's mind *a* _____

Word origins

The word 'manipulate' is derived from two Latin words: *manus*, meaning a 'hand', and *pleo*, meaning 'I fill'. It means 'to handle skillfully by hand'. Here are some more *manus* words. Use the dictionary at the back of the book to write their meanings.

manicure: _____

manifest: _____

manoeuvre: _____

mandatory: _____

emancipate: _____

manage: _____

manuscript: _____

manipulate: _____

In the media

LITERATURE

The media provides us with up-to-date news reports, human-interest stories, comment and opinion on issues of importance, and advertising. The various forms of media are more integrated than ever before. We now have 24-hour access to local, national and global information and ideas. In this unit, we look at three very different examples of media texts: a news report, a magazine advertisement and an opinion piece.

News report

Shark attacks are often in the news, but one that stands out is when champion Australian surfer Mick Fanning fought off a shark during the final of a world surfing title and amazingly lived to tell the tale. His friend and fellow surfer, Julian Wilson, heroically swam to help him in the face of unbelievable danger. The moment that the shark attacked was captured on video by the World Surf League. Then Fanning disappeared behind a wave for agonising minutes while a global audience watched and wondered if he had survived. The photos, video and interviews with Fanning and Wilson made for a truly extraordinary news package that was viewed by millions of people around the world.

Horror shark attack

PETER TRUTE

Mick Fanning says he'll surf again at Jeffreys Bay, but still needs time to deal with the emotional trauma of fighting off a shark at the South African break.

With his tilt for a fourth world surfing title interrupted by the live-on-TV shark attack that made global headlines, Fanning was vague on his return to the surf but unequivocal he would remain in the sport.

'I'm sure I'll go surfing. Surfing has given me so much, it's something I do to clear my mind, it's something that gives me peace,' he said.

'It's got me through the hardest times in my life.'



The moment a huge shark lunged at Australian surfer Mick Fanning.
Photo: World Surf League

continued »

After flying into Sydney on Tuesday on his way home to the Gold Coast, Fanning recounted his terrifying encounter in chilling detail.

‘All of a sudden I felt a presence or something behind me,’ the 34-year-old told a media conference attended by around 80 reporters and camera crew.

‘It just kept coming back and I was on top of it, trying to put my board between us.

‘The parts that I saw, it was huge. My board was almost 19 inches wide and tiny compared to what the shark was, it was so round.

‘I felt so insignificant. The thing was so powerful and it just moved so fast.’

He punched out at the shark—whether they were

hard or ‘little baby punches’ he doesn’t know; he was in pure ‘fight or flight’ mode as the shark dragged at his leg rope until it broke.

Fanning had just watched his young friend and protégé Julian Wilson on his first wave of the final of the World Surf League J-Bay event when the shark attacked.

Even in his panic he was worried when Wilson began paddling to his rescue.

‘At that stage I was just screaming and I was telling Jules to get in, I was worried about him coming after me,’ Fanning said.

Fanning was separated from his board and started swimming for shore but then decided he had to turn and face the shark.

‘Once my board was gone I thought that was it—I was waiting for it just to come and take a leg or two,’ he said. ...

The shock of the encounter is still settling on Fanning: at first, he saw it in the faces of fellow surfers who had watched helplessly from the shore.

‘I could just see how shaken they were and that’s when it really kicked in,’ he said.

Tears came again when, on his flight home, he saw the photo of him and the giant shark fin in a neighbouring passenger’s newspaper.

Even back in Sydney, Fanning looked up at the roof of the cavernous basketball arena where the press conference was held, and swallowed hard a few times as Wilson recounted the story.

Sydney Morning Herald

Responding to the text

- 1 In the photograph, what makes Mick Fanning look vulnerable?

- 2 What information about Fanning’s attitude is conveyed in the first paragraph?

- 3 What reasons does Fanning give for continuing to surf after this incident?

- 4 ‘I felt so insignificant.’ What made Fanning feel this way?

- 5 Fanning punched the shark. What does this show about his character?

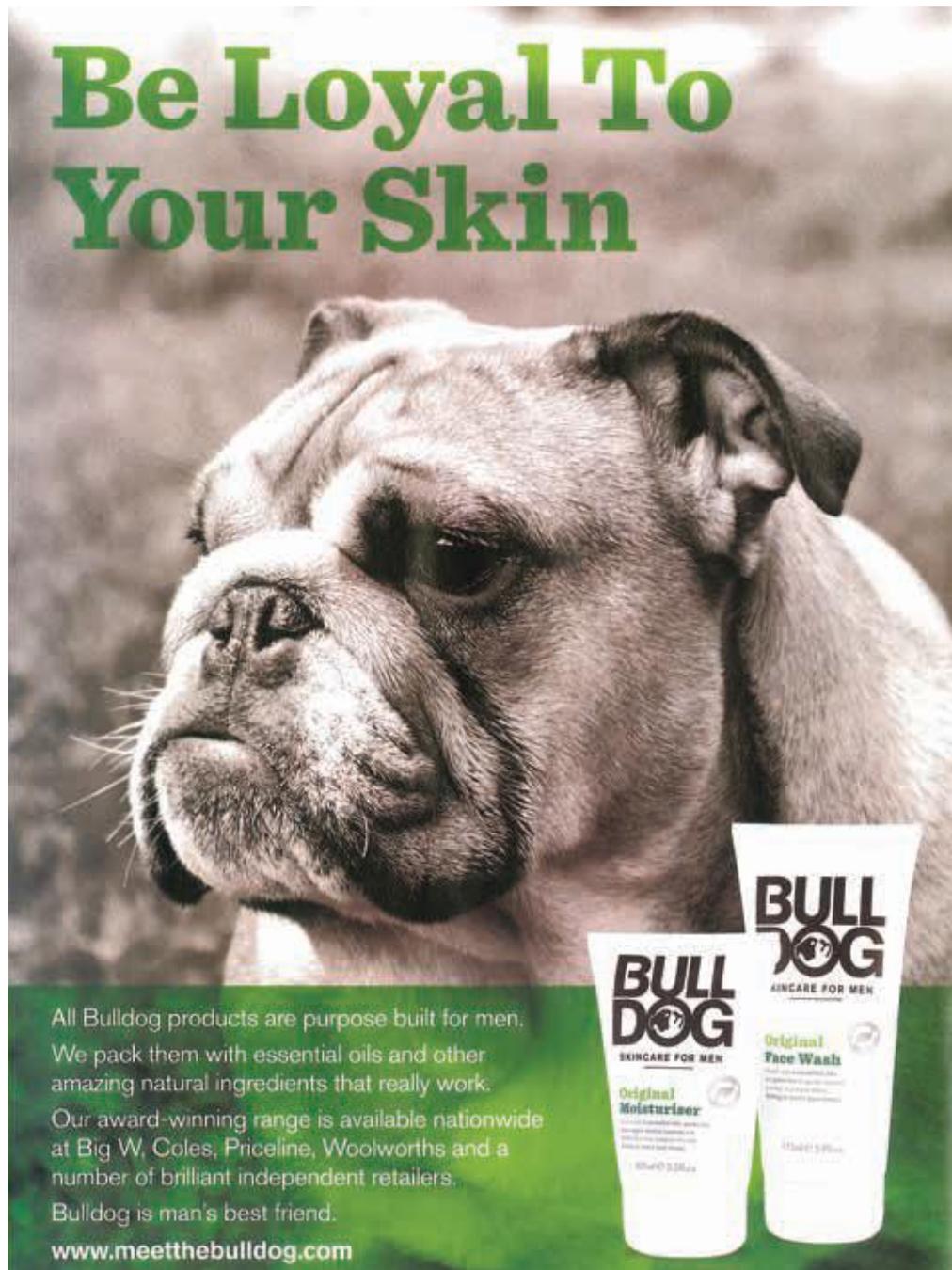
- 6 Why did he scream at Julian Wilson to turn back to shore?

- 7 Why do you think he felt ‘teary’ when he saw the newspaper photo on the flight home?

- 8 Why do you think people are interested in news stories like this?

Advertisement

Skincare products have traditionally been marketed to women, but in recent years some have been produced especially for men. One British company founded in 2005 has strongly positioned itself in the global marketplace with the brand name 'Bulldog'. This eye-catching advertisement appeared in Australian magazines.



**Be Loyal To
Your Skin**

All Bulldog products are purpose built for men. We pack them with essential oils and other amazing natural ingredients that really work. Our award-winning range is available nationwide at Big W, Coles, Priceline, Woolworths and a number of brilliant independent retailers. Bulldog is man's best friend.
www.meetthebulldog.com

BULL DOG
SKINCARE FOR MEN
Original Moisturiser

BULL DOG
SKINCARE FOR MEN
Original Face Wash

Responding to the text

1 Why do you think the brand name 'Bulldog' might appeal to men?

2 'Be loyal to your skin'. What does this slogan suggest?

- 3 What is striking about the photo of the bulldog?

- 4 The words 'purpose built' are usually associated with the construction of buildings or machinery. What do they refer to in this advertisement?

- 5 'Bulldog is man's best friend.' What message is conveyed by these words?

Opinion piece

The writer of an opinion piece presents a point of view on a current issue of political importance or general social interest. An opinion piece is written in the first person, usually by a journalist or by someone who is an expert on the topic. It may adopt a serious tone or explore the issue in a more light-hearted way. In this extract from an opinion piece, the writer expresses an interesting point of view on the issue of punctuation in the digital age.

The exclamation mark is murdering the full stop!!!

SIMON CASTLES

The full stop has begun to disappear, and I blame the exclamation mark. Oh, OK, the exclamation mark may not be completely responsible for this development, but it's certainly played its part, and because it's such a showy, in your face piece of punctuation it stands out guilty as hell in a line-up ...

Tone is the challenge we all face in the digital age. Who hasn't received a text message or comment on a Facebook post and wondered, from the way it is written, at the meaning behind the words? Is the sender angry about something? Are they being ironic? Why so terse? Is that sarcasm? How come no emoji like last time?

Alas, the information age is also the misinterpretation age. With so much of our communication now happening via words on a screen, we miss the cues that voice and face provide. We are billions of fingers and thumbs hovering over send buttons, hoping our messages will be understood at the other end ...

Which is where the exclamation mark came in,



seeming to solve a problem but actually creating one. Exclamation marks exploded with the rise of the digital age because they gave people a shorthand way to sound friendly and upbeat in their messages, whatever the subject. They acted as markers of sincerity and amiability, as a hedge against being misunderstood. And they were so easy to add! ...

But of course with exclamation marks suddenly everywhere, those who didn't use them began to seem suspect. These people ran the very real risk of coming across as unenthusiastic at best, and at worst, cold and unfriendly ...

So even those who didn't like the exclamation mark

began using them (I certainly did), which led those who did like them to employ at least three in every sentence. A kind of arms race ensued (a fitting metaphor given the exclamation mark looks like a falling missile).

What power the exclamation mark once had when used sparingly—that is, to express absolute surprise and joy—has inevitably been diluted by this explosion in its use. It has become the punctuation equivalent of the word 'awesome'. It's the boy who cried wolf.

Once you've used three exclamation marks in a sentence about the cereal you had for breakfast, where to from there

when you want to share news of the birth of your first child, or the trip to Mars you're taking in 2024? No choice but to let the exclamation marks run as if you've fallen asleep with your head on the keyboard.

And what of the full stop? Well, with the average digital message ending in a string

of chirpy exclamation marks ('Thanks!!!'), it was inevitable the full stop would suffer by comparison ('Thanks.'). That it would begin to look negative, aggressive, even sarcastic. That in time no punctuation at the end of a message would look preferable to punctuation lacking in enthusiasm.

So yes, I blame the exclamation mark for the full stop's disappearance in digital space. But of course none of this harms the exclamation mark. It is foolproof to criticism. It simply takes attention like it always has and puts a peppy spin on things.

from *The Age*

Responding to the text

- 1 What attracts the reader's attention in the headline?

- 2 In the first paragraph, how does the writer use personification to make the exclamation mark seem human?

- 3 Why is tone the challenge in digital communication?

- 4 'Alas, the information age is also the misinterpretation age.' What reason is given for this statement?

- 5 Why did the use of exclamation marks explode in the digital age?

- 6 What problem occurred when some people didn't use exclamation marks?

- 7 What power did the exclamation mark have when it was used sparingly?

- 8 What problem is created if three exclamation marks are used in a sentence about your breakfast cereal?

- 9 What is the writer's tone in the article?

- 10 What serious point of view is expressed in the article?

Verbs

Verbs convey action. They are *doing*, *being* and *having* words. They also express time and action. Some verbs consist of one word only; other verbs are made up of a number of words. Look at the sentences below. The verbs are in italics.

The dorsal fin of the shark *knifed* through the blue water.

The surfers *were enjoying* themselves catching the waves to the beach.

They *had been swimming* beyond the breakers.

Note that when a verb is used in its infinitive form, it is preceded by *to*.

to surf to love to sing to rejoice to succeed to sail

Identifying verbs

Write down the verbs that appear in the following sentences.

1 Mick Fanning was worried when Wilson began to paddle to his rescue.

2 'I was just screaming and I was telling Jules to get in ...'

3 'Once my board was gone I thought that was it—I was waiting for it just to come and take a leg or two.'

4 Fanning was separated from his board and started to swim for shore, but then decided he had to turn and face the shark.

5 Mick Fanning admits he needs to overcome the emotional trauma.

Expressive verbs

Choose suitable verbs from the list to complete the sentences. Use each verb once only.

cascaded	writhed	bustled	devoured	repealed
eradicate	blanketed	exonerated	alleviated	obliterated

1 The exhausted survivor _____ the food.

2 The injured athlete _____ in agony.

3 The government _____ the unjust law.

4 Fog _____ the valley.

5 The medication _____ her pain.

- 6 The bombs _____ a major section of the city.
- 7 The driver was _____ from blame for the accident.
- 8 The gardener was able to _____ all the weeds.
- 9 The streets _____ with people singing and dancing.
- 10 The creek _____ down the mountain slope.

Forming verbs

Complete each sentence by changing the word in brackets into a verb.

- 1 The traveller had to _____ that he was a tourist. (proof)
- 2 The best-selling novel had been _____ recently. (drama)
- 3 The movie was action-packed but did not _____ war. (glory)
- 4 She smiled and her cheeks _____ with embarrassment. (red)
- 5 Lava _____ as it reaches the sea. (solid)
- 6 The guerillas _____ the president. (assassin)
- 7 It is hard to _____ between the two cars. (different)
- 8 The season's cherries will soon _____. (ripe)
- 9 The report sought to _____ the problem. (clear)
- 10 The athlete's fitness _____ her to win the race. (able)
- 11 We need to _____ on our petrol use. (economy)
- 12 The additional expenses could be _____. (just)
- 13 The carpenter needed to _____ his saw. (sharp)

A verb for a phrase

Write a verb for each of the following phrases. The first letter is given as a clue.

- 1 to put off to a later date p _____
- 2 to admit to doing something c _____
- 3 to look with a fixed gaze s _____
- 4 to shine or burn unsteadily f _____
- 5 to become the owner through a will i _____
- 6 to walk as if lame l _____
- 7 to make fun of r _____
- 8 to send goods out of a country e _____



Word skills

Increase your word power—3

murky	disclaim	virulent	unilateral	corroborated
feral	expunge	mentor	expedient	cacophony
deftly	resolute	salutary	ambivalent	depreciated
median	euphoric	nutrients	lacerations	paramount
diurnal	envisage	procure	intractable	clandestine



Choosing the correct meaning

Choose the appropriate word (or words) from the group in brackets to match the meaning of the list word in italics.

- 1 The food contains important *nutrients*. (ingredients, energy, cholesterol, nourishment) _____
- 2 The *median* price of houses has risen. (highest, middle, approximate, lowest) _____
- 3 The fox is a *feral* animal. (mammal, hairy, wild, ferocious) _____
- 4 There is a *virulent* type of flu this winter. (safe, very harmful, widespread, bacterial) _____
- 5 The value of company shares has *depreciated*. (survived, changed, increased, decreased) _____
- 6 They handled the situation *deftly*. (foolishly, skilfully, quickly, slowly) _____
- 7 There was a *cacophony* of squawks in the bush. (great amount, softness, melody, harsh sound) _____
- 8 She was my *mentor*. (friend, neighbour, adviser, relative) _____
- 9 The witness's statement was *corroborated*. (believable, confirmed, ineffective, petty) _____
- 10 The response was *unilateral*. (similar, one-sided, immediate, incorrect) _____
- 11 She is in a *euphoric* mood. (depressed, jubilant, quiet, confused) _____

12 They felt *ambivalent* about the situation. (uncertain, anxious, determined, definite)

13 We met at a *clandestine* location. (local, secret, unauthorised, distant)

14 It would not be *expedient* to pay off your loan. (advisable, expensive, trivial, fast)

15 The kangaroo is an animal that is *diurnal*. (marsupial, medium-sized, active by day, active at night)

16 He had several *lacerations* on his leg. (cuts, tattoos, stains, bruises)

17 This matter is of *paramount* importance. (little, unclear, worrying, highest)

18 I tried to *expunge* it from my memory. (clean, distort, remove, drain)

19 The child is *intractable*. (unmanageable, loving, noisy, obedient)

20 The air was *murky*. (sparkling, flowing, stagnant, gloomy)

21 He managed to *procure* a computer. (obtain, service, transport, program)

22 The health program had a *salutary* effect. (ceremonial, poor, unexpected, beneficial)

Word origins

The word 'cacophony' is made up of two Greek words: *caco*, meaning 'bad' or 'evil', and *phone*, meaning 'sound'. Thus the word 'cacophony' literally means 'bad sound'. The following words are all derived from *phone*. Use the dictionary at the back of the book to write their meanings.

phonetics: _____

microphone: _____

megaphone: _____

xylophone: _____

symphony: _____

euphonious: _____

Satire

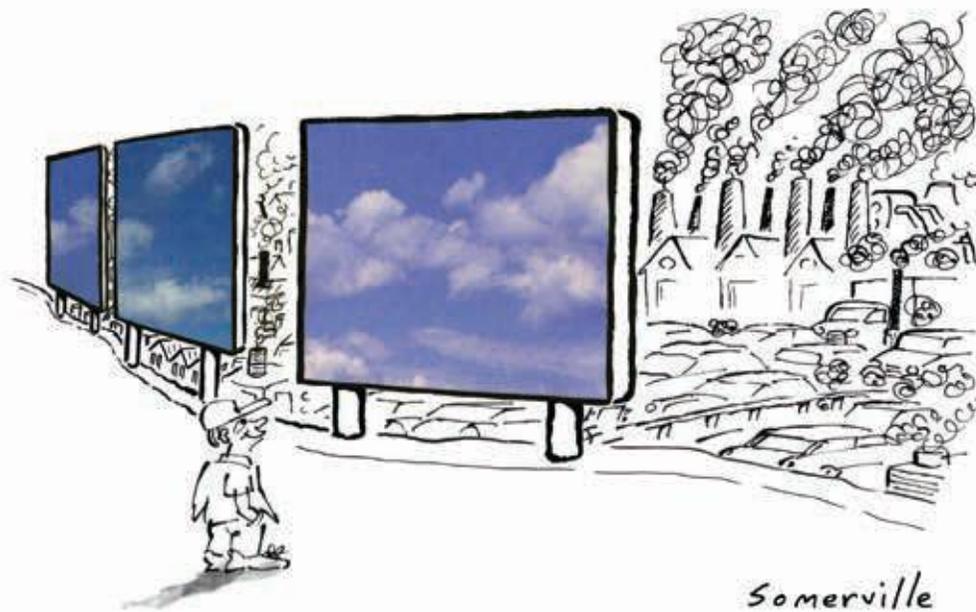
LITERATURE

Satire uses ridicule, sarcasm, irony and other devices to criticise people's folly, vice and stupidity. Satirists often entertain and amuse us as they try to bring about change, yet their purpose is a serious one. They want to provoke us and stir us into action so that we may think and behave differently with regard to the situation or trait being satirised.

Satirists rarely give a truly objective picture of the follies they are describing. Sometimes they exaggerate and at other times they deliberately distort the character and situations under attack. Satire has existed throughout the ages—from the Roman writers Juvenal and Horace to the more recent satirists such as George Orwell, Aldous Huxley, Evelyn Waugh and Joseph Heller.

Cartoonists using satire

Today, many of our most popular satirists are the cartoonists and comedians who ridicule the follies of modern society. In the following cartoon, the cartoonist Phil Somerville is condemning urban sprawl and the destruction of nature.



Responding to the cartoon

- 1 What criticism of modern living is the cartoonist making?

2 Why does he show the man gazing happily at the imitation sky on the billboard?

3 What has the cartoonist achieved by having the natural colours of the sky on the billboard contrasted with the black and white drawing of the city?

4 How has the cartoonist used exaggeration and humour to convey his message?

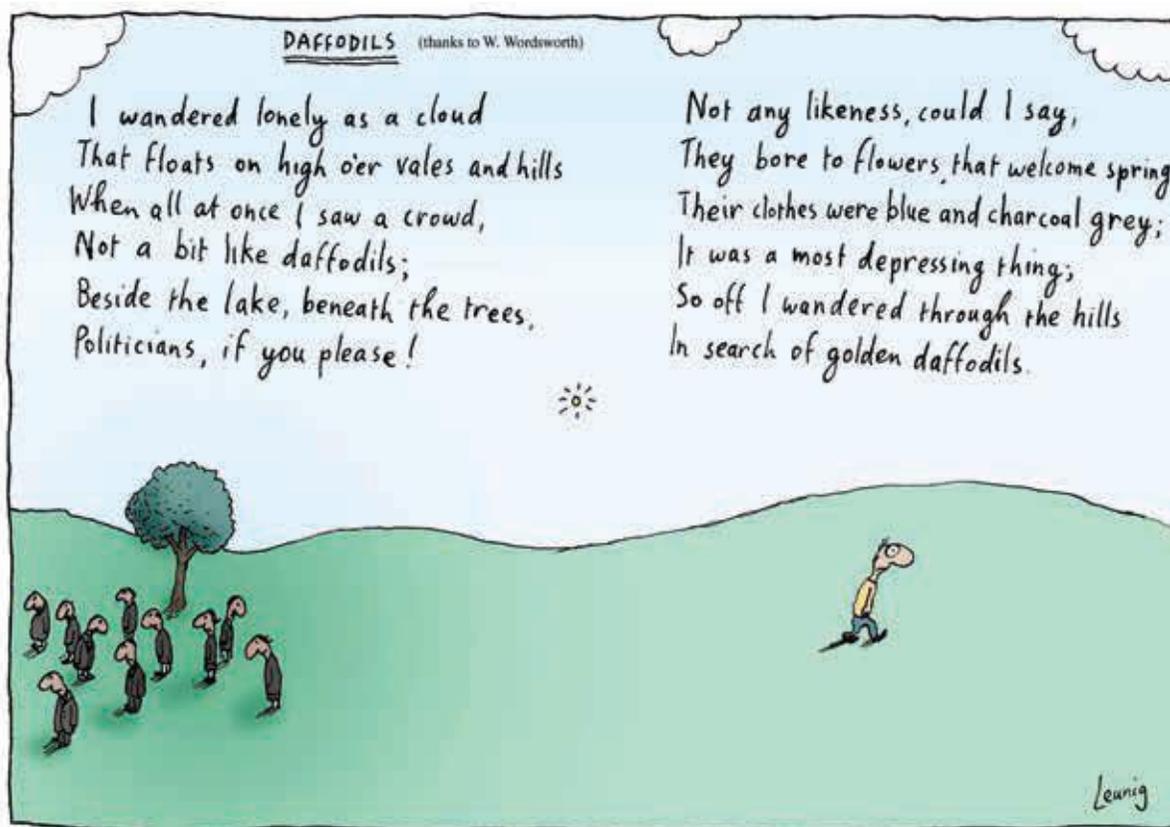
A **parody** is a humorous and exaggerated imitation of another literary work. It may be used deliberately by cartoonists, novelists, poets and others to create ridicule and satire.

I wandered lonely as a cloud

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

William Wordsworth

In the following cartoon, Leunig, the cartoonist, uses the first verse of William Wordsworth's joyful poem 'I wandered lonely as a cloud' to ridicule the depressing attitudes of politicians. Read through the original first verse of Wordsworth's poem and then see how the cartoonist has used ridicule and exaggeration to satirise his subject.



Responding to the texts

- 1 What is the attitude of the poet Wordsworth to the daffodils?

- 2 In Leunig's cartoon, what is the setting for the crowd of politicians?

- 3 Why are the politicians 'not a bit like daffodils'?

- 4 In Leunig's second verse, what does he find disappointing about the politicians?

- 5 What decision does the character in the cartoon finally make?

- 6 What comment about society is Leunig making in this cartoon?

Poets using satire

A hymn is a song in praise or honour of God, a deity or nation. In 'Hymn of the scientific farmers', Clive Sansom has parodied a very old Christian hymn, 'We plough the fields and scatter the good seeds on the land', in his condemnation of the destructive methods used by the scientific farmers.

Hymn of the scientific farmers

We squirt the fields and scatter
Our phosphates on the land:
'Organic waste' and 'humus'
We do not understand.

We slaughter trees in thousands
To sell for what they're worth;
No stems to hold the water,
No roots to bind the earth.

We'll strip the lanes of hedges;
No wild-flower must survive,
Nor bird find place to nest in—
Let only insects thrive!

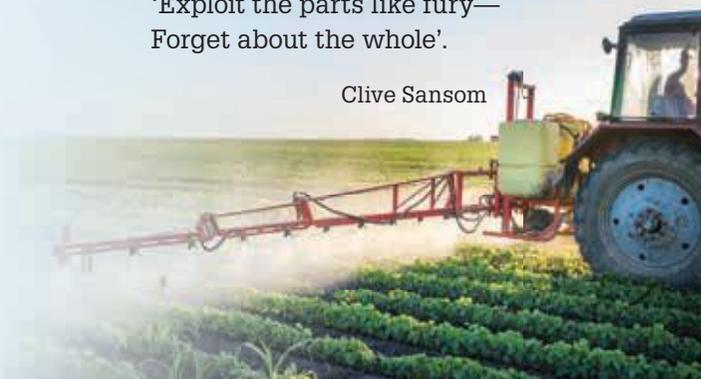
We spray to kill diseases,
And once a cure is made
Some other pest is started:
But that is good for Trade.

We rob the flour of virtue,
We leave a rifled sack;
And then with new synthetics
We almost put it back.

We pump our fowls with hormones
As fast as fast can be;
Consumers die of cancer
But we're not there to see.

Our god is an Equation,
And Profit is our goal:
'Exploit the parts like fury—
Forget about the whole'.

Clive Sansom



Responding to the poem

1 What is the poet's purpose in this poem?

2 What are the ill effects of the 'slaughter' of the trees?

3 'We spray to kill diseases'. What is the poet's criticism of this?

4 What does the poet mean by 'We rob the flour of virtue'?

5 What criticisms does the poet make of poultry farming?

6 'Our god is an Equation, / And Profit is our goal'. What is the poet criticising here?

7 'Forget about the whole'. What does the poet mean by this?

Novelists using satire

In the novel *The Loved One*, Evelyn Waugh employs **euphemisms** to satirise the American funeral industry. Euphemisms are polite expressions that are used in the place of words and phrases that might be considered unpleasant, blunt or embarrassing. The title of the novel, 'The Loved One', is a euphemism for someone who has died. The setting is a funeral home called Whispering Glades. The hero of the novel, Dennis Barlow, is in the process of choosing a casket for a disfigured acquaintance, recently deceased.

Choosing a casket

'Let us now decide on the casket.'

They went to the show-rooms where stood coffins of every shape and material; the nightingale still sang in the cornice.

'The two-piece lid is most popular for gentlemen Loved Ones. Only the upper part is then exposed to view.'

'Exposed to view?'

'Yes, when the Waiting Ones come to take leave.'

'But, I say, I don't think that will quite do. I've seen him. He's terribly disfigured, you know.'

'If there are any special little difficulties in the case you must mention them to our cosmeticians. You will be seeing one of them before you leave. They have never failed yet.'

Dennis made no hasty choice. He studied all that was for sale; even the simplest

of these coffins, he humbly recognised, outshone the most gorgeous product of the Happier Hunting Ground and when he approached the 2,000-dollar level—and these were not the costliest—he felt himself in the Egypt of the Pharaohs. At length he decided on a massive chest of walnut with bronze enrichments and an interior of quilted satin. Its lid, as recommended, was in two parts.

‘You are sure that they will be able to make him presentable?’

‘We had a Loved One last month who was found drowned. He had been in the ocean a month and they only identified him by his wrist-watch.’

‘They fixed that stiff,’ said this hostess, disconcertingly lapsing from the high diction she has hitherto employed, ‘so he looked like it was his wedding day. The

boys up there surely know their job. Why, if he’d sat on an atom bomb, they’d make him presentable.’

‘That’s very comforting.’

‘I’ll say it is.’ And then slipping on her professional manner again as though it were a pair of glasses, she resumed. ‘How will the Loved One be attired? We have our own tailoring section. Sometimes after a very long illness there are not suitable clothes available and sometimes the Waiting Ones think it a waste of a good suit. You see, we can fit a Loved One out very reasonably as a casket-suit does not have to be designed for hard wear, and in cases where only the upper part is exposed for leave-taking there is no need for more than a jacket and vest. Something dark is best to set off the flowers.’

from *The Loved One* by Evelyn Waugh

Responding to the text

1 What is the writer’s purpose in this passage?

2 Who are the Loved Ones?

3 What is the meaning of the euphemism ‘the leave-taking’?

4 The Waiting Ones is a euphemism. To whom is it referring?

5 ‘... he felt himself in the Egypt of the Pharaohs.’ What custom of the funeral industry is being criticised here?

6 What do the phrases ‘our cosmeticians’ and ‘our own tailoring section’ reveal about the funeral industry?

7 What is the meaning of the euphemism ‘the casket suit’?

Euphemisms and irony

Euphemisms and irony are two literary devices that are often used by satirists for effect.

Euphemisms

In Evelyn Waugh's *The Loved One*, euphemisms are used to soften the often painful or unpleasant topic of the death. Similarly, road signs often refer to a 'comfort stop' rather than a 'toilet stop' in polite consideration of road users.

Using euphemisms

Rewrite the sentences below, replacing the words in italics with a suitable euphemism from the list.

between jobs	garbologist	under the influence	put to sleep
mobile home	perspire	adult beverages	rest room
pre-loved	economical with the truth		

1 The university student was driving a *second-hand* Mazda.

2 The business executive is currently *unemployed*.

3 The *garbage collector* had removed all the rubbish.

4 The retired couple had recently purchased a *caravan*.

5 The movie star was arrested for driving while *drunk*.

6 Many teenagers are not allowed to drink *alcohol*.

7 The criminal on trial was *lying*.

8 The injured animal was *euthanised*.

9 The cyclists soon began to *sweat* during the race.

10 The *toilet* at the airport was near the departure gate.



Irony

Irony is derived from the Greek word *eironeia*, which means ‘pretended ignorance’. Irony is a particular feature of language in which the words employed by a speaker or writer convey a meaning that is the direct opposite of what is actually said. Irony is often used in literature in a variety of ways to expose inconsistency, pretence, delusions and other forms of foolish or ridiculous human behaviour. In the following passage, Huckleberry Finn, a thirteen-year-old uneducated boy living in the American South, describes the unusual church-going habits of the Grangerfords and Shepherdsons, two Southern families who are having a deadly feud with each other.

Church and guns

Next Sunday we all went to church, about three mile, everybody a-horseback. The men took their guns along, so did Buck, and kept them between their knees or stood them handy against the wall. The Shepherdsons done the same. It was pretty ornery preaching—all about brotherly love, and such-like tiresomeness; but

everybody said it was a good sermon, and they all talked it over going home, and had such powerful lot to say about faith, and good works, and free grace, and preforeordination, and I don’t know what all, that it seem to me to be one of the roughest Sundays I had run across yet.

from *Adventures of Huckleberry Finn* by Mark Twain

Responding to the text

- 1 What evidence shows that the Shepherdsons and Grangerfords were feuding?

- 2 What is the meaning of ‘brotherly love’?

- 3 What was the Grangerfords’ attitude to the sermon?

- 4 Explain the irony in the Grangerfords’ behaviour.

Everyday verbal irony

Explain the verbal irony in the following sentences.

- 1 Jay is the slowest runner in the class and his nickname is ‘Rocket’.

- 2 ‘Oh, great! My exams start next week.’

- 3 She was as friendly as a coiled rattlesnake.

Word skills

Confusing word pairs—1

luxurious	allude	distract	precede	prosecute
luxuriant	elude	detract	proceed	persecute
founded	gamble	metal	glacier	principle
foundered	gambol	mettle	glazier	principal
addition	dissent	official	incredulous	deficient
edition	descent	officious	incredible	defective



Choosing the right words

Some pairs of words in English are often confused and used incorrectly. As you come to recognise their spellings and understand their meanings, you will soon become confident in using them correctly. Check the meanings of the following pairs of words, then complete the sentences by choosing the correct word.

- official:** authorised by a proper authority
officious: assertive in a domineering way

 - Some security guards are very _____.
 - The local politician attended the _____ school opening.
- allude:** to hint at; to mention in an indirect way
elude: to escape from or avoid, usually in a cunning way

 - Her parents did not _____ to the friend's strange behaviour.
 - The robber attempted to _____ the police.
- metal:** a solid material, typically hard and strong
mettle: a person's ability and determination to cope well with difficulties

 - Gold is a precious _____.
 - The team showed their _____ after trailing in the first half.
- founded:** established or originated
foundered: (of a ship) filled with water and sank; was unsuccessful

 - The ocean liner _____ close to the shore.
 - The monastery was _____ in 1589.
- distract:** to turn aside; to prevent someone from concentrating
detract: to diminish the worth of; to take away

 - The building's age does not _____ from its value.
 - Don't allow the television to _____ you from studying.

- 6 dissent:** a strong difference of opinion on a topic
descent: an act of moving downwards; the origin of a person
- a My best friend is of Italian _____.
- b There was much _____ concerning the new laws.
- 7 glacier:** a large, slow-moving mass of ice
glazier: a person who fits glass into windows and doors
- a A knife from the Iron Age was found in a _____ in Norway.
- b We needed a _____ to repair our damaged window.
- 8 luxurious:** very comfortable and expensive; giving great pleasure
luxuriant: growing thickly, strongly and well
- a The family won a holiday at the _____ hotel on the island.
- b The once _____ vegetation has been replaced with houses.
- 9 deficient:** not having enough of a specified ingredient
defective: imperfect or faulty
- a The cars were recalled because of _____ brakes.
- b A diet _____ in vitamin B can cause anaemia.
- 10 gamble:** to bet; play games of chance for money
gambol: to run or jump playfully
- a Did you see the lambs _____ in the grass?
- b If you _____ on the stock exchange, you may lose money.
- 11 precede:** to come before; go in front or ahead of
proceed: to move forward; to carry on or continue
- a Lightning will always _____ thunder.
- b The client decided not to _____ with the court case.

Word origins

Both the English words 'distract' and 'detract' are derived from the Latin word *tractus*, which means 'to drag' or 'to pull'. A tractor is so named because it does a lot of dragging and pulling. There are many English words derived from *tractus*. Use the dictionary at the back of the book to write the meanings of these *tractus* words.

intractable: _____

contraction: _____

protract: _____

retraction: _____

attract: _____

extract: _____

Genre—romance

LITERATURE

The romance genre deals with romantic love and the development of romantic relationships. It has been enjoyed by readers for centuries because it evokes powerful emotions and provides an escape from the everyday realities of life. The features of the romance genre include:

- a love story that is the main focus of the narrative
- a plot about two people who are clearly meant for each other, but have to overcome numerous obstacles such as separation or misunderstandings before they can achieve happiness
- a positive ending that is emotionally satisfying for the reader.

The romance genre includes many sub-genres such as:

- classic romance
- historical romance
- young adult romance
- paranormal romance
- romantic comedy
- multicultural romance.

Paranormal romance

The term ‘paranormal romance’ is used to categorise love stories that go beyond the scope of the real world to include elements of fantasy, the supernatural, science fiction or horror. This type of romance may feature ghosts, magic, mythical creatures, time travel, vampires, werewolves or witches.

An example of paranormal romance is the *Twilight* series by Stephenie Meyer, in which Bella Swan falls in love with Edward Cullen who is a vampire. In this extract from *New Moon*, a reluctant Bella agreed to celebrate her eighteenth birthday with Edward’s family and she is about to open her presents.

Happy birthday, Bella

‘Time to open the presents,’ Alice declared. She put her cool hand under my elbow and towed me to the table with the cake and the shiny packages.

I put on my best martyr face. ‘Alice, I know I told you I didn’t want anything—’

‘But I didn’t listen,’ she interrupted, smug. ‘Open it.’ She took the camera from my hands and replaced it with a big, square silver box.

The box was so light that it felt empty. The tag on top said that it was

from Emmett, Rosalie, and Jasper. Self-consciously, I tore the paper off and then stared at the box it concealed.

It was something electrical, with lots of numbers in the name. I opened the box, hoping for further illumination. But the box was empty.

‘Um ... thanks.’

Rosalie actually cracked a smile. Jasper laughed. ‘It’s a stereo for your truck,’ he explained. ‘Emmett’s installing it right now so that you can’t return it.’

continued »

Alice was always one step ahead of me.

'Thanks, Jasper, Rosalie,' I told them, grinning as I remembered Edward's complaints about my radio this afternoon—all a setup, apparently. 'Thanks, Emmett!' I called more loudly.

I heard his booming laugh from my truck, and I couldn't help laughing, too.

'Open mine and Edward's next,' Alice said, so excited her voice was a high-pitched trill. She held a small, flat square in her hand.

I turned to give Edward a basilisk glare. 'You promised.'

Before he could answer, Emmett bounded through the door. 'Just in time!' he crowed. He pushed in behind Jasper, who had also drifted closer than usual to get a good look.

'I didn't spend a dime,' Edward assured me. He brushed a strand of hair from my face, leaving my skin tingling from his touch.

I inhaled deeply and turned to Alice. 'Give it to me,' I sighed.

Emmett chuckled with delight.

I took the little package, rolling my eyes at Edward while I stuck my finger under the edge of the paper and jerked it under the tape.

'Shoot,' I muttered when the paper sliced my finger; I pulled it out to examine

the damage. A single drop of blood oozed from the tiny cut.

It all happened very quickly then.

'No!' Edward roared.

He threw himself at me, flinging me back across the table. It fell, as I did, scattering the cake and the presents, the flowers and the plates. I landed in the mess of shattered crystal.

Jasper slammed into Edward, and the sound was like the crash of boulders in a rock slide.

There was another noise, a grisly snarling that seemed to be coming from deep in Jasper's chest. Jasper tried to shove past Edward, snapping his teeth just inches from Edward's face.

Emmett grabbed Jasper from behind in the next second, locking him into his massive steel grip, but Jasper struggled on, his wild, empty eyes focused only on me.

Beyond the shock, there was also pain. I'd tumbled down to the floor by the piano, with my arms thrown out instinctively to catch my fall, into the jagged shards of glass. Only now did I feel the searing, stinging pain that ran from my wrist to the crease inside my elbow.

Dazed and disoriented, I looked up from the bright red blood pulsing out of my arm—into the fevered eyes of the six suddenly ravenous vampires.

from *New Moon* by Stephenie Meyer



Bella and Edward in a still from the film *New Moon*

Responding to the text

- 1 How did Bella feel about getting presents for her birthday?

- 2 Why was the box that contained the stereo empty?

- 3 How can you tell that Edward's family liked Bella?

- 4 What happened as Bella opened Alice and Edward's present?

- 5 'It all happened very quickly then.' What do these words indicate to the reader?

- 6 Why did Edward shout 'No!' and throw himself at Bella?

- 7 What do the words 'a grisly snarling' and 'snapping his teeth' suggest about Jasper?

- 8 In the last paragraph, how do the author's language choices create a contrast between Bella and the vampires?

- 9 What aspects of romance does this extract explore?

- 10 Use the dictionary at the back of the book to find the meanings of the following words.
 - a illumination: _____
 - b trill: _____
 - c basilisk: _____
 - d shards: _____



Historical romance

The novel *Persuasion* by Jane Austen was written in 1818. At that time, the expectations of society were often considered to be more important than true love. The heroine, Anne Elliot, was persuaded to reject Captain Frederick Wentworth's marriage proposal because his position in society was not high enough. Eight years later, when they meet again, she wonders if she has lost his love.

The letter

Captain Wentworth was folding up a letter in great haste ... 'Harville, if you are ready, I am in half a minute. I know you will not be sorry to be off. I shall be at your service in half a minute.'

Mrs Croft left them, and Captain Wentworth, having sealed his letter with great rapidity, was indeed ready, and had even a hurried, agitated air, which shewed impatience to be gone.

Anne knew not how to understand it. She had the kindest 'Good morning, God bless you!' from Captain Harville, but from him not a word, nor a look! He had passed out of the room without a look!

She had only time, however, to move closer to the table where he had been writing, when footsteps were heard returning; the door opened, it was himself. He begged their pardon, but he had forgotten his gloves, and instantly crossing the room to the writing table, he drew out a letter from under the scattered paper, placed it before Anne with eyes of glowing entreaty fixed on her for a time, and hastily collecting his gloves, was again out of the room, almost before Mrs Musgrove was aware of his being in it: the work of an instant!

The revolution which one instant had made in Anne, was almost beyond expression. The letter, with a direction hardly legible, to 'Miss A.E.—' was evidently the one which he had been folding so hastily. While supposed to be writing only to Captain Benwick, he had been also addressing her! On the contents of that letter depended all which this world could do for her. Anything was possible, anything might be defied rather than suspense. Mrs Musgrove had little arrangements of her



A still from the television series of *Persuasion*, 1995

own at her own table; to their protection she must trust, and sinking into the chair which he had occupied, succeeding to the very spot where he had leaned and written, her eyes devoured the following words:

'I can listen no longer in silence. I must speak to you by such means as are within my reach. You pierce my soul. I am half agony, half hope. Tell me not that I am too late,

that such precious feelings are gone for ever. I offer myself to you again with a heart even more your own than when you almost broke it, eight years and a half ago. Dare not say that man forgets sooner than woman, that his love has an earlier death. I have loved none but you. Unjust I may have been, weak and resentful I have been, but never inconstant. You alone have brought me to Bath. For you alone, I think and plan. Have you not seen this? Can you fail to have understood my wishes? I had not waited even these ten days, could I have read your feelings, as I think you must have penetrated mine. I can hardly write. I am every instant hearing something which overpowers me. You sink your voice, but I can distinguish the tones of that voice when they would be lost on others. Too good, too excellent creature! You do us justice, indeed. You do believe that there is true attachment and constancy among men. Believe it to be most fervent, most undeviating, in F.W.

I must go, uncertain of my fate; but I shall return hither, or follow your

party, as soon as possible. A word, a look, will be enough to decide whether I enter your father's house this evening or never?

Such a letter was not to be soon recovered from. Half an hour's solitude and reflection might have tranquillised

her; but the ten minutes only which now passed before she was interrupted, with all the restraints of her situation, could do nothing towards tranquillity. Every moment rather brought fresh agitation. It was overpowering happiness.

from *Persuasion* by Jane Austen

Responding to the text

- 1 How did Captain Wentworth behave when he was folding up his letter?

- 2 'He begged their pardon, but he had forgotten his gloves ...' What was the real reason for Captain Wentworth's return to the room?

- 3 Why was Anne surprised when she saw her name on the envelope?

- 4 Jane Austen used the formal language of her time. Write down the sentences in the fourth paragraph that match the meaning of each of the following modern-day sentences.
 - a In that moment, Anne was almost overwhelmed by emotion.

 - b Her happiness depended on what was in the letter.

- 5 What emotions did Captain Wentworth reveal at the beginning of his letter?

- 6 What was the main purpose of his letter?

- 7 Explain Anne's feelings in the final paragraph.

- 8 Use the dictionary at the back of the book to find the meanings of the following words.
 - a entreaty: _____
 - b fervent: _____
 - c undeviating: _____

Punctuating dialogue

Quotation marks are used in written texts to indicate the words that are actually spoken. A comma, full stop, question mark or exclamation mark is used at the end of the spoken words. The position of commas depends on how the spoken words are positioned within the sentence. Here are three common patterns.

Pattern A

The spoken words begin the sentence. A punctuation mark is positioned inside the quotation marks.

- 'Happy birthday,' said Jack, holding out a gift.
- 'What's inside the parcel?' asked Harriet excitedly.
- 'Guess!' exclaimed Jack.



Pattern B

The spoken words end the sentence. A comma is placed before the quotation marks. The punctuation mark at the end of the spoken words is positioned inside the quotation mark.

- Holding out a gift, Jack said, 'Happy birthday.'
- Harriet asked excitedly, 'What's inside the parcel?'
- Jack exclaimed, 'Guess!'

Pattern C

The spoken words are interrupted by information about who is speaking.

If the spoken words are part of a single sentence, use the following punctuation:

- 'I brought you a surprise,' announced Jack cheerfully, 'because today is a very special day.'

If the spoken words are two separate sentences, use the following punctuation:

- 'I brought you a surprise,' announced Jack cheerfully. 'Today is a very special day.'

Punctuating romantic dialogue

In the following pieces of dialogue, all the quotation marks, commas, question marks, exclamation marks and full stops are missing. Rewrite each piece, adding the missing punctuation. Capital letters are included to guide you.

- 1 Miss Eyre is it really for love that he is going to marry you asked Mrs Fairfax
Why Am I a monster I said Is it impossible that Mr Rochester should have a sincere
affection for me

(from *Jane Eyre* by Charlotte Brontë)

- 2 Her father looked grave and anxious Lizzy said he what are you doing Are you out of your senses to be accepting this man Have not you always hated him

(from *Pride and Prejudice* by Jane Austen)

- 3 I wouldn't ask too much of Daisy I ventured You can't repeat the past
Can't repeat the past cried Gatsby incredulously Why of course you can

(from *The Great Gatsby* by F. Scott Fitzgerald)

- 4 What can I do I am of no more use or value than that broken piece of wood said Maude
You are of such value to me Alleyne cried in a whirl of passionate words that all else
has become nought

(from *The White Company* by Arthur Conan Doyle)

- 5 I won't think of it now Scarlett thought grimly summoning up her old charm I'll go
crazy if I think about losing him now I'll think of it tomorrow

(from *Gone with the Wind* by Margaret Mitchell)

- 6 First and foremost do you love Mr Edgar I asked
Who can help it Of course I do she answered

(from *Wuthering Heights* by Emily Brontë)

- 7 If they could make me stop loving you—that would be the real betrayal said Winston
Julia thought it over They can't do that she said finally It's the one thing they can't do

(from *Nineteen Eighty-four* by George Orwell)

- 8 Miss Havisham turned to me and said in a whisper Is she beautiful graceful
well-grown Do you admire her
Everybody must who sees her Miss Havisham Pip replied.

(from *Great Expectations* by Charles Dickens)

Word skills

Love and marriage

adore	ecstatic	glamorous	vivacious	bouquet
divorce	fulfilled	harmonious	married	captivate
happily	precious	vulnerable	popular	rejection
rival	deceitful	incompatible	jealousy	optimistic
affinity	diamond	accompany	faithfully	dejected
alluring	blissful	handsome	delightful	admire



A word for a phrase

- 1 Find the list words beginning with *a* to match these meanings:
 - a to go or be with someone _____
 - b a natural liking or sense of closeness _____
 - c to feel very strong love for _____
 - d attracting, interesting or exciting _____
 - e to think very highly of _____
- 2 Find the list words beginning with *d* to match these meanings:
 - a an extremely hard, precious stone _____
 - b an official process to end a marriage _____
 - c misleading; keeping the truth hidden _____
 - d unhappy and depressed _____
 - e very pleasant, attractive or enjoyable _____
- 3 Find the list words beginning with *r* to match these meanings:
 - a a person who competes against another _____
 - b the act of spurning a person's affections _____
- 4 Find the list words beginning with *v* to match these meanings:
 - a full of life and high spirits _____
 - b able to be hurt or attacked _____
- 5 Find the list words beginning with *f* to match these meanings:
 - a satisfied because of reaching one's potential _____
 - b in a loyal way or a way that can be trusted _____

Completing phrases

Complete the phrases using list words. The first letter of each missing word is given to help you.

- | | |
|-----------------------------|------------------------------|
| 1 a m _____ couple | 8 to live h _____ ever after |
| 2 h _____ relationships | 9 a b _____ of roses |
| 3 a r _____ suitor | 10 f _____ yours |
| 4 a g _____ model | 11 d _____ proceedings |
| 5 a p _____ television host | 12 feelings of j _____ |
| 6 a f _____ life | 13 a b _____ summer evening |
| 7 a p _____ diamond | 14 an e _____ winner |

Opposites

Choose the list word that has the opposite meaning to each word below. The first letter is given to help you.

- | | |
|------------------------|----------------------|
| 1 pessimistic o _____ | 7 compatible i _____ |
| 2 wretched b _____ | 8 secure v _____ |
| 3 unattractive h _____ | 9 miserable e _____ |
| 4 elated d _____ | 10 honest d _____ |
| 5 sadly h _____ | 11 worthless p _____ |
| 6 acceptance r _____ | 12 dull v _____ |

Word origins

The Latin word *finis* means 'an end', 'a boundary' or 'a limit'. It occurs in the word 'affinity' and other English words. If one has an 'affinity' towards something, one is moving one's boundary towards being closer to that thing. Use the dictionary at the back of the book to write the meanings of the *finis* words listed here.

definition: _____

finite: _____

confine: _____

infinitesimal: _____

finale: _____

infinity: _____

refine: _____

Creative writing

A romantic cover blurb

Publishers of popular romantic fiction tend to use a particular style of back-cover blurb to attract the attention of readers. Here is a typical example.

Date with destiny

After moving to London with her family ten years ago, Emily Nightingale is returning to her home town in outback Queensland. Her best friend is getting married, but there is one big problem. The groom is Emily's childhood sweetheart, the irresistibly handsome Tom Hudson.

Can Emily control her lingering feelings for Tom? And what will she do when an unannounced wedding guest turns her life upside-down?



Now choose one of the titles below, or think of your own, and write a romantic back-cover blurb that will entice people to buy the novel.

- *Summer Dreams*
- *A Dance with Destiny*
- *Love from Afar*
- *Heart of Ice*
- *Girl with Green Eyes*
- *Midnight Moon*
- *Sands of Time*
- *Castle of Secrets*

Title: _____

Great speeches

LITERATURE

Speeches made by influential leaders in all walks of life can be powerful and persuasive, especially in times of political upheaval or social change. They can inspire changes in attitudes and behaviour on issues such as human rights, the environment, racial discrimination and poverty. Here are some techniques that are used in speeches:

- choosing an appropriate tone—for example, authoritative, passionate or humorous
- repeating key words or phrases for emphasis
- pausing to create a sense of drama or to give the audience time to absorb an important point
- asking rhetorical questions that are designed for effect and don't require an answer
- including personal touches such as anecdotes to connect with the audience
- varying the length of sentences to avoid monotony and create interest
- using inclusive language such as the pronouns 'we', 'us' and 'our'.

In 1992, when Severn Suzuki was only twelve years old, she and three of her friends raised money to attend the United Nations Earth Summit in Brazil. There she delivered her famous 'Earth Summit' speech in which she urged delegates to act to protect the planet while they still can.

Severn Suzuki: 'Earth Summit speech'

Hello, I'm Severn Suzuki speaking for ECO—The Environmental Children's Organization. We are a group of twelve- and thirteen-year-olds from Canada trying to make a difference: Vanessa Suttie, Morgan Geisler, Michelle Quigg and me.

We raised all the money ourselves to come six thousand miles to tell you adults you must change your ways. Coming here today, I have no hidden agenda. I am fighting for my future.

Losing my future is not like losing an election or a few points on the stock market. I am here to speak for all generations to come.

I am here to speak on behalf of the starving children around the world whose cries go unheard.



Children playing in a Brazilian favela, or slum area

I am here to speak for the countless animals dying across this planet because they have nowhere left to go.

continued »

I am afraid to go out in the sun now because of the holes in the ozone. I am afraid to breathe the air because I don't know what chemicals are in it.

I used to go fishing in Vancouver with my dad until just a few years ago we found the fish full of cancers. And now we hear about animals and plants going extinct every day—vanishing forever.

In my life, I have dreamt of seeing the great herds of wild animals, jungles and rainforests full of birds and butterflies, but now I wonder if they will even exist for my children to see.

Did you have to worry about these things when you were my age?

All this is happening before our eyes and yet we act as if we have all the time we want and all the solutions. I'm only a child and I don't have all the solutions, but I want you to realise, neither do you!

You don't know how to fix the holes in our ozone layer.

You don't know how to bring salmon back up a dead stream.

You don't know how to bring back an animal now extinct.

And you can't bring back forests that once grew where there is now desert.

If you don't know how to fix it, please stop breaking it!

Here, you may be delegates of your governments, business people, organisers, reporters or politicians—but really you are mothers and fathers, brothers and sisters, aunts and uncles—and all of you are somebody's child.

I'm only a child, yet I know we are all part of a family, five billion strong, in fact, 30 million species strong, and we all share the same air, water and soil—borders and governments will never change that.

I'm only a child, yet I know we are all in this together and should act as one single world towards one single goal.

In my anger, I am not blind, and in my fear, I am not afraid to tell the world how I feel.

In my country, we make so much waste, we buy and throw away, buy and throw away, and yet northern countries will not share with the needy. Even when we have more than enough, we are afraid to lose some of our wealth, afraid to share.

In Canada, we live the privileged life, with plenty of food, water and shelter—we

have watches, bicycles, computers and television sets.

Two days ago here in Brazil, we were shocked when we spent some time with some children living on the streets. And this is what one child told us: 'I wish I was rich and if I were, I would give all the street children food, clothes, medicine, shelter and love and affection.'

If a child on the street who has nothing, is willing to share, why are we who have everything still so greedy?

I can't stop thinking that these children are my age, that it makes a tremendous difference where you are born, that I could be one of those children living in the favelas of Rio; I could be a child starving in Somalia; a victim of war in the Middle East or a beggar in India.

I'm only a child, yet I know if all the money spent on war was spent on ending poverty and finding environmental answers, what a wonderful place this earth would be!

At school, even in kindergarten, you teach us to behave in the world. You teach us:

- not to fight with others
- to work things out
- to respect others
- to clean up our mess
- not to hurt other creatures
- to share—not be greedy.

Then why do you go out and do the things you tell us not to do?

Do not forget why you're attending these conferences, who you're doing this for—we are your own children.

You are deciding what kind of world we will grow up in. Parents should be able to comfort their children by saying 'everything's going to be alright', 'we're doing the best we can' and 'it's not the end of the world'.

But I don't think you can say that to us anymore. Are we even on your list of priorities? My father always says 'You are what you do, not what you say'.

Well, what you do makes me cry at night. You grown-ups say you love us. I challenge you, please make your actions reflect your words.

Thank you for listening.

Severn Suzuki, United Nations Earth Summit,
Brazil, 1992

Responding to the speech

1 Why did Severn and her friends travel six thousand miles to attend the summit?

2 On whose behalf is Severn speaking?

3 What examples does Severn give to show the damage being done to the planet?

4 What is Severn aiming to achieve by her repetition of the words 'You don't know how to'?

5 What fundamental contradiction does she identify in her own country, Canada, and other wealthy countries?

6 After Severn lists all the things that adults teach children to do, what criticism does she make of adult behaviour?

7 What emotions do you think this speech would have aroused in the audience?

In 1992, former Australian prime minister Paul Keating gave a stirring speech at Redfern Park in Sydney for the official opening of the International Year of the World's Indigenous People. It was the first time that an Australian prime minister had publicly acknowledged the devastating impact of colonial settlement on Indigenous Australians and the inequality and injustice that followed. Here are two excerpts from the speech.



Paul Keating: 'Redfern speech'

Isn't it reasonable to say that if we can build a prosperous and remarkably harmonious multicultural society in Australia, surely we can find just solutions to the problems which beset the first Australians—the people to whom the most injustice has been done.

And, as I say, the starting point might be to recognise that the problem starts with us non-Aboriginal Australians.

It begins, I think, with that act of recognition.

Recognition that it was we who did the dispossessing.

We took the traditional lands and smashed the traditional way of life.

We brought the diseases. The alcohol.

We committed the murders.

We took the children from their mothers.

We practised discrimination and exclusion.

It was our ignorance and our prejudice.

And our failure to imagine these things being done to us.

With some noble exceptions, we failed to make the most basic human response and enter into their hearts and minds.

We failed to ask: 'how would I feel if this were done to me?'

As a consequence, we failed to see that what we were doing degraded all of us.

If we needed a reminder of this, we received it this year.

The Report of the Royal Commission into Aboriginal Deaths in Custody showed with devastating clarity that the past lives on in inequality, racism and injustice. In the prejudice and ignorance of non-Aboriginal Australians, and in the demoralisation and desperation, the fractured identity, of so many Aborigines and Torres Strait Islanders.

For all this, I do not believe that the Report should fill us with guilt. Down the years, there has been no shortage of guilt, but it has not produced the responses we need. Guilt is not a very constructive emotion.

I think what we need to do is open our hearts a bit. All of us.

Where Aboriginal Australians have been included in the life of Australia they have made remarkable contributions.

Economic contributions, particularly in the pastoral and agricultural industry.

They are there in the frontier and exploration history of Australia.

They are there in the wars.

In sport, to an extraordinary degree.

In literature and art and music.

In all these things they have shaped our knowledge of this continent and of ourselves. They have shaped our identity.

They are there in the Australian legend.

We should never forget they have helped build this nation.

And if we have a sense of justice, as well as common sense, we will forge a new partnership.

As I said, it might help us if we non-Aboriginal Australians imagined ourselves dispossessed of land we had lived on for fifty thousand years—and then imagined ourselves told that it had never been ours.

Imagine if ours was the oldest culture in the world and we were told that it was worthless.

Imagine if we had resisted this settlement, suffered and died in the defence of our land, and then were told in history books that we had given up without a fight.

Imagine if non-Aboriginal Australians had served their country in peace and war and were then ignored in history books.

Imagine if our feats on sporting fields had inspired admiration and patriotism and yet did nothing to diminish prejudice.

Imagine if our spiritual life was denied and ridiculed.

Imagine if we had suffered the injustice and then were blamed for it.

It seems to me that if we can imagine the injustice, we can imagine its opposite.

And we can have justice.

I say that for two reasons:

I say it because I believe that the great things about Australian social democracy reflect a fundamental belief in justice.

And I say it because in so many other areas we have proved our capacity over

the years to go on extending the realms of participation, opportunity and care.

Just as Australians living in the relatively narrow and insular Australia of the 1960s imagined a culturally diverse,

worldly and open Australia, and in a generation turned the idea into reality, so we can turn the goals of reconciliation into reality.

from www.pmtranscripts.dpmc.gov.au

Responding to the speech

- 1 Read the five short paragraphs near the start of the first extract, which all begin with the word 'we'. Who is Paul Keating referring to when he says 'we'? What ground-breaking message is he conveying to the audience in the five statements?

- 2 According to Paul Keating, what led to the discrimination against Aboriginal Australians?

- 3 Why does he say that we should not now be filled with guilt?

- 4 Why does he include the list of the contributions and achievements of Aboriginal Australians?

- 5 Why does he ask 'us non-Aboriginal Australians' to imagine ourselves dispossessed?

- 6 Read the six sentences beginning with the words 'Imagine if' in the second extract. What emotional impact are these sentences designed to have on the audience?

- 7 What positive message is contained in the last paragraph?

Repetition and rhetorical questions

Although repetition and rhetorical questions are used in both written and spoken texts, they are particularly powerful in speeches because the audience is able to hear the pitch, tone and strength of the speaker's voice.

Repetition

Repeating key words and phrases adds strength and emphasis to written and spoken texts. A famous example is Martin Luther King's repetition of the words 'I have a dream' in his 1960s speech about freedom and equality for the black people of America.

Identifying the purpose of repetition

In each of the following quotations from speeches, repetition is used to achieve a particular effect. Identify each speaker's purpose.

- 1 'I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require.'

(from a speech given by United States President Franklin D Roosevelt during the Great Depression of the 1930s)

Purpose: _____

- 2 'One child, one teacher, one pen and one book can change the world. Education is the only solution. Education first.'

(from an address given by Malala Yousafzai to a youth assembly of the United Nations in 2013)

Purpose: _____

- 3 'You have to make more noise than anybody else, you have to make yourself more obtrusive than anybody else, you have to fill all the papers more than anybody else ... if you are really going to get your reform realised.'

(from the 'Freedom or death' speech given in 1913 by Emmeline Pankhurst, leader of the British suffragette movement)

Purpose: _____

- 4 'We oppose the Government's decision to send 800 men to fight in Vietnam. We oppose it firmly and completely ... We do not think it is a wise decision. We do not think it is a timely decision. We do not think it is a right decision.'

(from a speech given to the House of Representatives in 1965 by Arthur Calwell, Leader of the Opposition)

Purpose: _____

- 5 'That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?'
(from the 'Ain't I a woman?' speech given in 1851 by Sojourner Truth, an emancipated slave)

Purpose: _____

Rhetorical questions

A rhetorical question is one that doesn't require an answer. Rather, it is designed to express a point of view and have an emotional impact on the audience. Sometimes the speaker answers their own question, as in Winston Churchill's famous words: 'You ask, what is our aim? I can answer in one word: It is victory.'

In this extract, environmental activist Al Gore uses rhetorical questions to great effect by asking a series of questions that he believes our children will ask if the world fails to act on climate change. Read the extract and complete the exercise.

The questions our children will ask

Didn't you see the glaciers melting? Didn't you see the North polar ice cap disappearing? Didn't you see the deserts growing, and the droughts deepening and the crops drying up? Didn't you see the sea level rising? Didn't you see the floods? Didn't you pay attention to what was going on? Didn't you care? What were you thinking?'

from Al Gore's address to world leaders at the United Nations Bali Climate Change Conference, 2007



Analysing rhetorical questions

- 1 Who is the 'you' in these rhetorical questions by Al Gore?

- 2 What is the tone of the first five questions the children will ask?

- 3 In the third question, why are three drought-related outcomes mentioned?

- 4 How does the tone change in the last three questions?

- 5 What is Al Gore's purpose in using rhetorical questions in this way?

Word skills

Speaking and listening

deny	ovation	derisive	exclaim	controversy
dialect	provoke	advocate	intervene	monologue
query	tirade	debatable	compere	commentator
oration	suggest	deplore	entreat	condemnation
vocal	confess	soliloquy	promise	interjection
reply	rebuke	reiterate	utterance	loquacious



A word for a phrase

1 Find words in the list that match the meanings of the following phrases. The first letter of each word is given.

- a to answer r _____
- b an abrupt remark or interruption i _____
- c a question q _____
- d an enthusiastic show of appreciation o _____
- e a declaration that you will do something p _____
- f speaking one's thoughts aloud to oneself on the stage s _____
- g to express sharp disapproval or criticism of someone r _____
- h a spoken word or statement u _____
- i relating to the human voice v _____
- j a long speech by one actor in a play or film m _____

2 Find list words beginning with *c* to match these meanings:

- a a person who introduces performers _____
- b to admit you have done something wrong _____
- c a person who provides a spoken description of an event _____
- d strong criticism of someone or something _____
- e a lot of argument or disagreement about something _____

3 Find list words beginning with *d* to match these meanings:

- a when something is open to discussion or argument _____
- b to say something is not true _____

- c when expressing contempt or ridicule _____
- d to feel or express strong condemnation of _____
- e a form of language spoken in a particular part of a country _____

Completing sentences

Use the correct form of the list word in brackets to complete the sentences.

- 1 She uttered an _____ of delight. (exclaim)
- 2 He shook his head in _____. (deny)
- 3 The teacher _____ on the student's improved marks. (commentator)
- 4 Many poor people live in _____ conditions. (deplore)
- 5 The development plans were _____ by the committee. (derisive)
- 6 Military _____ seemed to be the only solution. (intervene)
- 7 The president has a reputation for powerful _____. (oration)
- 8 A _____ was made about managing the school's finances. (suggest)
- 9 The prisoner was _____ to life imprisonment. (condemnation)
- 10 There was no _____ for the attack. (provoke)
- 11 He was given a _____ note for the money owed. (promise)
- 12 The umpire's decision to stop play was _____. (controversy)
- 13 The queen ignored the many _____ of her subjects. (entreaty)
- 14 The guilty hit-and-run driver made a full _____. (confess)

Word origins

The prefix *dia-* in 'dialect' is a Greek derivation meaning 'through' or 'across'. Use the dictionary at the back of the book to write the meanings of these words beginning with *dia-*.

diagram: _____

diatribe: _____

diagnosis: _____

dialogue: _____

diagonal: _____

diameter: _____

Hollywood blockbusters

LITERATURE

Blockbuster films are generally spectacular films that are a commercial success. They are sometimes criticised for being too formulaic and lacking both originality and artistic merit. However, a closer look reveals that many blockbusters, such as the *The Lord of the Rings* series, have outstanding plots, characters and production values.

It is thought that the modern Hollywood blockbuster began in earnest in 1975 with the film *Jaws*. While previously there had been many successful films and sequels, such as the James Bond 007 films, it was *Jaws* that first became a major franchise with huge marketing budgets for sequels and a worldwide audience. Features of Hollywood blockbusters include the following:

- use of action genres such as adventure, science fiction, horror, fantasy or crime
- based on original good-versus-evil stories or on existing novels, comics, myths or legends
- complex and expensive special effects (SFX) and computer-generated imagery (CGI)
- huge media attention before the release date, with anticipation building as it draws closer
- expansion into multimedia franchises, with licensing deals to transform the films into other formats such as television spin-offs, comics, video games, toys and souvenirs
- ability to captivate audiences over decades; for example, the first *Star Wars* film was released in 1977 with the latest sequel released in 2015.

This unit takes a look at a James Bond 007 film review and the posters of two blockbuster movies.

Film review

Ian Fleming's first James Bond 007 novel was *Casino Royale*, published in 1953. The first film was *Dr No*, released in 1962. The following film review evaluates the 24th Bond film, *Spectre*, in the context of the entire franchise.



Superb, cynical James Bond tale ripped straight from the headlines

PAUL BYRNES FILM CRITIC

Reviewer rating: ★★★★★☆

Name: *Spectre*

Genre: Drama, Action/
Adventure

Director: Sam Mendes

Actors: Daniel Craig,
Christoph Waltz,
Ralph Fiennes, Léa Seydoux,
Monica Bellucci

OFLC rating: M

Year: 2015



One of the nagging questions about James Bond is his luggage. He never has any. He turns up immaculately dressed in a tuxedo, changes suits two or three times a day, but we never see him carrying a bag. Until now.

In Bond 24, otherwise known as *Spectre*, James Bond has luggage. Not very much, it's true, but we see him standing beside two bags in the desert in north Africa, en route to the big showdown with Franz Oberhauser (Christoph Waltz), his new nemesis.

It's a small detail, but significant. It's one of the many ways in which this current tranche of Bond movies has tried to humanise the character, as played by Daniel Craig. In *Casino Royale*, he fell madly in love with Vesper Lynd (Eva Green), which was not unheard of, but still rare for Bond. In *Quantum of Solace* he pursued those who killed her with uncontrolled fury. In *Skyfall* he lost M (Judi Dench), his only real friend, and seemed to reconnect with family and the idea that he once had a childhood, on an estate in Scotland. At various points, he tried to resign from the Secret Service.

All of these things made him seem more vulnerable, more attractive to women, and more human. They made him the kind of man who carries luggage ...

It's hard to make five good movies in a row, and Craig's era has delivered beyond expectations. *Quantum of Solace* was an entertaining mess, but

Casino Royale and *Skyfall* were superb. *Spectre* isn't quite as good as the more emotional *Skyfall*, but it's not far behind.

Both movies were made by Sam Mendes (*The Road to Perdition*, *American Beauty*), probably the most gifted director the series has had. With Bond falling for Dr Madeleine Swann (Lea Seydoux), this movie has heart and a beguiling female character; in Christoph Waltz, it has an estimable villain; with Naomie Harris returning as Moneypenny, it has humour and sexual tension; with Ralph Fiennes as the new M, it has gravitas. And with a bigger role for Ben Whishaw as the brilliant Q, it has unpredictability.

Throw in a love scene that will have seniors cheering (Craig at 47 devouring the delicious Monica Bellucci, 51) and it's an irresistible package, made more distinctive by a sepia palette. This Bond looks retro and dusty, and not just because much of it takes place in North Africa. Thomas Newman delivers a beautiful, haunting score, within the bounds of the Bond musical themes.

Even more surprising is the film's central idea: do not trust any government not to misuse intelligence.

In *Spectre*, Bond returns from a spectacular opening sequence at the Day of the Dead celebrations in Mexico City to a storm of Whitehall intrigue. MI6 and MI5 are to merge; M has to cope with a new boss, a conniving bureaucrat known simply as C, a sort of in-joke, because the real head of MI6

is always known by that letter, not M. The new C (Andrew Scott) plans to marry up the intelligence services of nine friendly governments, to create a super agency. The 00 program will be shut down—men with guns are no match for desk officers with computers.

The super-agency idea is preposterous, of course, especially when we see that China is one of the nine, but it's a convenient way of getting at the film's main idea—that Big Brother is indeed listening to everything we do, and he may not be on our side.

It's hardly a stretch to see this plot as being ripped from the headlines. After Britain went to war in Iraq on the basis of falsified intelligence and after US agencies were caught spying on their own citizens while denying it to Congress, it is hard for any movie about intelligence gathering not to reflect a deep cynicism about the uses and misuses of Big Data. Bond is simply staying relevant—which is odd in itself.

This series, the most successful movie franchise in history, started out as a sexist fantasy from the pen of Ian Fleming. In *Spectre*, it functions as a critique of uncontrolled power. As Bond walks off into the night at the end, we are meant to wonder if he'll ever be back. Of course he will—a title even tells us so. Expressing disdain for dirty politics is one thing, but turning your back on so much filthy lucre is another.

from *Sydney Morning Herald*

Responding to the review

- 1 According to the reviewer, why does it seem odd that James Bond never has any luggage?

- 2 In *Spectre*, James Bond does have some luggage. Why is this significant?

- 3 What emotions have the three most recent movies allowed James Bond to show?

- 4 What judgement does the reviewer make about the five movies that star Daniel Craig as James Bond?

- 5 What is the reviewer's evaluation of Sam Mendes, the director of *Spectre*?

- 6 In general terms, what does he admire about the supporting actors in the film?

- 7 What is the film's central idea?

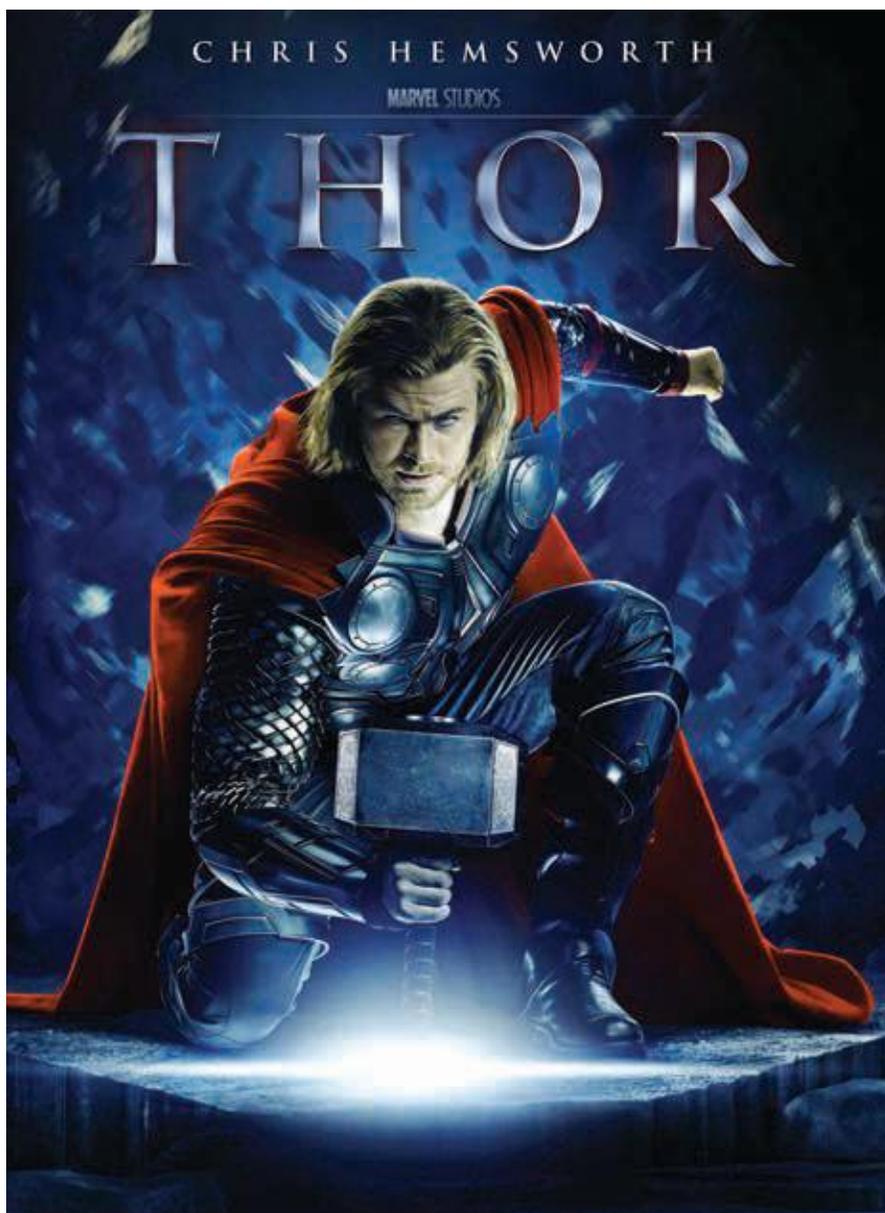
- 8 Once the planned new super agency is in place, what will be the repercussions for the 'OO' program?

- 9 How does the reviewer support his judgement that the plot could have been 'ripped straight from the headlines'?

- 10 In the last paragraph, what is the reviewer's overall evaluation of *Spectre* in the context of the entire series of 24 James Bond movies?

Film posters

In Norse mythology, Thor was the god of thunder whose power was derived from a magical hammer and belt. In 1962, Marvel Comics based a fictional superhero and warrior on the character of Thor. In 2011, the character was transformed once again into a blockbuster movie franchise, loosely based on the comics and starring Australian actor Chris Hemsworth. Thor is banished from the mythical realm of Asgard, his powers are taken away (including his mighty hammer) and he is sent to Earth as punishment. Here is one of the posters used to promote the first film in the series.



Responding to the poster

1 Why do you think it was decided to feature only the character of Thor in this poster?

2 From Thor's facial expression and body language, what can you tell about his character?

3 What impression of the hammer is conveyed by the bright white light?

4 What impact do the dark-blue background and red cloak have on the viewer?

The original *Star Wars*, released in 1977, was not based on existing novels or myths. Its mystical, sci-fi universe was entirely created by director George Lucas, although he acknowledges the influence that other works had on him. The long-awaited seventh film, *Star Wars: The Force Awakens*, was released in 2015. It features several of the original characters and a host of new ones. This is the promotional poster.



Responding to the poster

1 What is the most obvious difference between this poster and the one for *Thor*?

2 What is the advantage of this approach?

3 The two main characters are gazing in different directions. What impression does this give?

4 What does the poster lead the audience to expect from the film?

Hyperbole and allusion

Just as movies use special effects to enhance the storytelling, there are many different features that can be used to add meaning to the English language. Hyperbole and allusion are two such tools.

Hyperbole

A hyperbole is a form of figurative language in which exaggeration is deliberately used for the purpose of expressing an idea in a striking way. For example:

- It's raining cats and dogs. (hyperbole)* *It's raining very heavily. (plain English)*
Her eyes were like saucers. (hyperbole) *She was greatly astonished. (plain English)*

Removing the hyperbole

The following sentences contain hyperbole. Rewrite the sentences in plain English.

- 1 Our new kitchen knife couldn't cut through hot butter.

- 2 The judge bit my head off when I interrupted him.

- 3 The arrow missed the target by a mile.

- 4 With my holiday over, I feel like a whale.

- 5 You could have knocked me over with a feather.

- 6 I've told you a million times not to do that.

- 7 I will die if she asks me to sing in front of everyone.

- 8 Her beauty eclipsed the sun.

- 9 Nicholas could talk under water.

- 10 He played tennis once in a blue moon.

- 11 The umpire has the hide of a rhinoceros.

Allusions

Allusions are direct references to other works, persons, places or events. Their purpose is to illustrate, enhance or reinforce the ideas being presented. For example:

Their father was such a Scrooge that he refused to give his children an allowance.

This allusion is to Ebenezer Scrooge who was the main character in the Charles Dickens novel, *A Christmas Carol*. Scrooge was a mean-spirited person.

Explaining the allusions

Explain the allusions in the following sentences by looking up the key words in the dictionary at the back of the book. The first example is done for you; the key words are 'Good Samaritan'.

- 1 My mother was a Good Samaritan when she took our sick neighbour, who lives alone, to the hospital.

The allusion is to the story of the Good Samaritan, a charitable and compassionate man, who helped a stranger who was ill and ignored by everyone. The mother here acted in a similar kind way.

- 2 The obese teenager's love of hamburgers was his Achilles heel.

- 3 The new builder has the strength of Hercules.

- 4 Both soccer teams had been embroiled in a titanic struggle for supremacy.

- 5 The billionaire miner is as rich as Croesus.

- 6 Our new principal is as wise as Solomon.

- 7 The beautiful film star has met a new Romeo.

Word skills

Going to the movies

graphic	screening	enthralling	predictable	entertaining
sequel	transition	acclaimed	futuristic	suspenseful
budget	dialogue	adaptation	director	stimulating
review	similarity	animated	structure	protagonist
epic	realistic	celebrity	spectacle	characterisation
feature	portray	anguish	convincing	development



Completing the phrases

Use appropriate list words to complete the phrases. Use each word once. The first letters are given to help you.

- | | |
|-------------------------------|------------------------|
| 1 a film r _____ | 6 g _____ design |
| 2 a Hollywood e _____ | 7 a c _____ portrayal |
| 3 a large advertising b _____ | 8 a p _____ ending |
| 4 a famous c _____ | 9 a s _____ drama |
| 5 humorous d _____ | 10 very moving c _____ |

Word forms

Complete the sentences by adding the correct form of the list words in brackets.

- She recently _____ her first movie, which opened to wide _____. (direct, acclaimed)
- The movie gave a realistic _____ of war as the story _____. (portray, development)
- The children were _____ by the award-winning _____. (enthralling, animated)
- Back to the _____* was a _____ successful movie. (futuristic, spectacle)
- Because the size of the _____ may affect picture quality, the movie was _____ to take this into account. (screening, adaptation)
- _____ premises were leased after the storm caused major _____ damage to the studio. (similarity, structure)

Creating words

Unscramble the letters to create list words. The first letter of each word is in bold.

- | | |
|-----------------------------|---------------------------------|
| 1 f eeratu _____ | 6 p arrot <u>y</u> _____ |
| 2 nits i tanor _____ | 7 ining r eatten _____ |
| 3 s queel _____ | 8 organist p ot _____ |
| 4 cl a rities _____ | 9 malt i stnugi _____ |
| 5 hun s agi _____ | 10 gould i ae _____ |

A word for a phrase

- Find the list word beginning with *a* to match these meanings:
 - severe mental or physical pain or suffering _____
 - publicly praised; celebrated _____
 - full of life; made to appear to move as living creatures do _____
 - the act or process of changing to better suit a situation _____
- Find the list word beginning with *p* to match these meanings:
 - the leading character in a play, film, novel, etc. _____
 - able to be foretold; anticipated _____
 - to describe in a particular way _____

Word origins

The word 'graphic' comes from the Greek word *graphos*, meaning 'to write'. The following words are all derived from *graphos*. Use the dictionary at the back of the book to write their meanings.

- graffiti: _____
- autobiography: _____
- choreography: _____
- calligraphy: _____
- cartographer: _____
- bibliography: _____
- telegraph: _____
- geography: _____

Personas

LITERATURE

The word *persona* is the Latin word for 'mask'. It refers to the masks worn by the actors in Roman and Greek plays. The size of the mask helped to define the character they portrayed and to make the character's face bigger for the audience.

In a play, a persona is one of the characters. In a poem or novel, the term 'persona' is usually used for a first person narrator who is either a fictitious or historical character assumed by the poet or novelist. This persona can be a person, animal or object chosen by writers as their mouthpiece to present their thoughts, feelings, attitudes and observations.

Poets, novelists and playwrights sometimes have their characters speak at length about themselves. These imaginary speakers often reveal more about their lives than they are aware of. Sometimes they are at a crisis point and the audience is treated to an intimate, psychological explanation for their behaviour. This enactment is known as a dramatic monologue. Pam Ayres's poem 'The battery hen' is in the form of a dramatic monologue.

The battery hen

Oh, I am a battery hen,
On me back there's not a germ,
I never scratched a farmyard,
And I never pecked a worm,
I never had the sunshine,
To warm me feathers through,
Eggs I lay. Every day.
For the likes of you.

When you has them scrambled,
Piled up on your plate,
It's me what you should thank for that,
I never lays them late,
I always lays them reg'lar,
I always lays them right,
I never lays them brown,
I always lays them white.

continued »



But it's no life, for a battery hen,
In me box I'm sat,
A funnel stuck out from the side,
Me pellets comes down that,
I gets a squirt of water,
Every half a day,
Watchin' with me beady eye,
Me eggs, roll away.

I lays them in a funnel,
Strategically placed,
So that I don't kick 'em,
And let them go to waste,
They rolls off down the tubing,
And up the gangway quick,
Sometimes I gets to thinkin'
'That could have been a chick!'

I might have been a farmyard hen,
Scratchin' in the sun,
There might have been a crowd of chicks,
After me to run,
There might have been a cockerel fine,
To pay us his respects,
Instead of sittin' here,
Till someone comes and wrings our necks.

I see the Time and Motion clock,
Is sayin' nearly noon,
I 'spec me squirt of water,
Will come flyin' at me soon,
And then me spray of pellets,
Will nearly break me leg,
And I'll bite the wire nettin'
And lay one more bloody egg.

Pam Ayres

Responding to the text

1 What is the poet's purpose in using the persona of a battery hen?

2 How does the third stanza show that the hen's life is highly regulated?

3 Why is the egg funnel 'strategically placed'?

4 In the fifth stanza, why is the battery hen regretful?

5 What dreadful fate awaits her when she is past laying eggs?

6 In the last stanza, how does the hen show she is frustrated?

7 How does the poet make the hen seem human?

8 The poet has the battery hen using incorrect language, such as 'on me box', 'they rolls off', 'I gets to thinkin', etc. Why has the poet done this?

In the novel *War Horse* by Michael Morpurgo, most of the main events take place on the battlefields in France during World War I. It is through the words, feelings, thoughts and observations of Joey, a war horse, that we learn of the horrors and misfortunes that war brings. In the passage below, we experience firsthand a cavalry charge against German machine guns.

Joey, the war horse

Captain Nicholls did not sing or whistle as Albert had, but he talked to me from time to time when we were alone together. No one it appeared really knew where the enemy was. That he was advancing and that we were retreating was not in doubt. We were supposed to try to ensure that the enemy did not outflank us—we did not want the enemy to get between us and the sea and turn the flank of the whole British expeditionary force. But the squadron had first to find the enemy and they were never anywhere to be seen. We scoured the countryside for days before finally blundering into them—and that was a day I shall never forget, the day of our first battle.

Rumour rippled back along the column that the enemy had been sighted, a battalion of infantry on the march. They were out in the open a mile or so away, hidden from us by a long thick copse of oaks that ran alongside the road. The orders rang out: 'Forward! Form squadron column! Draw swords!' As one, the men reached down and grasped their swords from their sheaths and the air flickered with bright steel before the blades settled on the troopers' shoulders. 'Squadron, right shoulder!' came the command, and we walked in line abreast into the wood. I felt Captain Nicholls' knees close right around me and he loosened the reins. His body was taut and for the first time he felt heavy on my back. 'Easy Joey,' he said softly. 'Easy now. Don't get excited. We'll come out of this all right, don't you worry.'

I turned to look at Tophorn who was already up on his toes, ready for the trot that we knew was to come. I moved instinctively closer to him and then as the bugle sounded we charged out of the shade of the wood and into the sunlight of battle.

The gentle squeak of leather, the jingling harness and the noise of hastily barked orders were drowned now by the



Captain Nicholls and Joey, a still from the film, *War Horse*

pounding of hooves and the shout of the troopers as we galloped down on the enemy in the valley below us. Out of the corner of my eye, I was aware of the glint of Captain Nicholls' heavy sword. I felt his spurs in my side and I heard his battle cry. I saw the grey soldiers ahead of us raise their rifles and heard the death rattle of a machine-gun, and then quite suddenly I found I had no rider, that I had no weight on my back any more and that I was alone out in front of the squadron. Tophorn was no longer beside me, but with horses behind me I knew there was only one way to gallop and that was forward. Blind terror drove me on, with my flying stirrups whipping me into a frenzy. With no rider to carry, I reached the kneeling riflemen first and they scattered as I came upon them.

I ran on until I found myself alone and away from the noise of the battle, and I would never have stopped at all had I not found Tophorn once more beside me with Captain Stewart leaning over to gather up my reins before leading me back to the battlefield.

We had won, I heard it said: but horses lay dead and dying everywhere. More than a quarter of the squadron had been lost in that one action. It had all been so quick and so deadly. A cluster of grey uniformed prisoners had been taken and they huddled together now under the trees whilst the squadron regrouped and exchanged extravagant reminiscences of

continued »

a victory that had happened almost by accident rather than by design.

I never saw Captain Nicholls again and that was a great and terrible sadness for me for he had been a kind and gentle man and had cared for me well as he had promised. As I was to learn, there were few enough such good men in the world. 'He'd have been proud of you, Joey,' said Captain Stewart as he led me back to the horselines with Tophorn. 'He'd have been proud of you the way you kept going out

there. He died leading that charge and you finished it for him. He'd have been proud of you.'

Tophorn stood over me that night as we bivouacked on the edge of the woods. We looked out together over the moonlit valley, and I longed for home. Only the occasional coughing and stamping of the sentries broke the still of the night. The guns were silent at last. Tophorn sank down beside me and we slept.

from *War Horse* by Michael Morpurgo

Responding to the text

1 From the viewpoint of Joey, what do we learn about war?

2 In the first paragraph, what does Joey reveal about his relationship with Captain Nicholls?

3 Before the charge, how did Joey know that Captain Nicholls was tense?

4 In the fourth paragraph, identify the onomatopoeic (sound) words associated with the charge.

5 What emotions did Joey feel during the charge?

6 How did the German riflemen react when Joey came upon them?

7 'We had won.' What reasons does Joey give to show that victory was costly?

8 What judgement does Joey make of the character of the dead Captain Nicholls?

9 'He'd have been proud of you, Joey.' Why?

10 Use the dictionary at the back of the book to find the meanings of these words:

a scoured: _____

b copse: _____

Ambiguity, paradox and bias

Ambiguity

Ambiguity—or double meaning—occurs when the words used by a speaker or writer fail to convey the intended meaning. Examples of how ambiguity can occur are given below.

- When a pronoun is unintentionally related to two different nouns. For example:

Tomorrow we plan to remove the students from the premises and have them fumigated.

Here, the pronoun ‘them’ can relate to both the premises and the pupils being fumigated.

- When a word or phrase with a double meaning is used in a sentence. For example:

We had Sally Jones for lunch.

Does the word ‘had’ mean ‘invited’ or ‘ate’? It could mean both.

- When a clause or a phrase is misplaced in a sentence. For example:

The surgeon was asked to perform an emergency operation on the submarine.

The phrase ‘on the submarine’ is misplaced. It should be placed immediately after ‘surgeon’ to avoid ambiguity.

- When a participial phrase does not have an appropriate noun to which it refers. For example:

Searching in the bushes, a gorilla was found.

Notice there is no clue as to who was searching in the bushes when the gorilla was found.

- When a participial phrase is not placed close to the noun for which it is intended. For example:

Hovering over the swamp, the naturalist noticed the swallow.

To avoid confusion about the relationship of the participial phrase to the noun, the sentence should be reorganised to read: ‘The naturalist noticed the swallow hovering over the swamp’.

Eliminating ambiguity

Identify the ambiguity then rewrite each sentence so there is no ambiguity.

- 1 I once saw a deer riding my bicycle.

- 2 I saw the thief enter the room through the keyhole.

- 3 When strolling along the beach, a porpoise dived out of the waves.

- 4 Add water to the saucepan, then sit on a hotplate until boiling.

5 Many of those homes were built roughly twenty years ago.

6 Advertisement: Couple wants cleaning three days a week.

7 The only thing to do about people who write insulting letters is to toss them into the rubbish bin.

8 Headline: Mother of six makes hole in one.

9 If you take your dog in the car, don't let it hang out of the window while driving.

10 The climbers were happy when they came across some small huts ascending the mountain slope.

11 The council is collecting the town's garbage to make it look more attractive.

12 My father saw a black suit in the shop that he was determined to buy.

13 Opening the window, the wasps buzzed into my room.

14 We had Mr Jones for dinner.

15 Soaring over the ocean, the surfer saw the large pelican.

16 Social workers often spend much of their time in prison.

17 While watching the surf carnival, my handbag was lost.

18 When covered in chocolate, you can taste the lamington's delicious flavour.

Paradox

A paradox is a statement that looks at first to be contradictory but on further thought might turn out to be true. For example:

The more I learn, the less I know.

You must be cruel to be kind.

Completing paradoxes

Choose the appropriate words and phrases from the box to complete the paradoxes.

of the end
is change
less speed

by spending it
on the young
fool

except temptation
you're really shallow
to go forwards

- 1 We need to go backwards _____
- 2 Youth is often wasted _____
- 3 The beginning _____
- 4 More haste, _____
- 5 I can resist anything _____
- 6 Deep down, _____
- 7 A wise _____
- 8 You can save money _____
- 9 The only constant _____



Bias

The word 'bias' comes from the French word *biais* meaning 'a slant'. Hence a biased person keeps 'leaning to one side'—they are unable to maintain a balanced viewpoint. Bias words may have favourable or unfavourable overtones.

Bias words

The box contains words that have an unfavourable bias. Match the unfavourable bias words with the favourable ones below.

gaudy
timid

fanatical
obstinate

stench
cunning

puny
notorious

- | | |
|----------------------|--------------------|
| 1 enthusiastic _____ | 5 famous _____ |
| 2 smart _____ | 6 determined _____ |
| 3 opulent _____ | 7 aroma _____ |
| 4 petit _____ | 8 cautious _____ |

Word skills

Confusing word pairs—2

cue	faint	liable	humane	personal
queue	feint	libel	human	personnel
berth	cereal	martial	imprudent	compliment
birth	serial	marshal	impudent	complement
yoke	sever	adverse	populace	ostensible
yolk	severe	averse	populous	ostentatious



Choosing the right words

In English, there are pairs of words that are often confused and used incorrectly. As you come to recognise their spellings and understand their meanings, you will soon become confident in using them correctly. Check the meanings of the following pairs of words and then complete the sentences by choosing the correct word.

- 1 personnel:** people employed in an organisation
personal: concerning one's private life, relationships and emotions

 - The investor's _____ fortune was estimated to be \$16 million.
 - The sales _____ sold a record number of cars.
- 2 cue:** a signal for something to be done
queue: a line of people or cars waiting their turn

 - The _____ for food seemed to stretch for kilometres.
 - The actor needed a _____ when he forgot his lines.
- 3 libel:** a false statement that is damaging to a person's reputation
liable: having responsibility for someone or something

 - He sued the newspaper for _____.
 - The sign stated that customers were _____ for any breakages.
- 4 populace:** the people living in a particular country or area
populous: having a large population

 - New Delhi is a _____ city.
 - The city's entire _____ was affected by the flood.
- 5 martial:** related to fighting
marshal: an official in charge of ceremonies; an army officer of the highest rank

 - Kung fu and karate are _____ arts.
 - The rank of Field _____ is the highest in the Australian army.

- 6** **adverse:** having a negative or harmful effect
averse: strongly disliking or opposed to
- a The new leader received a lot of _____ publicity.
- b We were not _____ to working hard.
- 7** **ostensible:** claiming to be true but not necessarily so
ostentatious: openly displaying wealth, etc. in order to impress
- a The _____ lifestyle of the dictator led to his downfall.
- b The _____ purpose of the mission was humanitarian.
- 8** **compliment:** a remark expressing approval, admiration or respect
complement: something added to improve or emphasise the quality
- a Strawberries and cream _____ one another perfectly.
- b I was flattered when she paid me a _____.
- 9** **imprudent:** failing to consider the consequences of an action
impudent: rude and not showing respect
- a During the financial crisis, some banks were _____ in their lending.
- b The _____ child was rude to the parent.
- 10** **faint:** to lose consciousness for a short time; barely perceptible
feint: a deceptive or distracting movement
- a The netball player attempted a _____ to the left .
- b They heard the _____ sound of the train in the distance.
- 11** **sever:** to divide by cutting or slicing; put an end to
severe: very great or intense
- a She suffered a _____ asthma attack.
- b He decided to _____ his relationship with the company.

Word origins

Both the list words 'populace' and 'populous' are derived from the Latin word *populus*, which means 'people'. Here are some other words derived from *populus*. Use the dictionary at the back of the book to write their meanings.

population: _____

popularity: _____

popularise: _____

depopulate: _____

unpopular: _____

Overcoming adversity

LITERATURE

Overcoming adversity is a common theme in literature. Adversity is a condition marked by misfortune, calamity or distress. It usually involves hardships or challenges of some kind. Adversity may derive from an environmental, social, physical or emotional source. There are many kinds of adversity that you will discover in literature and life. Here are just a few.

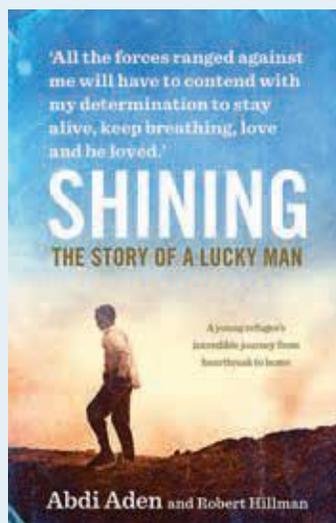
- natural disasters
- illness
- divorce
- loneliness
- disability
- catastrophes
- poverty
- failure
- harassment
- accidents
- discrimination
- conflict
- death
- war
- separation

Literature abounds with characters who are confronted with a difficult situation and then turn it into a triumph. Heroes in literature and real life have often faced strife and tribulations while exhibiting perseverance, courage and self-belief. Texts such as *To Kill a Mockingbird*, *The Hunger Games*, *Life of Pi*, *The Book Thief* and many others focus on this theme.

In *Shining*, the author Abdi Aden describes the horrors he faced in Somalia when civil war broke out. After narrowly avoiding torture and death at the hands of soldiers armed with AK-47s, Abdi escaped from Somalia and eventually reached Australia. Here he describes some of the problems he faced each day.

A nightmare journey

The soldiers are predators on two legs, but we also have to worry about the predators on four legs—the hyenas, the lions, the wild dogs. What these animals make of the war I don't know, but they probably can't believe their luck. Why spend the day hunting creatures in the fierce heat when humans, dead ones, others almost dead, can be found just by sniffing about? The female lions, I am told, are the hunters of their tribe; the male lions, larger still than the females, sit at home in the shade of a big rock and



wait for their wives to bring them something fresh to eat. The lions will only eat what is fresh—a rotting body disgusts them. But people die every day from disease and starvation, or sometimes simply because they want to die, so there is no shortage of fresh meat. The hyenas are different. They will eat anything. If a body is rotted, they don't pause for a second. I have heard of a pack of hyenas running off in four different directions, each with a piece of dead body to devour in some hidden

place. And more frightening still are the stories of hyenas stealing into camps where people are sleeping, finding a small child and dragging that child off into the darkness. A hyena has a set of powerful jaws that can clamp around the chest and throat of a child, and also great strength in its shoulders, so that it can lift that child off the ground and, if necessary, run into the darkness. Everybody in the makeshift camps off the roadsides fears the hyenas even more than the soldiers. We also hear wild dogs howling in the night, but don't see them. They are too stealthy to show themselves.

At night I listen in a state of dread to the harsh, coughing sound of the hyenas in the scrub, and the deep, grunting roar of the lions. On such nights, sleep is impossible. So strange, to think of my enemies, those with two legs, those with four, simply as creatures of the one sort. For the truth is, the hyenas and lions are only looking for dinner, and have their reasons for wanting to eat me, while the soldiers don't want to eat me, just kill me. I have to say, the wild animals will be easier to forgive, but it will be years later, in my comfortable home in Australia, before I get around to forgiving them. Here, in the darkness of the Somali night, all I can think is: *May God send a lightning bolt to destroy the lions, destroy the hyenas, destroy the crazy soldiers.*

Snakes, too, are our enemies. I fear them. We all fear them. The snake we see most often is the horned desert viper, brownish-pink, about a metre long with a horn above each eye. People who suffer the bite of the viper usually run around in circles until they fall over and begin bleeding from the nose and ears and mouth. Those horns on the viper's head are creepy, but even worse is the way it moves, so fast, very fast, curling and uncurling. It is like a machine that has been wound up tight, then the spring is released and it explodes into its zigzag motion.

On this day, I have joined a line of people, crossing the arid plain, and we are trudging in the African way, single file, more than a hundred of us. Up ahead I hear the cry: 'Snake! Brothers, run!' We sprint away in every direction, wailing at the tops of our voices, so mad, for a snake can kill at most one person whereas a soldier with a gun can kill many more. We do not even have any idea where the snake is, and yet we all run, as if we are putting a distance between ourselves and the viper. Of course, we have always been afraid of vipers, of hyenas, of lions—at least, those of us who go walking across the plains. Fear of the soldiers is new in my life. When the line re-forms (the snake has hidden itself somewhere, probably as frightened of one hundred Somalis shrieking their lungs out as we are of it), I am still trembling. I think: *One day it is snakes trying to kill us, another day it's politics. What next? An earthquake?*

from *Shining* by Abdi Aden and Robert Hillman

Responding to the text

- 1 'The soldiers are predators on two legs ...' Which predators on four legs does Abdi have to contend with?

- 2 Why is there no shortage of fresh meat for the lions?

- 3 Why are hyenas particularly dangerous at night when people are sleeping?

- 4 What physical characteristics enable a hyena to carry a small child?

5 Why can't the refugees see the wild dogs at night?

6 What sounds at night leave Abdi in a state of dread?

7 What punishment does Abdi want for the lions, hyenas and soldiers?

8 How does the bite of the horned desert viper affect its victims?

9 To what does the narrator compare the horned desert viper?

10 'Snake! Brothers, run!' How do the refugees react to the snake's presence?

11 Why is Abdi constantly in fear of his life?

12 Looking back over the extract, what evidence shows that Abdi is now enjoying life in Australia?

In the following extract, zoologist Charlotte Uhlenbroek describes being attacked by a colony of driver ants during the making of her BBC TV series *Jungle* in the African Congo.



Besieged by killer ants

We tend to think of wildlife in terms of obvious animals, but the majority of living creatures on our planet are insects, maybe some 10 million different species. In the rainforest they fill every possible niche. Around the world, the rainforests' greatest predators are not leopards or tigers, but ants, and in Africa the most awe-inspiring are the driver or siafu ants.

Driver ants form colonies 22 million strong and head off from a central bivouac to carry out devastating raids on the forest around them. If ever there was a spectacle in nature that seemed to be drawn straight from the realms of science fiction, this is it. Column after column of worker ants surge through the leaf litter, impelled by potent pheromones, rushing over

the top of each other in their frenzy to reach the front—a relentless liver river moving as a single giant organism. Flanking the main column, fiendish-looking soldier ants stand poised, their mandibles open and ready to attack anything that comes to disturb the marching line. If you are unlucky enough to walk into a column they break ranks and swarm. Within seconds they are crawling all over you, delivering savage bites to your legs, arms, torso and head. They even crawl into your hair and bite. Often you have no choice but to run into the forest, strip and shake them out. Even the little ones give a painful nip, but the soldiers can draw blood and in their millions they can kill you. There are awful stories of people falling down drunk in the forest and



being eaten alive, and even of the ants being used as a horrendous form of execution by colonialists in the former Belgian Congo.

Getting close enough to film them wasn't easy. The army is sensitive to movement and vibration, so we crept up on them through the undergrowth as though we were playing Grandmother's Footsteps. It was no good: every time we got close, some ants would leave the column to swarm around us, and by the time we'd leapt about in an effort to get them out of our clothes the whole column was seething across the ground. We had no choice but to beat a speedy retreat. In the end we put on our wellies and wrapped yards of gaffer-tape, sticky side out, round the tops of our boots with an extra ring round the ankle for good measure. This proved to be a virtually foolproof way of getting into the fray without being savaged.

We followed the army back to their bivouac, an area of about four square metres, distinguished by the fresh red earth that lay over it. Dotted across its surface, but concentrated at the main entrance holes, were more soldiers. A disturbing smell of rotting flesh emanated from it: the carnage from previous assaults on the area. Beneath us was a closely guarded underground bunker where soldiers link their bodies together to form a living barricade. At the heart of the subterranean city is the inner sanctum where the queen resides. She is the largest ant on earth, a living egg-machine producing 100,000 a day. Up to 2.5 million ant eggs and larvae are nurtured in the bivouac at

one time; but this is not only a massive nursery: it is also the base of operations and the launch station for the vast campaigns that provide vital supplies for the colony.

Not long afterwards we had first-hand experience of one of these forays: the ants paid us a visit in camp. James woke to the sound of scratching and opened his eyes to find that the inside wall of the flysheet was one dark, seething mass of ants. Time to make a sharp exit. The ants had spread out from their orderly columns and swarmed through camp, forming a moving carpet. We grabbed our boots and ran for it, then watched awestruck from a safe distance as the tents were subsumed and the hut was taken over. All around us the ground came alive with spiders, grasshoppers, cicadas, lizards and butterflies fleeing from the ants; moths and cockroaches rained down from the roof of the hut in a desperate bid to escape the marching millions that climbed the walls. Nothing was safe unless it had wings and used them fast. Some say even elephants will run when driver ants are on the move.

The majority of the animals didn't make it. As soon as a few ants got hold of an unfortunate creature, its struggles brought in more until all that was visible was a mound of writhing ants. The drivers are the cleaners of the forest: every bit of debris and every animal they find is dragged back to the bivouac. To us it looked like an invasion of aliens in a horror film.

from *Jungle* by Charlotte Uhlenbroek

Responding to the text

- 1 What is the writer's purpose in this passage?

- 2 Why are insects amazing?

- 3 What is the task of soldier ants when the ant column is on the march?

- 4 How do the ants initially react when someone is unlucky enough to walk into a column?

- 5 What course of action does a human sometimes need to take when covered by ants?

- 6 How did the film crew overcome the problem of being bitten by the ants?

- 7 Why is the queen driver ant an amazing creature?

- 8 Why did the ground come alive with spiders, grasshoppers, cicadas, lizards and butterflies?

- 9 What method did the driver ants use to overcome and kill their prey?

- 10 '... like an invasion of aliens from a horror film.' Why is this simile appropriate?

- 11 Use the dictionary at the back of the book to find the meanings of these words:
 - a bivouac: _____
 - b mandible: _____
 - c seething: _____
 - d fray: _____
 - e emanated: _____
 - f foray: _____

Tautology and circumlocution

Both tautology and circumlocution are examples of using unnecessary words.

Tautology

Tautology is repeating the same thing but in different words without adding to the meaning. For example:

The new factory will provide jobs for unemployed people who are out of work.

The words 'out of work' are redundant here as it means the same as 'unemployed'. You should avoid unnecessary repetition of this kind. The sentence should read:

The new factory will provide work for unemployed people.

Eliminating the tautology

Each of the following sentences contains an example of needless repetition. Rewrite each sentence to remove the tautology.

- 1 As the rain began, the campers quickly returned back to their tents.

- 2 The huge giant was the hero of the children's story.

- 3 Past history shows that war is futile.

- 4 The students left the classroom briefly for a short time.

- 5 'Repeat your answer again,' said the teacher.

- 6 The new insecticide kills cockroaches and mosquitoes dead.

- 7 The future prospects of our client are excellent.

- 8 The police are trying to establish the true facts about the car accident.

- 9 My mother cut the apple in two halves for us to eat.

- 10 Everybody has unanimously agreed with the umpire's decision.



Circumlocution

‘Circumlocution’ comes from the Latin words *circum*, meaning ‘around’, and *loqui*, meaning ‘to speak’. Thus ‘circumlocution’ means ‘talking around the point’—or using many words where fewer would do. For example:

The bricklayers desisted from their labour because of inclement weather conditions.

This sentence could be written much more simply as:

The bricklayers stopped work because of bad weather.

Using simple English

Rewrite the following sentences using simple, direct English.

- 1 The law-enforcement officer tried to be of assistance to the injured cyclist.

- 2 The boys adopted their greatest speed when they were in the vicinity of the house said to be inhabited by ghosts.

- 3 Road repairs have been the cause of an extension of travelling time for road vehicles.

- 4 Will you acquaint me with what eventuated?

- 5 The girl found herself unable to believe her auditory faculties.

- 6 After a nocturnal rest, we partook of our morning repast.

- 7 At the present time he has his abode in a rural environment.

- 8 A savage member of the canine species bit me on the leg.

- 9 The departure time of the plane will have to be delayed due to the sudden arrival of thunder, lightning, wind and rain.

- 10 We were unaware of the fact that she was in a state of poverty.

- 11 The football oval was inundated with large quantities of water.

- 12 The traveller needed to fortify his constitution with food.

Word skills

World in conflict

fortify	garrison	invasion	retaliation	desperation
crisis	stability	famine	barricade	tumultuous
hunger	conquest	frenzy	battalion	oppression
impose	intense	bizarre	bewilder	demoralise
futility	defeated	havoc	possess	recuperate
envy	derelict	sentry	intercept	accumulate



A word for a phrase

1 Find the list word beginning with *b* to match these meanings:

- a a military unit _____
- b very strange or odd _____
- c a temporary barrier or obstruction _____
- d to cause someone to become confused _____

2 Find the list word beginning with *f* to match these meanings:

- a pointlessness and uselessness _____
- b to strengthen _____
- c an extreme scarcity of food _____
- d extreme excitement, agitation or activity _____

3 Find the list word beginning with *d* to match these meanings:

- a to cause someone to lose confidence or hope _____
- b having been beaten or overcome _____
- c a feeling of great despair _____
- d in very poor condition because of neglect _____

Forming nouns

Change the following list words into nouns.

- | | | | |
|------------|-------|--------------|-------|
| 1 impose | _____ | 4 accumulate | _____ |
| 2 intense | _____ | 5 tumultuous | _____ |
| 3 bewilder | _____ | 6 intercept | _____ |

Missing words

Use appropriate list words in the spaces below. The first letter of each missing word is given to help you.

Victory

The i _____ of the small town was easy when the enemy b _____ found a s _____ fast asleep while on guard duty near the g _____. The d _____ citizens felt i _____ hatred for the invaders as they tried to i _____ tough new rules. The region's s _____ was undermined as disease and f _____ spread through the area. The scene became one of d _____ and homes were left d _____ as the inhabitants fled. The cruel o _____ caused much resentment, so there was t _____ rejoicing when the allied soldiers broke through the b _____ and liberated the town.

Completing sentences

Complete the sentences using appropriate list words. The first letter of each word is given to help you.

- 1 She was green with e _____.
- 2 The first c _____ of Everest was in 1953.
- 3 The city was destroyed in r _____ for the bombing.
- 4 The explorers died from cold and h _____.
- 5 The hurricane caused great h _____.
- 6 The c _____ was avoided by the arrival of food supplies.

Word origins

The word 'impose' is made up of two Latin words: the prefix *im-*, meaning 'into', and *ponere/positus* meaning 'to place' or 'to put'. Here are some of the many words in English that are derived from *ponere/positus*. Use the dictionary at the back of the book to write their meanings.

depose: _____

repose: _____

opponent: _____

indisposed: _____

interpose: _____

proposition: _____

Building an argument

LITERATURE

Building or constructing an argument involves expressing a reasoned point of view on an issue. While the purpose of an argument is to persuade the audience to agree with the writer's point of view, ultimately it must present a coherent, logical case that supports the point of view with reasons and evidence. Here are the main features of an argument.

Contention: This is a statement that expresses the writer's overall point of view on an issue. For example:

A 24-hour cat curfew should be introduced nationwide.

The contention is your starting point when analysing someone else's argument and when developing an argument of your own.

Reasons: A well-constructed argument will present several reasons for the writer's contention, often devoting a paragraph to each reason. For example, one paragraph could be based on the central point:

Roaming cats hunt and kill native wildlife at an alarming rate.

Evidence: This is essentially some form of proof to support your argument. Types of evidence include facts, research or survey results, statistics, examples of specific situations, quotations from credible sources such as witnesses or experts, and visual material such as video clips. For example:

A survey conducted by the Native Bird Association found that the number of native birds in one national park doubled just three years after a cat curfew was introduced in the area.

Counter-argument or rebuttal: A common technique used by writers is to state an opposing view and then counter or rebut it with reasons or evidence of their own. For example:

Some vets and cat lovers have suggested that 24-hour confinement of cats could cause behavioural and health problems. However, there are many ways an owner can keep a cat happy and healthy. For example, they can build an easy-access outdoor enclosure or walk their cat on a leash.



Cage fighting, officially known as Mixed Martial Arts (MMA), is a legal combat sport that involves competitors from the sports of boxing, wrestling, karate or ju-jitsu fighting against each other to see who is best. The sport is highly controversial because of the violence involved. Enthusiasts defend their right to watch it, detractors call it barbaric, and governments debate whether or not it should be banned. The following extracts—one from an editorial and the other from an opinion piece—put forward opposing arguments.

This editorial presents a balanced argument that acknowledges a range of views on cage fighting, but focuses on the effect of violence on children. The language tends to be neutral, not emotional, and the tone is thoughtful and constructive.

EDITORIAL

Cage fighting no place for children

TENS of thousands of people paying to watch cage fighting at Etihad Stadium this weekend will not make this so-called sport a success. Its promoters prefer to call the cage an octagon, but cage it is, with competitors using it to pin their opponents as they inflict the maximum damage with fists, knees, elbows and kicks.

If the event draws an expected crowd of 70,000, it will be cage fighting's biggest audience. The *Herald Sun* acknowledges that what are often bloody battles until an opponent is either unconscious or submits, or a referee steps in, are now legal ...

Cage fighting glamorises violence. Its attraction is a gladiatorial contest that can cause serious injury and has seen unconscious fighters being administered oxygen to revive them.

There is no age limit on those who might attend these events and, while it is difficult to imagine that parents would willingly expose young children to violence, an age limit should be imposed. The crowd is gripped by a collective excitement, which undoubtedly passes to children.

Promoting violence has been a concern to past and present police chief commissioners. Former chief commissioner Ken Lay, acting chief commissioner Tim Cartwright and current Chief Commissioner Graham Ashton are concerned not only about a growing acceptance of violence, but a potential and bloody spillover into the streets.



Cage fighting has found its ultimate drawcard in Ronda Rousey.

The *Herald Sun* and chief commissioners past and present see such events as encouraging the one-punch attacks that have so often seen young men killed or seriously injured as their heads strike roads and pavements.

Victoria Police command is also concerned about the attraction that boxing and now cage fighting have for criminals and gangland figures. It has made their concerns known to promoters. It doesn't want to see bikies and known criminals occupying the premium seats and adding to a dubious glamour. Cage fighting promoters, to their credit, have agreed to the ban ...

Cage fighting has found its ultimate drawcard in Ronda Rousey, a woman who has legitimate claims as a world champion athlete, having won a bronze medal in judo at the Beijing Olympics in 2008. She

is UFC's highest-paid female or male fighter and has an international reputation as a professional athlete.

But higher than the money paid to Rousey is the cost in exposing children to violence. Dr Phil West, who with Walter Mikac founded the Alannah and Madeline Foundation, has written an open letter to Daniel Andrews, pleading with the Premier to stop a brutal 'blood sport'. Allowing children to be 'entertained by watching adults bash each other in the face,' writes Dr West, 'is an insult to Alannah and Madeline' ...

The notion of children watching this usually blood-spattered violence is obscene and unacceptable. Better the cage is banned. At the very least, children should not be allowed to watch a spectacle that may well affect them in their later lives.

from *Herald Sun*

Responding to the text

1 Why does the editorial object to the cage?

2 From paragraph 2, what two factors need to be acknowledged when arguing against cage fighting?

3 How does cage fighting glamorise violence?

4 In paragraph 4, what contention is put forward?

5 What is persuasive about listing the names of past and present chief commissioners of police?

6 Summarise the argument against cage fighting that is presented in this same paragraph.

7 Why are police concerned that criminals and gangland figures are attracted to fighting events?

8 What tone does the editorial adopt when describing Ronda Rousey?

9 The Alannah and Madeline Foundation cares for children who have experienced or witnessed violence. How is Dr Phil West's comment consistent with his role as co-founder?

10 What emotive words and phrases are used in the last paragraph to describe cage fighting?

11 In this last paragraph, what reason is given for imposing an age limit?

Journalist and talkback radio host Tom Elliott argues the case that adults have every right to decide for themselves whether they want to watch cage fighting. As you read this extract from his opinion piece, think about the arguments he presents and the techniques he has used to persuade his audience to agree with him.

Don't like this sport? Don't watch it

TOM ELLIOTT

CAGE fighting can be brutal and bloody. It's also one of the toughest legitimate sports in the world. Anti-violence advocates like Dr Phil West (co-founder of the Alannah and Madeline Foundation) want Sunday's Ultimate Fighting Championship (UFC) event at Etihad Stadium cancelled.

Such people have no idea what they're talking about. Regulated combat in a ring is entirely different from random violence on the streets or in people's homes. Let adults decide for themselves if they want to participate in or watch the UFC.

I have always been fascinated by boxing. In 1980 a teacher at my school showed the training and fight scenes from the first *Rocky* movie to motivate us for other sports. We loved it. Two years later my father took me to the championship fights of the Commonwealth Games boxing in Brisbane.

You have to be athletically gifted and extraordinarily brave to enter a ring and do battle against an opponent. Those are traits we admire in Australia. It's also why sports such as boxing and wrestling remain a mainstay of the Olympic Games, both in ancient times and today ...

Worried that violence in the ring leads to anger in the streets? Well, if MMA must be banned on that basis then surely the Grand Prix must go as well.

Day in and day out we're told by earnest police officers that 'speed kills'. Because of that, motorists are routinely fined huge sums for exceeding often arbitrary limits by just a few kilometres per hour.



Announcer introducing the fighters to the crowd.

Yet every March our State Government spends more than \$60m of public funds subsidising the Melbourne Formula One Grand Prix. And what is it that drivers do in this race? Routinely travel at speeds over 300km/h in an effort to win. That is five times the legal limit around Albert Park.

But the Grand Prix is okay because the cars are sophisticated, the drivers highly skilled and the race a sport—not the daily commute to school or work.

Footy is another contest, several aspects of which are banned away from an oval. If you hold on to the ball in a game of Aussie rules, I can legally tackle you to the ground (and probably receive a free kick for my efforts). If the ball is kicked in the air towards my opponent, I can jump onto his shoulders in an effort to mark it. Both those activities are sought-after skills in footy.

Yet if performed against an unwitting pedestrian on Collins St, either a tackle or a 'speccie' would garner an assault charge. Sport is often and rightly different from everyday life.

The same is true for MMA. Most adults are smart enough to differentiate between fighting in a ring controlled by a referee and a drunken brawl outside a pub. Just because some people enjoy watching two willing participants battle it out according to a pre-agreed set of rules doesn't mean the same spectators will return home and commit an act of domestic violence.

Cage fighting is not everyone's cup of tea. Where a fan sees martial skill under extreme pressure, more squeamish types see only blood from an occasionally broken nose.

Can't stand car racing? Leave Melbourne when the Grand Prix is held.

Find the physicality of Aussie rules too much? The feigned injuries of soccer might appeal instead.

And if you don't like UFC? Simply don't watch it. No one is forced to switch it on.

Just don't try to remove my right to view live, in my own city, one of the world's fastest-growing sports.

from *Herald Sun*

Responding to the text

1 What is confronting about the rhetorical question and answer in the headline?

2 In paragraph 2, which sentence puts forward the article's contention?

3 How did Tom Elliot's personal experience shape his point of view?

4 In paragraph 4, what two reasons does Tom Elliot put forward to support cage fighting?

a

b

5 In paragraph 5, how does he argue against the view that violence in the ring leads to anger in the streets?

6 In the spaces below, summarise the argument he presents in paragraphs 6, 7 and 8.

a The police

b The government spends \$60m of public funds to

c The Grand Prix is OK because

7 In paragraph 11, what argument does he put forward to rebut the view that cage fighting leads to violence?

8 In the next paragraph, what emotive phrase is used to describe people who oppose cage fighting?

9 Comment on the effectiveness of the four concluding paragraphs.

Puns and clichés

Puns and clichés add a touch of humour and informality to the English language.

Puns

A pun is a humorous play on words that explores an ambiguity. Puns are often based on:

- two different meanings of the same word or phrase; for example, the verb *break* may mean ‘to smash something’ or the noun *break* may mean ‘a great opportunity’
- two words that sound the same but have different meanings, such as *towed* and *toad*.

Puns in cartoons

Complete the sentence in the space below each cartoon.



In this cartoon, the two different meanings of the word ‘online’ are:

- a _____
- b _____



The words that sound the same but have different meanings are:

- a _____
- b _____

Puns in news headlines

Read each news headline and its context, then explain how the pun has been formed and what it means. You may need to research the meaning of some phrases.

- 1 ‘Cheetah? No I really earned this meal’

Context: A cheetah in a zoo is given a special lunch to celebrate International Cheetah Day.

2 'Women in the line of fire'

Context: There is a new push to recruit more female firefighters.

3 'Height of stupidity'

Context: Too many trucks are getting stuck under bridges after drivers misjudge the height.

Clichés

Clichés are everyday expressions, images and sayings that have lost their originality because they have become familiar through regular use; for example:

at the end of the day like a bull in a china shop better to be safe than sorry

Clichés and their meanings

Each sentence contains a cliché, shown in italics. Find the meaning in the list that matches each cliché.

- | | |
|--|------------------------------|
| change behaviour and start afresh | are absolutely right |
| an indication that a difficult task is almost done | take charge of the situation |
| have fun doing things you want to do | handle it as it happens |
| act on your beliefs, don't just talk about them | |

1 After failing to study for her exam, Lottie promised to *turn over a new leaf*.

2 The trouble with Tom is that he isn't a team player. He always wants to *call the shots*.

3 I'm not going to plan what to say at the job interview. I'd rather *play it by ear*.

4 You *hit the nail on the head* when you say that the company should be more innovative.

5 You've worked hard all your life. Now it's time to *kick up your heels*.

6 After six months, the planning group could finally see *the light at the end of the tunnel*.

7 It's about time that you *put your money where your mouth is*.

Word skills

Increase your word power—4

prudent	deluded	diligence	dormant	denounced
volatile	incentive	adjacent	redundant	apprehensive
nimble	indolent	subside	debilitated	capitulated
furtive	bestows	defame	clemency	indiscreet
apathy	strident	discredit	prevalent	impromptu
apex	intricate	insolent	probability	contemplate



Words and their meanings

For each key word in *italics*, underline the correct meaning, or synonym.

Key word

Meaning

- | | | | |
|-----------------------------------|--------------|----------------|---------------|
| 1 a <i>dormant</i> bear | a caged | b sleeping | c grizzly |
| 2 a <i>prudent</i> decision | a wise | b doubtful | c courageous |
| 3 <i>adjacent</i> buildings | a ancient | b adjoining | c derelict |
| 4 an appeal for <i>clemency</i> | a clarity | b funds | c mercy |
| 5 an <i>intricate</i> network | a faulty | b untidy | c complicated |
| 6 she seems <i>apprehensive</i> | a irritated | b anxious | c guilty |
| 7 the enemy <i>capitulated</i> | a retreated | b escaped | c surrendered |
| 8 an <i>indiscreet</i> action | a unwise | b secret | c dishonest |
| 9 <i>prevalent</i> disease | a widespread | b viral | c infectious |
| 10 the triangle's <i>apex</i> | a angle | b perimeter | c top |
| 11 in all <i>probability</i> | a conditions | b faith | c likelihood |
| 12 he <i>bestows</i> favours | a receives | b gives | c despises |
| 13 a <i>volatile</i> liquid | a runny | b viscous | c unstable |
| 14 to <i>defame</i> his character | a slander | b accept | c hate |
| 15 due <i>diligence</i> | a stupidity | b intelligence | c care |
| 16 the storm will <i>subside</i> | a strengthen | b abate | c begin |
| 17 a <i>redundant</i> worker | a retired | b new | c unnecessary |
| 18 a <i>strident</i> sound | a pleasant | b harsh | c quiet |
| 19 a <i>nimble</i> animal | a fast | b relaxed | c agile |

Suitable words

Choose the correct words from the brackets to complete the sentences. Use each word once.

- 1 The lion took a _____ look at the _____ deer.
(nimble, furtive)
- 2 The _____ politician made an _____ speech.
(volatile, impromptu)
- 3 The _____ soldier was _____ about rejoining his unit.
(debilitated, apprehensive)
- 4 There was widespread _____ among the students who were
distracted and _____. (indolent, apathy)
- 5 A large _____ was given to the _____ investor.
(prudent, incentive)
- 6 The company owners attempted to _____ the unionists when
they _____ the poor working conditions. (denounced, discredit)

Forming nouns

Write the noun formed from each of these list words.

- | | | | |
|----------------|-------|---------------|-------|
| 1 deluded | _____ | 5 intricate | _____ |
| 2 indolent | _____ | 6 contemplate | _____ |
| 3 apprehensive | _____ | 7 insolent | _____ |
| 4 defame | _____ | 8 dormant | _____ |

Word origins

The word 'prevalent' is made up of two Latin words: *pre-*, a prefix meaning 'before' or 'excessively', and *valere*, meaning 'to be strong'. Thus 'prevalent' literally means 'to be excessively strong'. The word *valere* also has the English meanings 'strength', 'worth' and 'valour'. The following words are also derived from *valere*. Use the dictionary at the back of the book to write their meanings.

valedictory: _____

valiant: _____

valid: _____

valour: _____

evaluate: _____

valediction: _____

Creating suspense

LITERATURE

In literature, suspense occurs when the audience or reader experiences a feeling of anxious uncertainty and anticipation about what is going to happen to one or more of the characters. Here are some of the major features of a text that writers explore to build suspense.

- Conflict
- Plot
- Character
- Setting
- Theme
- Dramatic incidents

Suspense is created mostly through conflict between two opposing forces, one of which is the main character. The forces that confront him or her may be another character (the villain or antagonist), a corrupt society, nature or fate. It is also possible that the struggle is of a psychological nature, with a character having to make difficult decisions. While all this is taking place, the audience is in a state of expectancy about which force will win and by what means.

Dramatic incidents

Well-known author John Marsden often builds suspense through dramatic incidents that stir his readers' imagination and create a sense of anticipation. In his novel *Tomorrow*, *When the War Began*, Ellie, the narrator, and her group of teenage friends are returning from a camping trip. They arrive back at her parents' home to discover a horrifying scene. Readers are anxious to know how and why the mysterious events have occurred.

Arriving home

The dogs were dead. That was my first thought. They didn't jump around and bark when we drove in, or moan with joy when I ran over to them, like they always had done. They lay beside their little galvanised iron humpies, flies all over them, oblivious to the last warmth of the sun. Their eyes were red and desperate and their snouts were covered with dried froth. I was used to them stretching their chains



to their limits—like they did in their manic dancing whenever they saw me coming—but now their chains were stretched and still and there was blood around their necks, where their collars had held. Of the five dogs, four were young. They shared a water bucket, but somehow they had knocked it over and it lay on its side, dry and empty. I checked them quickly, in horror, one by one: all dead.

continued »

I ran to Millie, their old mother, whom we'd separated from the young dogs because they irritated her. Her bucket was still standing and held a little water; as I came close to her, she suddenly gave a feeble wag of her tail and tried to stand. I was shocked that she was still alive, after I'd made up my mind that she too must be dead.

The rational thing to do would have been to leave her and rush into the house, because I knew that nothing so awful could have happened to the dogs unless something more awful had happened to my parents. But I had already stopped thinking rationally. I slipped Millie's chain off and the old dog staggered to her feet, then collapsed forward onto her front knees. I decided, brutally, that I couldn't spend any more time with her. I'd helped her enough. I called to Corrie, 'Do something for the dog', and started running for the house. Corrie was already moving that way; her mind was working faster than the others, who were still standing around looking shocked, starting to realise that something was wrong but

not making the connections that I was making. I was making them too fast, and that was adding to my terror. Corrie hesitated, turned towards the dogs, then called to Kevin, 'Look after the dogs Kev'. Then she followed me.

In the house nothing was wrong, and that was what was wrong. There was no sign of life at all. Everything was neat and tidy. At that time of day there should have been food spread out on the kitchen table, there should have been dishes in the sink, the TV should have been chattering in the background. But all was silent. Corrie opened the door behind me and came in quietly. 'Jesus, what's happened,' she said, not as a question. The tone of her voice terrified me even more. I just stood there.

'What's wrong with the dogs?' she asked.

'They're all dead except Millie, and she's nearly dead.' I was looking around for a note, a note to me, but there was nothing.

from *Tomorrow, When the War Began*
by John Marsden

Responding to the text

- 1 'The dogs were dead.' Why does this statement create suspense?

- 2 How did Ellie know that something was wrong when they drove in?

- 3 What evidence was there to show that the dogs had struggled very hard to get off their chains?

- 4 What happened to the water bucket?

- 5 What was the possible reason why Millie was still alive?

- 6 How did Millie react when Ellie came close?

- 7 'I started running for the house.' Why does this increase the suspense?

8 'Everything was neat and tidy.' Why was this a worrying sign?

9 'I was looking around for a note, a note to me, but there was nothing.' Why was this statement another worrying sign?

10 Use the dictionary at the back of the book to find the meanings of these words:

a oblivious: _____

b manic: _____

c rational: _____

Conflict

In the following extract from *Deadly, Unna?*, Gary 'Blacky' Black, the narrator, and his teammates are returning home after beating the Tangaratta team in a football match. As Blacky says, 'Half our team is Aboriginal boys from the mission. We call them Nungas, it's what they call themselves as well. They're the Nungas and we're the Goonyas.'

Violent physical, verbal and racial conflict creates the suspense of this clash between the opposing gangs. As a result of the incident, Blacky becomes a close friend of Dumby, his rescuer, who is an Aboriginal teenager living on the mission.

Gang versus gang

Then we met them, a gang of Tangaratta kids coming the other way. Mad Dog was one of them. We stopped. They stopped. We looked at them. They looked at us.

'What are youse looking at?' said Pickles.

'What are youse looking at?' said a red-haired kid with heaps of freckles.

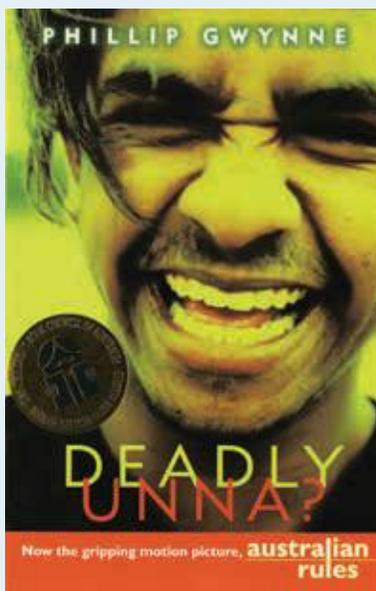
'What's it to you, bloodnut?' said Pickles.

'Nuffin,' said Bloodnut. 'What's it to you, scumbag?'

It went on like this for quite a while. Pickles and the Bloodnut exchanging compliments. Nobody seemed to be getting the better of it. I was losing interest. My stomach was desirous of a pie.

'Let's go,' I said. 'I'm hungry.'

'Yeah, let's go,' said Dazza, and we started to walk away.



Then Bloodnut yelled, 'Get 'im Mad Dog!'

Before I knew it Mad Dog had me in a headlock. I'm not sure why he chose me. Maybe it was because I was the tallest. Maybe it was because he didn't like the look of me. Maybe it was because I'd spent the whole game running away from him, and he hadn't had the chance to punch me in the stomach, elbow me in the face, or kick me in the nuts. Whatever the reason, he had his arm around my neck and my

nose was wedged up against his armpit. It didn't feel good. It smelt even worse. Mad Dog was scrawny, but he sure was strong. Whenever I tried to pull my head free he'd give a mad cackle and rap me on the top of the head with his knuckles.

'Help me! Help me! Get him off me!' I screamed.

continued »

Nobody, none of my teammates, did a thing.

Then he started spinning me around and around. I was getting dizzy.

'Whatta ya reckon? Into the turnbuckle,' he said.

Into the turnbuckle was an illegal, but effective tactic used by the wrestlers on the telly. The baddy would ram the goody's head into the turnbuckle.

And even though the turnbuckle was well-padded and the wrestlers were only acting, it still looked painful.

But where, I wondered, was Mad Dog going to find a turnbuckle in the main street of Tangaratta?

When I saw what he had in mind I started to get really worried.

'Help, help, for Chrissakes help!' I yelled, as loud as I could.

Mad Dog wanted to ram my head into a Stobie pole. Stobie poles are made from steel and concrete. They don't have much padding.

'Better let him go,' said Bloodnut. 'He's shittin' himself!'

'Yeah, let him go. He's shitting himself,' everybody agreed, especially me.

Everybody except Mad Dog.

'Into the turnbuckle,' he said, and he started running.

I looked up, the Stobie pole was looming closer and closer. Just when I could feel my head crunching against the concrete, Mad Dog loosened his grip. I pulled free.

I spun around. Now Dumby Red had Mad Dog in a headlock. And he was really squeezing, too. Mad Dog's face was getting redder and redder.

'Ya had enough?' said Dumby. 'Had enough?'

The Mad Dog was doing everything he could to get free. But he couldn't. Dumby had him in a vice-like.

'Enough,' said Mad Dog, finally. 'Enough.'

Dumby let go. Mad Dog turned around with his hand outstretched.

'No hard feelings,' said Mad Dog. 'Shake on it!'

It was the honourable way to end a fight.

'No hard feelings,' said Dumby, smiling.

As Dumby went to take his hand, Mad Dog swung his left fist around in a huge haymaker. It caught Dumby on the side of his face. His head snapped back. I thought it'd knock him out, a punch like that.

Dumby wobbled a bit, but he stayed on his feet.

He was looking at Mad Dog, like he couldn't comprehend what had just happened.

'Don't shake hands with no boongs,' said Mad Dog.

The first punch landed flush on his nose. There was a crunching noise and blood spurted out. The second punch closed his eye. The third punch would've killed him I reckon, but it didn't connect. Mad Dog ducked, and took off down the street like a startled rabbit. The rest of his gang followed.

'Thanks, Dumby,' I said as we all walked back to the oval.

'That's okay,' he said, rubbing the side of his face.

He let me have one of his killer smiles.

from *Deadly, Unna?* by Phillip Gwynne

Responding to the text

- 1 What verbal insults were exchanged by Pickles and the red-haired kid?

- 2 How did the narrator react to the exchanging of insults?

- 3 What caused the fight to change from a verbal to a physical conflict?

- 4 'Mad Dog was scrawny, but he sure was strong.' How do you know that Mad Dog was strong?
-
- 5 'Help me! Help me! Get him off me!' What does this dialogue reveal about Blacky's state of mind?
-
- 6 'Whatta ya reckon? Into the turnbuckle.' What does Mad Dog's plan reveal about his character?
-
- 7 'Mad Dog wanted to ram my head into a Stobie pole.' How does this build up the suspense?
-
- 8 "Into the turnbuckle," he said, and he started running.' How does the phrase 'started running' greatly increase the suspense?
-
- 9 'Mad Dog loosened his grip and I pulled free.' What had happened?
-
- 10 'Mad Dog swung his left fist around in a huge haymaker.' What does this action reveal about Mad Dog?
-
- 11 Identify the statement that reveals Mad Dog's racial prejudice.
-
- 12 How was Mad Dog finally stopped?
-



Shades of meaning

The English language has many words that are related in meaning yet do not mean the same thing. In the following exercises, you are asked to identify the subtle differences in the meanings of related words.

Choosing the appropriate meaning

Select the most appropriate words to complete the groups of sentences. Use each word once.

Boats and ships

ferry	kayak	yacht	galleon	destroyer
-------	-------	-------	---------	-----------

- 1 During the race, the storm caused the _____ to lose one of its sails.
- 2 The fastest _____ was able to sink submarines.
- 3 The Spanish _____ was fitted with cannons to fight the British.
- 4 The _____ picked up and dropped off tourists at the harbour wharf.
- 5 The Inuit paddled his _____ through the ice floes.

Rogues

swindler	highwayman	buccaneer	poacher	bandit
----------	------------	-----------	---------	--------

- 1 The Caribbean _____ narrowly escaped capture by the sea captain.
- 2 The rhino _____ was arrested and jailed for sixteen years.
- 3 The millionaire was a _____ who stole property from investors.
- 4 The Mexican _____ was hiding from the sheriff up in the hills.
- 5 The _____ robbed coaches travelling out of London.

Songs

ballad	hymn	jingle	aria	shanty
--------	------	--------	------	--------

- 1 During the opera, the famous tenor sang a beautiful _____.
- 2 The latest advertising _____ has been popular with consumers.
- 3 The church congregation sang a favourite _____.
- 4 'The Wild Colonial Boy' is a bushranger _____.
- 5 The sailors were singing an old sea _____.

Words and meanings

The adjectives listed below describe emotions. Find four adjectives that belong to each heading. Write them down in alphabetical order.

sorrowful	frightened	jubilant	irate
delighted	horrified	dejected	unhappy
infuriated	furious	cheerful	terrified
petrified	pleased	enraged	despondent

Angry: _____

Happy: _____

Sad: _____

Afraid: _____

Identifying sounds

In your creative writing, it is important to use the most suitable sound words. Choose appropriate sound words from the list to complete each phrase.

ping	whizz	blast	stomp	squelch	shuffle
------	-------	-------	-------	---------	---------

1 the _____ of an explosion

4 boots _____

2 the _____ of an arrow

5 slippers _____

3 the _____ of a bullet

6 galoshes _____

Using better words

When writing dialogue, it is important not to use 'said' all the time. There are many other words to choose from that will make your writing more interesting. Instead of using 'said' in the sentences below, choose a more suitable word from the list.

growled	boasted	emphasised	gossiped	whispered	interrupted
---------	---------	------------	----------	-----------	-------------

1 'I am the greatest,' _____ the boxer.

2 'Well, I heard she's left her husband,' _____ the neighbour.

3 'I have a terrible secret,' my friend _____.

4 'You must always write clearly in the exam,' _____ the teacher.

5 'Excuse me, sir, but I've been waiting to speak to you for twenty minutes,'
_____ the student.

6 'Who's been eating my porridge?' _____ Father Bear.

Word skills

Increase your word power—5

aptitude	palatable	erratic	feasible	franchise
saturate	succumb	surpass	recluse	scrupulous
blatant	relinquish	elated	optional	auspicious
reprisal	garrulous	reprieve	obsolete	obliterated
opulent	succinct	agenda	sublime	complacent
refute	expertise	rectify	frantic	exorbitant



Find the list word

Use the following clues and meanings to find the correct list words.

1 A list word beginning with *r*, and meaning:

- a the delay of a punishment *r* _____
- b to correct or make right *r* _____
- c the act of retaliation *r* _____
- d to prove to be false or in error *r* _____
- e someone who lives apart from society *r* _____
- f to give up; to let go *r* _____

2 A list word beginning with *s*, and meaning:

- a to soak thoroughly *s* _____
- b extremely honest; careful, thorough *s* _____
- c of overwhelming beauty, greatness, etc. *s* _____
- d to accept defeat *s* _____
- e briefly and clearly expressed *s* _____
- f to exceed; to be better than *s* _____

Key words and their meanings

For each keyword in *italics*, underline the correct meaning, or synonym.

Key word

Meaning

- 1 *obsolete* machinery a modern b outdated c shiny
- 2 a *garrulous* taxi driver a talkative b reckless c foreign

- | | | | | |
|----|------------------------------|--------------|-------------|---------------|
| 3 | a <i>feasible</i> solution | a false | b useless | c achievable |
| 4 | an <i>aptitude</i> for sport | a dislike | b talent | c longing |
| 5 | an <i>opulent</i> lifestyle | a poor | b nomadic | c luxurious |
| 6 | a <i>palatable</i> meal | a tasty | b rich | c inferior |
| 7 | the <i>elated</i> victor | a confident | b humble | c thrilled |
| 8 | an <i>exorbitant</i> price | a fair | b clear | c very high |
| 9 | the <i>obliterated</i> town | a rural | b destroyed | c majestic |
| 10 | an <i>auspicious</i> outcome | a favourable | b unhappy | c comfortable |

A word for a phrase

Choose the appropriate list words to match the meanings.

blatant	expertise	frantic	agenda
optional	complacent	erratic	franchise

- unsteady and irregular in behaviour _____
- highly excited with strong emotion or frustration _____
- a list of items to be discussed _____
- expert skill or knowledge in a particular field _____
- a right to sell a company's products _____
- not compulsory _____
- satisfied with one's abilities or situation _____
- extremely obvious or conspicuous _____

Word origins

The prefix *sur-* is derived from the French word *sur*, meaning 'over', 'above' 'beyond' or 'more'. Here are some of the many words in English beginning with this prefix. Use the dictionary at the back of the book to write their meanings.

surcharge: _____

surpass: _____

surplus: _____

surrogate: _____

surmise: _____

surmount: _____

Historical fiction

LITERATURE

Historical fiction brings the past to life for readers. The narrative may be set at any time in history—from ancient times to the last century. It is based on real historical events, people or places, or a combination of these elements. The author is writing about a time they have not experienced themselves, so considerable research is required.

While historical fiction can be informative to readers, its main purpose is to tell a great story rather than convey historical facts. As with all fiction genres, engaging the reader's interest and involvement is vital—there must be drama, emotion, conflict, believable characters, different points of view, obstacles to overcome and a resolution. Famous examples of historical fiction include *Gone with the Wind* by Margaret Mitchell and *Girl with a Pearl Earring* by Tracy Chevalier. Here are some key features of historical fiction:

- Imaginative elements are seamlessly interwoven with factual events or settings
- Historical elements must be well researched and accurate
- Dialogue reflects the language of the era
- Historical details such as clothing or everyday objects of the time are often included in descriptions and action scenes
- It can offer a fascinating insight into the past by showing that life in different eras and societies was just as complex as our own experience.

The Book Thief by Markus Zusak describes life under Nazi rule in 1939 before World War II. Death is the narrator and the main character is Liesel Meminger, a German girl who lives with foster parents Rosa and Hans Hubermann. In the following extract, Hans Junior and Trudy have come to visit their parents, but tensions within the family quickly flare up.



A still showing Liesel, Rosa and Hans from the film *The Book Thief*, 2013

The argument

Trudy, or Trudel, as she was often known, was only a few inches taller than Mama. She had cloned Rosa Hubermann's unfortunate, waddlesome walking style, but the rest of her was much milder. Being a live-in housemaid in a wealthy part of Munich, she was most likely bored of children, but she was capable of at least a few smiled words in Liesel's direction. She had soft lips. A quiet voice.

Hans Junior had the eyes of his father, and the height. The silver in his eyes, however, wasn't warm, like Papa's—they'd been Führered. There was more flesh on his bones, too, and he had blond prickly hair and skin like off-white paint.

They came together on the train from Munich, and it didn't take long for old tensions to rise up.

'So have they let you in yet?' Hans Junior was picking up where they'd left off at Christmas.

'In what?'

'Take a guess—the Party.'

'No, I think they've forgotten about me.'

'Well have you even tried again? You can't just sit around waiting for the new world to take it with you. You have to go out and be part of it—despite your past mistakes.'

Papa looked up. 'Mistakes? I've made many mistakes in my life, but not joining the Nazi Party isn't one of them. They still have my application—you know that—but I couldn't go back to ask. I just ...'

That was when a great shiver arrived.

It waltzed through the window with the draught. Perhaps it was the breeze of the Third Reich, gathering even greater strength. Or maybe it was just Europe again, breathing. Either way, it fell across them as their metallic eyes clashed like tin cans in the kitchen.

'You've never cared about this country,' said Hans Junior. 'Not enough, anyway.'

Papa's eyes started corroding. It did not stop Hans Junior. For some reason he looked at the girl. With her three books standing upright on the table, as if in conversation, Liesel was silently mouthing the words as she read from one of them.

'And what trash is this girl reading? She should be reading *Mein Kampf**.'

Liesel looked up.

'Don't worry, Liesel,' Papa said. 'Just keep reading. He doesn't know what he's saying.'

But Hans Junior wasn't finished. He stepped closer and said, 'You're either for the Führer or against him—and I can see that you're against him. You always have been.' Liesel watched Hans Junior's face, fixated on the thinness of his lips, and the rocky line of his bottom teeth. 'It's pathetic—how a man can stand by and do nothing as a whole nation cleans out the garbage and makes itself great.'

Trudy and Mama sat silently, scaredly, as did Liesel. There was the smell of pea soup, something burning and confrontation.

They were all waiting for the next words.

They came from the son. Just two of them.

'You coward.' He upturned them into Papa's face, and he promptly left the kitchen, and the house.

Ignoring futility, Papa walked to the doorway and called out to his son. 'Coward? *I'm* the coward?' He then rushed to the gate and ran pleadingly after him. Mama hurried to the window, ripped away the flag and opened it. She, Trudy and Liesel all crowded together, watching a father catch up to his son and grab hold of him, begging him to stop. They could hear nothing, but the manner in which Hans Junior shrugged loose was loud enough. The sight of Papa watching him walk away roared at them from up the street.

'Hansie!' Mama finally cried out. Both Trudy and Liesel flinched from her voice. 'Come Back!'

The boy was gone.

Yes, the boy was gone, and I wish I could tell you that everything worked out for the younger Hans Hubermann, but it didn't.

from *The Book Thief* by Markus Zusak

* *Mein Kampf*: Hitler's autobiography in which he sets out his policies, beliefs and plans for future conquests

Responding to the text

1 How was Trudy similar to and different from her mother?

2 What physical features of Hans Junior reveal the hardness of his character?

3 What did Hans Junior want his father to do? Why?

4 What, literally, was the 'great shiver'? What does it represent?

5 What simile is used to describe the anger of the father and son?

6 Why did Hans Junior turn his attention to Liesel?

7 'But Hans Junior wasn't finished.' What accusation did he make against his father?

8 How did Trudy, Mama and Liesel react to the argument?

9 'You coward.' What do these two words show about Hans Junior's feelings towards his father?

10 What does the family's conflict indicate about the Nazi regime in this period of German history?

11 In the final paragraph, the narrator, Death, addresses the reader directly. What is the effect of this on the reader?

In the novel *True History of the Kelly Gang* by Peter Carey, bushranger Ned Kelly narrates his own story. A striking feature of the novel is the way the author immerses the reader in 1870s colonial Australia by his use of authentic, rhythmic language that is full of imagery. The rough grammar and lack of punctuation are based on the real Ned Kelly's 'Jerilderie Letter'. In the extract, sixteen-year-old Ned has been arrested by Sergeant Whelan for helping bushranger Harry Powell steal from Mr McBean, a wealthy magistrate who unfortunately happens to be a friend of the Police Commissioner.

Ned Kelly is arrested

At dawn I were arrested by Sgt Whelan then taken from my family and escorted in pouring rain into Benalla I had no notion of the forces stirred against me. I knew I had helped steal the horse and timepiece from the Police Commissioner's friend but understood so little of that class that I couldn't imagine so much as McBean's feather pillow. I were a plump witchetty grub beneath the bark not knowing that the kookaburra exists unable to imagine that fierce beak or the punishment in that wild and angry eye.

The cell were the same as previous and I expected Whelan to bash me as before but he done much worse for the moment he took away my sash and belt and bootlaces he sent news to Police Commissioner Standish dotdot dashdash and soon the name Ned Kelly were spoken out loud inside the Commissioner's rooms 100 mi. away in Melbourne and before the day were over Supt Nicolson and Supt Hare were ordered to Benalla to interrogate me and so up that rotten crabholed Melbourne road the 2 higher up policemen sped. They was oil & water chalk & cheese the differences not at all disguised by their flash jack uniforms. It rained all the way across the Great Divide them sitting inside the coach with their silver laced caps in their laps. I were 16 yr. old and had no idea of their approach.

On Tuesday May 10th after a meal of bread and water I were brought in handcuffs from my cell to a room at Benalla Police Station I were very surprised to see them 2 officers I smelled their power as distinctive as a lady's perfume. It were the dapper handsome Hare who done the talking whilst sturdy old Scots Nicolson looked out the window he seemed more interested in how the farrier were filing the teeth of Sgt Whelan's horse.

Hare were broad shouldered and posh spoken he sat grimly behind the cedar



A still from the film *Ned Kelly*, 2003

desk trying to frighten me with his blue English eyes he recited a list of robberies which I were alleged to have done with Harry Power.

He asked me what I said to that.

I told him he better tear up that warrant for my cousin Tom Lloyd.

He cleaned out his pipe with a queer silver instrument he might of been a surgeon. He used a silver studded leather pouch to hold his baccy he said he would arrest Tom Lloyd and keep him forever if he so desired he also said Tom Lloyd had been harboured by my mother so her selection could now be taken from her under the Land Act of 1865.

You got no evidence of that said I.

He answered he would gaol my mother if he so chose and all my brothers & uncles & cousins and he did not care if we should breed like rabbits for he would lockup the mothers & babies too. When he stood up it were like seeing a tapeworm uncurl in your presence the length of him were sickening to see he were 6 ft. 3 in. even 6 ft. 4 with dainty feet.

I'll make you regret you ever laid eyes upon Mr McBean he said and he left the room.

from *True History of the Kelly Gang* by
Peter Carey

Responding to the text

1 '... I had no notion of the forces stirred against me.' What do these words reveal about Ned's plight?

2 Ned describes himself as 'a plump witchetty grub beneath the bark'. How does he extend on this metaphor?

3 What did Whelan do that was much worse than bashing Ned?

4 How did the Police Commissioner respond?

5 What were the differences between the superintendents Hare and Nicholson?

6 On what grounds was Ned arrested?

7 What is inappropriate about Ned telling Hare to tear up the warrant for his cousin's arrest?

8 How did Hare respond to Ned's demand?

9 'You got no evidence of that said I.' What do these words reveal about Ned's attitude towards the police?

10 How did Hare react to Ned's attitude?

11 In this extract, why does the reader tend to empathise more with Ned than with Supt Hare?

Prefixes and suffixes

Prefixes and suffixes are fixed to a word or word stem to add to its meaning, change the meaning or create a new word.

Prefixes

A prefix is a word part added at the beginning of a word to change the word's meaning or create a new word. In the following examples the prefix is shown in italics.

*par*achute *semi*circle *ultra*sound *tri*athlon *super*vise

Some important prefixes, their meanings and some of the words derived from them are listed in the table below. Read the table and complete the exercises that follow.

Prefix	Meaning	Words beginning with prefix
multi-	many	multitude, multilingual, multiply, multipurpose
sym-	with	sympathy, symphony, symmetry, symposium
geo-	earth	geologist, geography, geometry, geothermal
medi-	middle	median, mediate, mediocre, medieval
mille-	a thousand	millennium, millipede, millimetre, millionaire
micro-	small	microbe, microscope, microphone, microcosm
di-	two	divorce, diphthong, dilemma, divide

Matching meanings with words

Use the meanings and prefix clues to select the correct words from those listed in the table.

- a musical composition for a full orchestra (sym-) _____
- the middle value (medi-) _____
- a period of a thousand years (mille-) _____
- the science of the Earth and its life (geo-) _____
- a minute organism; a germ (micro-) _____
- a large number of people or things (multi-) _____
- the ending of a marriage by a court decree (di-) _____
- to separate into two or more parts (di-) _____
- able to speak three or more languages fluently (multi-) _____
- an instrument used to intensify slight sounds (micro-) _____
- relating to the Middle Ages (medi-) _____
- a meeting to discuss a particular subject (sym-) _____



Using prefixes to create opposites

Write down the opposites of these adjectives by adding the correct prefix.

dis-	il-	ir-	im-
1 agreeable _____		8 contented _____	
2 polite _____		9 passable _____	
3 satisfied _____		10 responsible _____	
4 patient _____		11 resistible _____	
5 similar _____		12 legible _____	
6 legal _____		13 movable _____	
7 honourable _____		14 logical _____	

Suffixes

A suffix is a word part that is added at the end of a word to change its meaning or form. In the following examples the suffix is shown in italics.

biologist *government* *cowardice* *poetic* *boldness*

Suffixes and meanings

Suffixes are word builders and many of them have their own special meanings. Here are two of these suffixes and some of the words that contain them. Match the words with their meanings.

-fy (to make or cause)

verify	nullify	rectify	unify
--------	---------	---------	-------

- 1 to put right; to correct _____
- 2 to confirm the truth or accuracy of _____
- 3 to make of no value or consequence; to cancel out _____
- 4 to make or become united, uniform or whole _____

-or (one who)

mentor	aggressor	chancellor	liberator
--------	-----------	------------	-----------

- 1 a senior state or legal official _____
- 2 an experienced and trusted adviser _____
- 3 a person or country that attacks another first _____
- 4 a person who releases people from captivity or bondage _____

Word skills

A journey through time

revolution	epidemic	empire	peasant	fortress
barbarian	plague	statue	violation	cultivation
pilgrimage	kingdom	decline	crusade	massacre
diplomacy	nomad	temple	tyrant	monastery
expedition	dynasty	besiege	aviation	apprentice
treasure	antiquity	famine	cannibal	manuscript



Who am I?

Use each clue to find the list word that describes the person.

- 1 I wander from one place to another _____
- 2 I am a ruler who uses power unfairly and cruelly _____
- 3 I am learning a trade _____
- 4 I am an uncultured person _____
- 5 I eat human flesh _____
- 6 I am a farm labourer of low social status _____

What am I?

Use each clue to find the item, place or event it describes.

- 1 I am a building in which monks live and worship _____
- 2 I am involved with many people dying from lack of food _____
- 3 I am a carved or cast figure of a person or an animal _____
- 4 I was once a Christian military expedition in a holy war _____
- 5 I consist of money, gems and valuables _____
- 6 I am a serious disease killing many people _____
- 7 I am a strong building that can be defended against attack _____
- 8 I am a group of countries ruled by one sovereign _____
- 9 I am a forcible overthrow of a government _____
- 10 I am a building devoted to the worship of a god or gods _____
- 11 I am an author's copy of a text not yet published _____

Creating phrases

Complete the phrases by adding the correct list word. The first letter is given to help you.

- 1 the Tang *d* _____
- 2 to *b* _____ a city
- 3 a pioneer of *a* _____
- 4 rice *c* _____
- 5 the *d* _____ of the Roman Empire
- 6 the United K _____
- 7 an influenza *e* _____
- 8 a *p* _____ to the Holy Land

Peasant puzzle

Complete the vertical 'peasant' puzzle using list words and the first-letter clues.

- | | |
|--------------------|--|
| p _ _ _ _ _ | a very serious disease |
| e _ _ _ _ _ | a group of countries ruled by a single monarch |
| a _ _ _ _ _ | a learner or beginner |
| s _ _ _ _ _ | a sculpture of a human or an animal |
| a _ _ _ _ _ | of ancient times |
| n _ _ _ _ | a wanderer |
| t _ _ _ _ _ | a cruel and oppressive ruler |

Word origins

The word 'revolution' is derived from the Latin prefix *re-*, meaning 'back' or 'again', and the word *volvo*, meaning 'roll'. A revolution involves the overturning or rolling back of the existing system. The following words are also derived from *volvo*. Use the dictionary at the back of the book to write their meanings.

evolve: _____

voluminous: _____

involve: _____

devolve: _____

voluble: _____

revolver: _____

A twist in the tale

LITERATURE

Short stories frequently have unexpected endings. Just as we think we have things worked out, there is a sudden twist in the story. The writer usually springs the surprise ending on us, leaving us to reflect on how the twist affects the characters and the action. As long as the surprise ending fits with the preceding action, we usually feel a strong sense of satisfaction, even though we have been caught unawares.

Writers such as Andy Griffiths, Paul Jennings and Frederic Brown are renowned for writing stories that have unexpected endings. The following two stories, 'Not yet the end' and 'Voodoo' by Frederic Brown rely for much of their impact on the twist in the tale.

Not yet the end

There was a greenish, hellish tinge to the light within the metal cube. It was a light that made the dead-white skin of the creature seated at the controls seem faintly green.

A single, faceted eye, front centre in the head, watched the seven dials unwinkingly. Since they had left Xandor that eye had never once wavered from the dials. Sleep was unknown to the race to which Kar-388Y belonged. Mercy, too, was unknown. A single glance at the sharp cruel features below the faceted eye would have proved that.

The pointers on the fourth and seventh dials came to a stop. That meant the cube itself had stopped in space relative to its immediate objective. Kar reached forward with his upper right arm, and threw the stabilizer switch. Then he rose and stretched his cramped muscles.

Kar turned to face his companion in the cube, a being like himself. 'We are here,' he said. 'The first stop, Star Z-5689. It has nine planets, but only the third is habitable. Let us hope we find creatures here who will make suitable slaves for Xandor.'



Lal-16B, who had sat in rigid immobility during the journey rose and stretched also. 'Let us hope so, yes. Then we can return to Xandor and be honoured while the fleet comes to get them. But let's not hope too strongly. To meet with success at the first place we stop would be a miracle. We'll probably have to look a thousand places.'

Kar shrugged. 'Then we'll look a thousand places. With the Lounacs dying off we must have slaves else our mines must close and our race will die.'

continued »

He sat down at the controls again and threw a switch that activated a visiplat that would show what was beneath them. He said, 'We are above the night side of the third planet. There is a cloud layer below us. I'll use the manuals from here.'

He began to press buttons. A few minutes later he said, 'Look, Lal, at the visiplat. Regularly spaced lights—a city! The planet is inhabited.'

Lal had taken his place at the other switchboard, the fighting controls. Now he too was examining dials. 'There is nothing for us to fear. There is not even the vestige of a forcefield around the city. The scientific knowledge of the race is crude. We can wipe the city out with one blast if we are attacked.'

'Good,' Kar said. 'But let me remind you that destruction is not our purpose—yet. We want specimens. If they prove satisfactory and the fleet comes and takes as many thousand slaves as we need, then will be time to destroy not a city but the whole planet. So that their civilization will never progress to the point where they'll be able to launch reprisal raids.'

Lal adjusted a knob. 'All right. I'll put on the megafield and we'll be invisible to them unless they see far into the ultraviolet, and, from the spectrum of their sun, I doubt that they do.'

As the cube descended the light within it changed from green to violet and beyond. It came to a gentle rest. Kar manipulated the mechanism that operated the airlock.

He stepped outside, Lal just behind him. 'Look,' Kar said, 'two bipeds. Two

arms, two eyes—not dissimilar to the Lounacs, although smaller. Well, here are our specimens.'

He raised his lower left arm, whose three-fingered hands held a thin rod wound with wire. He pointed it first at one of the creatures, then at the other.

Nothing visible emanated from the end of the rod, but they both froze instantly into statue-like figures.

'They're not large, Kar,' Lal said. 'I'll carry one back, you carry the other. We can study them better inside the cube, after we're back in space.'

Kar looked about him in the dim light. 'All right, two are enough, and one seems to be male and the other female. Let's get going.'

A minute later the cube was ascending and as soon as they were well out of the atmosphere, Kar threw the stabilizer switch and joined Lal, who had been starting a study of the specimens during the brief ascent.

'Viviparous', said Lal. 'Five-fingered, with hands suited to reasonably delicate work. But—let's try the most important test. Intelligence.'

Kat got the paired headsets. He handed one pair to Lal, who put one on his own head, one on the head of the specimen. Kar did the same with the other specimen.

After a few minutes, Kar and Lal stared at each other bleakly.

'Seven points below minimum, Kar said. 'They could not be trained even for the crudest labour in the mines. Incapable of understanding the most simple



instructions. Well, we'll take them back to the Xandor museum.'

'Shall I destroy the planet?'

'No,' Kar said. 'Maybe a million years from now—if our race lasts that long—they'll have evolved enough to become suitable for our purpose. Let us move on to the next star with planets.'

The make-up editor of the Milwaukee Star was in the composing room, supervising the closing of the local page. Jenkins, the head make-up compositor, was pushing in leads to tighten the second-to-last column.

'Room for one more story in the eight column, Pete,' he said. 'About thirty-six picas. There are two there in the overset that will fit. Which one shall I use?'

The make-up editor glanced at the type in the galleys lying on the stone beside the chase. Long practice enabled him to read the headlines upside down at a glance. 'The convention story and the zoo story, huh? Oh, hell, run the convention story. Who cares if the zoo director thinks two monkeys disappeared off Monkey Island last night?'

by Frederic Brown

Responding to the text

1 What is the setting at the beginning of the story?

2 What is most unusual about Kar's facial appearance?

3 'We are here.' Which statement shows the reader that the planet is Earth?

4 What was the aliens' main purpose for their visit?

5 'The planet is inhabited.' How did Kar realise this?

6 'There is nothing for us to fear.' What reasons did Lal have for saying this?

7 What did the aliens decide to do with the two specimens they had stolen?

8 'Shall I destroy the planet?' Why did Kar decide not to destroy Earth?

9 What comments would you make about the character of both Kar and Lal?

10 Explain the twist in the tale that occurs at the end of the story.

Voodoo

Mr Decker's wife had just returned from a trip to Haiti—a trip she had taken alone—to give them a cooling-off period before they discussed a divorce.

It hadn't worked. Neither of them had cooled off the slightest. In fact, they were finding now that they hated one another more than ever.

'Half,' said Mrs Decker firmly. 'I'll not settle for anything less than half the money plus half of the property.'

'Ridiculous!' said Mr Decker.

'Is it? I could have it all, you know. And quite easily, too. I studied voodoo while in Haiti.'

'Rot!' said Mr Decker.

'It isn't. And you should be glad that I am a good woman for I could kill you quite easily if I wished. I would then have *all* the money and *all* the real estate, and without any fear of consequences. A death accomplished by voodoo cannot be distinguished from a death by heart failure.'

'Rubbish!' said Mr Decker.

'You think so? I have a wax and a hatpin. Do you want to give me a tiny pinch of your hair or a fingernail clipping or two—that's all I need—and let me show you?'

'Nonsense!' said Mr Decker.

'Then why are you afraid to let me try? Since *I* know it works, I'll make you a



proposition. If it doesn't kill you, I'll give you a divorce and ask for nothing. If it does, I'll get it automatically.

'Done!' said Mr Decker. 'Get your wax and hatpin.' He glanced at his fingernails. 'Pretty short. I'll give you a bit of hair.'

When he came back with a few short strands of hair in the lid of an aspirin tin, Mrs Decker had already started softening the wax. She kneaded the hair into it, then shaped it into the rough effigy of a human being.

'You'll be sorry,' she said, and thrust the hatpin into the chest of the wax figure.

Mr Decker was surprised, but he was more pleased than sorry.

He had not believed in voodoo, but being a cautious man he never took chances.

Besides, it had always irritated him that his wife so seldom cleaned her hairbrush.

by Frederic Brown

Responding to the text

1 During the conflict between the Deckers, what was Mr Decker's attitude to voodoo?

2 Why would a death accomplished by voodoo have no consequences?

3 What does the story reveal about the character of Mr Decker?

4 How is the suspense built up towards the end of the story?

5 What is the twist in the tale in this story?

Apostrophes

Apostrophes are used to indicate ownership and to form contractions.

Apostrophes to show ownership

An apostrophe is used to show ownership, or possession, in the following ways.

- When the noun that possesses is *singular*, always add **'s**:
the *lion's* mane (the mane belonging to the lion)
- When the noun that possesses is *plural* and already ends with *s*, simply add an apostrophe.
the *bees'* hive (the hive belonging to the bees)
- When the noun that possesses is *plural*, but does not end in *s*, add **'s**:
The *children's* assignments (the assignments belonging to the children)

Using apostrophes to show ownership

Change each of the following so that an apostrophe is used to indicate possession.

For example:

the briefcase of the boss

the boss's briefcase

- 1 the prey of the lion _____
- 2 the dresses that belong to the girls _____
- 3 the homework of the students _____
- 4 the laptop of the supervisor _____
- 5 the books of the libraries _____
- 6 the uniform that belongs to the soldier _____
- 7 the problems of the world _____
- 8 the school of the boys _____
- 9 the signal of the motorist _____
- 10 the jewels that belong to the queen _____
- 11 the passengers of the trains _____
- 12 the makeup of the women _____
- 13 the bikes that belong to men _____
- 14 the staffroom of the teachers _____
- 15 the yacht that belongs to the sailor _____

Apostrophes to show contraction

An important use of the apostrophe is to show that one or more letters have been dropped from a word when two words are combined to make one contracted, or shortened, word. For example:

I've lost it. (I have lost it.)

She's late. (She is late.)

Let's go. (Let us go.)

Forming contractions by using apostrophes

Rewrite the sentences by replacing the words in italics with the contracted form.

1 *We have* lots of tropical fish in our aquarium.

2 He *was not* able to pass the driving test on his first attempt.

3 I *could not* finish the assignment on time.

4 There *is not* enough food for everyone here.

5 *He is* having a party next Saturday.

6 *You are* much too late for the concert.

7 *They are* able to help you with your homework.

8 You *should not* dive into those breakers.

9 They *have not* been on holiday this year.

10 Unfortunately I *do not* believe that *you are* reliable.

11 He *did not* want to learn a foreign language.

12 There *will not* be as many participants as last time.

Removing apostrophes

Write the full form of these sentences.

- 1 It doesn't matter. _____
- 2 They're having fun. _____
- 3 I wouldn't know. _____
- 4 What's for dinner? _____
- 5 You're not invited. _____
- 6 Where's Emma? _____
- 7 We're prepared. _____
- 8 You've won. _____
- 9 She won't be here. _____
- 10 There's no problem. _____

Apostrophes in action

Complete the passage by choosing the correct word from the pairs in brackets.

A good cause

Our _____ (school's, schools) having a fete to raise money for the _____ (Childrens', Children's) Hospital and _____ (everyones', everyone's) to be involved. _____ (There's, Theirs) going to be a stall for young and old, and _____ (we're, where) expecting a big crowd. All the _____ (student's, students') artwork will be on display and _____ (their, there, they're) all working hard to complete _____ (their, there, they're) projects. My _____ (mums', mum's) running a raffle and the _____ (Parent's, Parents') Association is providing a great prize. She _____ (won't, wont) tell me what it is because _____ (its, its', it's) supposed to be a surprise. The hospital is nearby and the money raised is to be used to upgrade _____ (it's, its) operating theatre.



Word skills

Genres

Western	Fantasy	Thriller	Sci-fi	Crime
frontier	sorcerer	spies	constellation	constable
settlers	magician	sabotage	gravity	investigator
stagecoach	serpent	conspiracy	cosmonauts	innocence
stallion	miraculously	secrecy	galaxy	extortion
outlaw	deception	betrayal	lunar	ruthless
vigilant	supernatural	espionage	orbit	brutality
gambling	enraptured	assassinate	grotesque	kidnapped



A word for a phrase

Choose the correct word from the list to match the clues. Each word is from the genre shown in brackets.

- 1 a large snake _____ (Fantasy)
- 2 a secret plan to do something unlawful _____ (Thriller)
- 3 the opposite of 'guilt' _____ (Crime)
- 4 alert and attentive to detect danger _____ (Western)
- 5 a police officer below the rank of sergeant _____ (Crime)
- 6 a path traced around a star or a planet _____ (Sci-fi)
- 7 filled with great delight or joy _____ (Fantasy)
- 8 disloyalty and treachery _____ (Thriller)
- 9 the far boundary between countries _____ (Western)
- 10 monstrous; deformed _____ (Sci-fi)
- 11 to murder someone for political or religious reasons _____ (Thriller)
- 12 relating to the moon _____ (Sci-fi)
- 13 a deliberate false impression _____ (Fantasy)
- 14 showing no pity or compassion _____ (Crime)
- 15 people who settle, especially in new areas or countries _____ (Western)

Missing words

Choose appropriate words from the given genre to fill the gaps. Sometimes the first letter is given to help you.

Western

Sam Bass, an American _____ was once employed to herd cattle. Riding on a thoroughbred s _____, he stole the cattle and sold them, then spent the money on _____. His gang later became train and _____ robbers. They also robbed s _____ in f _____ towns.

Fantasy

According to legend, Merlin was a famous s _____ in the court of King Arthur. He is believed to have used his skills as a m _____ to m _____ create lightning. Often people who appear to have s _____ powers are actually using d _____ to mesmerise their e _____ audience.

Thriller

During World War II, Nancy Wake became one of England's most successful s _____. In France, she organised an _____ system which specialised in the s _____ of enemy armament factories. Because of her fear of b _____ she had to work in great s _____.

Word origins

The word 'cosmonaut' is made up of two words: the Greek word *cosmos*, meaning 'the universe', and the Latin word *nauta*, meaning 'a sailor'. Today, a cosmonaut metaphorically sails around the universe. There are other words derived from the Latin word *nauta*. Use the dictionary at the back of the book to write their meanings.

aquanaut: _____

astronaut: _____

nautical: _____

aeronautical: _____

argonaut: _____

Analysing poetry

LITERATURE

A poem can be broken down into several basic elements. In any single poem, some of these elements will significantly contribute to the success of the poem, while others may not be particularly relevant. You can use the following guidelines to understand and analyse poems.

Title: The title generally gives you a good insight into the poem. Poets choose their titles very carefully to communicate their ideas and experiences to their audience. Questions to consider are:

- *Why has the poet chosen this title?*
- *Do you think the title is suitable? Why?*

Subject matter: The subject matter is the content of the poem. It is what the poem is about. It may be a description of a person, animal or scene; an emotional experience; a story; or perhaps an idea or plea of some kind. The key question to ask is:

- *What is the poem about?*

Purpose and theme: Poets write for a purpose and have a message or theme for their audience. Some of the major themes of poetry through the centuries are love, death, war, old age, time, nature, joy and sadness. Here you need to consider:

- *What is the poet's purpose and theme?*

Emotions: Poetry is often concerned with emotions. Poets express all kinds of feelings in their poetry—sadness, anger, joy, jealousy, love, fear, hope and sorrow. When a poet expresses a deeply felt emotion, the audience is often also affected by it. Questions to consider are:

- *What emotions are being expressed by the poet?*
- *Which particular words arouse emotion?*
- *What emotions are aroused in you as you read the poem?*

Form: A poem can take any number of forms. It may take the form of a parody, a sonnet, a ballad, a haiku, an ode or something else. The poet may have decided to use free verse. The questions to ask are:

- *How is the poem structured?*
- *Is the form of the poem suitable for the poet's message? Why?*

Imagery: An important poetic technique is the use of comparisons such as similes, metaphors and personification. By using these tools, the poet positions the audience to observe familiar objects with a deeper and clearer vision. The question to ask is:

- *Why do the poet's images and comparisons engage the audience's attention?*

The senses: By appealing to the audience's sense of sight, sound, touch or smell, the poet enables them to become more involved in the poem. Consider the question:

- *How does the poet appeal to the audience's senses?*

Sound: Poets give vitality or musical quality to their words, actions and ideas through the sounds they create using onomatopoeia, alliteration, assonance and rhyme. You need to ask the question:

- *How do the sounds created by the poet make the images and experiences in the poem more vivid?*

Rhythm: The rhythm of a poem is the beat created by the poet's words. Through the use of heavy and light stresses, poets are able to evoke all kinds of rhythms, such as the movement of horses going into battle, a ship sailing through the water, a train travelling up a mountain or even a falcon flying through the air. Consider the questions:

- *What use is the rhythm in the poem?*
- *Is the rhythm appropriate to the mood and ideas of the poem?*

In 'Hawk roosting', the hawk itself is the speaker. Its monologue, full of plain, forceful words, matches the arrogant frankness of the speaker. The hawk makes its desire for ruthless power and violence very clear.

Hawk roosting

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly—
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads—

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

Ted Hughes



Responding to the poem

- 1 What is the poet's purpose in this poem?

- 2 In the first line of the poem, how does the poet create a sense of the hawk's superiority?

- 3 What does the repetition of the word 'hooked' emphasise?

- 4 In the second stanza, what is the hawk's attitude to its world high above?

- 5 'Now I hold Creation in my foot.' What does the hawk mean by this?

- 6 'I kill where I please because it is all mine.' What do these words reveal about the hawk?

- 7 'My manners are tearing off heads—' What does this reveal about the hawk?

- 8 How does the poet make the hawk seem human?

- 9 Why does the hawk say, 'I'm going to keep things like this'?

Lifesavers are strong swimmers and therefore it is most unusual for them to meet their death in the sea. Here the poet describes the moving scene of a drowned lifesaver being carried up the beach.

Lifesaver

He was brought up out of the sea
His tall body dead.
He was carried shoulder high
Between the sea and the sky.

The sun and the water trembled down
From his fingers and from the brown
Valley between his shoulders; and the spray
Fell before him as he passed on his way.

continued »

His eyes were dead and his lips
Closed on death, and his feet
Chained with death and his hands
Cold with death. He is one now with ships
And the bones of pirate bands
Steeped in salt and knavery.
One with fish and weed and pearl
And the long lonely beat
Of the waves that curl
On shell and rock and sand
Of a deep drowned land.

He was carried shoulder high
Up the alleys of the sun;
And the heat
Washed him over from his head to his feet,
But you cannot give the body back breath
With a flagon full of sun.
He is drowned, the tall one.
Thin brother Death
Has him by the throat
On the sand, in the sun.

Elizabeth Riddell



Responding to the poem

1 What is the poet's purpose in this poem?

2 What is happening at the beginning of the poem?

3 What is suggested by the image 'The sun and the water trembled down'?

4 What is conveyed by the image 'the spray fell before him'?

5 At the beginning of the third stanza, what is the effect of the repetition of the word 'death'?

6 Explain the meaning of 'He is one now with ships / And the bones of pirate bands'.

7 Explain how Death has been personified in the final stanza.

Oxymoron

An oxymoron is a figure of speech in which an idea or feeling is expressed usually by two words that are thought of as contradictory. For example:

genuine imitation

sweet sorrow

cheerful pessimist

Identifying the oxymoron

Identify the oxymoron in each of the following examples. Write the phrase that contains the oxymoron.

1 When I go to a party, I feel alone in a crowd.

2 There was deafening silence as the teacher glared at the students.

3 I thought her explanation was as clear as mud.

4 Finally, after a long argument, we decided to agree to disagree.

5 My nextdoor neighbour has three adult children.

6 During the meeting, the senior partner was conspicuous by her absence.

7 The large demonstration appeared to be organised chaos.

8 The Australian lungfish is said to be a living fossil.

9 The economy has experienced negative growth.

10 It's an open secret that they are soon to be engaged.

11 The students were placed in teams in random order.

12 Her latest novel will become a new classic.

13 Can you give me an exact estimate of what the repair will cost?



Word skills

Words and their origins

Persia	Africa	Portugal	Netherlands	Australia
bazaar	chimpanzee	buffalo	decoy	kookaburra
caravan	zebra	jaguar	walrus	boomerang
turban	impala	cobra	easel	wombat
kiosk	banana	flamingo	freight	taipan
caviar	zombie	albatross	coleslaw	waratah
scarlet	safari	launch	iceberg	wallaroo



Find the word

For each meaning below, find the correct list word. The country of origin is given in brackets to help you.

- 1 a highly venomous snake (Australia) _____
- 2 a graceful antelope (Africa) _____
- 3 a brilliant red colour (Persia) _____
- 4 a tall wading bird with long legs and neck (Portugal) _____
- 5 a wooden frame for holding an artist's work (Netherlands) _____
- 6 an expedition to observe or hunt animals (Africa) _____
- 7 a heavily built type of ox (Portugal) _____
- 8 a large seal (Netherlands) _____
- 9 a small shop selling newspapers, etc. (Persia) _____
- 10 a small, intelligent ape (Africa) _____
- 11 a curved throwing stick (Australia) _____
- 12 a large motor boat used for short trips (Portugal) _____
- 13 a long curved fruit with yellow skin (Africa) _____
- 14 a thing or person that lures prey into a trap (Netherlands) _____
- 15 a large kangaroo found in hilly country (Australia) _____
- 16 a group of people travelling together; a van pulled by a car (Persia) _____
- 17 a very large sea bird (Portugal) _____
- 18 a burrowing, short-legged marsupial (Australia) _____

- 19 a large floating mass of ice (Netherlands) _____
- 20 salted fish eggs eaten as a delicacy (Persia) _____
- 21 a bird sometimes called a laughing jackass (Australia) _____
- 22 a large member of the cat family (Portugal) _____
- 23 a head covering for males (Persia) _____
- 24 a cabbage salad (Netherlands) _____
- 25 a corpse supposed to be revived by witchcraft (Africa) _____

Completing the phrases

Complete the phrases by adding a suitable word from the list. The first letter is given to help you.

- | | |
|-------------------------------|-----------------------------|
| 1 the laughing k _____ | 11 a crowded b _____ |
| 2 a f _____ train | 12 a frightening z _____ |
| 3 a brightly coloured t _____ | 13 a dangerous t _____ |
| 4 a striped z _____ | 14 a c _____ salad |
| 5 the flowering w _____ | 15 a black-spotted j _____ |
| 6 a venomous c _____ | 16 a graceful i _____ |
| 7 the painter's e _____ | 17 a tempting d _____ |
| 8 an African s _____ | 18 a pink-and-white f _____ |
| 9 the rocket l _____ | 19 a b _____ plantation |
| 10 the railway k _____ | 20 a floating i _____ |

Word origins

As you have already seen, the English language has borrowed many words from other countries. A considerable number of Spanish words have come into the English language. Use the dictionary at the back of the book to write the meanings of these English words borrowed from Spain.

hacienda: _____

matador: _____

mustang: _____

patio: _____

pronto: _____

siesta: _____

Prejudice

LITERATURE

Prejudice is a preconceived and unfair judgement about particular groups of people. Such broad judgements—usually negative—are then applied to individuals regardless of whether the label fits. Prejudice is based on ideas about a person's race, culture, gender, economic circumstances, age or religion. For example, a prejudiced person might expect all rich people to be snobs or all P-plate drivers to be bad drivers. Prejudice may be a result of ignorance, misunderstanding, fear or a feeling of superiority.

The novel *To Kill a Mockingbird* by Harper Lee is set in the southern American state of Alabama in the 1930s, a time when prejudice against Black Americans was rife. The following extract is a conversation between lawyer Atticus Finch and his daughter Scout, who is the narrator.

Doing what is right

'Do you defend niggers, Atticus?' I asked him that evening.

'Of course I do. Don't say nigger, Scout. That's common.'

'It's what everybody at school says.'

'From now on it'll be everybody less one—'

'Well if you don't want me to grow up talkin' that way, why do you send me to school?'

My father looked at me mildly, amusement in his eyes. Despite our compromise, my campaign to avoid school had continued in one form or another since my first day's dose of it: the beginning of last September had brought on sinking spells, dizziness, and mild gastric complaints. I went so far as to pay a nickel for the privilege of rubbing my head against the head of Miss Rachel's cook's son, who was afflicted with a tremendous ringworm. It didn't take.

But I was worrying another bone. 'Do all lawyers defend n-Negroes, Atticus?'

'Of course they do, Scout.'



A still from the film *To Kill a Mockingbird*

'Then why did Cecil say you defended niggers? He made it sound like you were runnin' a still.'

Atticus sighed. 'I'm simply defending a Negro—his name's Tom Robinson. He lives

in that little settlement beyond the town dump. He's a member of Calpurnia's church, and Cal knows his family well. She says they're clean-living folks. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man. It's a peculiar case—it won't come to trial until summer session. John Taylor was kind enough to give us a postponement ...'

'If you shouldn't be defendin' him, then why are you doin' it?'

'For a number of reasons,' said Atticus. 'The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again.'

'You mean if you didn't defend that man, Jem and me wouldn't have to mind you any more?'

'That's about right.'

'Why?'

'Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one's mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don't you let 'em get your goat. Try fighting with your head for a change ... it's a good one, even if it does resist learning.'

'Atticus, are we going to win it?'

'No, honey.'

'Then why—'

'Simply because we were licked a hundred years before we started is no reason for us not to try to win,' Atticus said.

from *To Kill a Mockingbird* by Harper Lee

Responding to the text

- 1 Why did Atticus ask Scout not to use the word 'nigger'?
- 2 'From now on it will be everybody less one—' What lesson was Atticus trying to teach Scout?
- 3 What does the incident with the ringworm show about Scout's character?
- 4 Why did Scout find Cecil's taunt confusing?
- 5 The townspeople objected to Atticus's decision to defend Tom Robinson. What does this show about their attitude towards Tom Robinson?
- 6 Why did Atticus decide to defend Tom Robinson?

7 What did Atticus ask Scout to do if she overheard 'ugly talk' at school?

8 What does the last paragraph reveal about Atticus's attitude towards prejudice?

Wole Soyinka is a West Nigerian poet, dramatist and novelist whose deep belief in human rights and justice permeates his life and work. He lived for several years in England during the 1950s, before laws against racial discrimination were introduced. His famous poem 'Telephone conversation', in which an African man (the narrator) seeks to rent accommodation from a white landlady, relates to this time.

Telephone conversation

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. 'Madam,' I warned,
'I hate a wasted journey—I am African.'
Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
'HOW DARK?' ... I had not misheard ... 'ARE YOU LIGHT
OR VERY DARK?' Button B. Button A. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar. It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis—
'ARE YOU DARK? OR VERY LIGHT?' Revelation came
'You mean—like plain or milk chocolate?'
Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted,
I chose. 'West African sepia'—and as afterthought,
'Down in my passport.' Silence for spectroscopic
Flight of fancy, till truthfulness changed her accent
Hard on the mouthpiece. 'WHAT'S THAT?' conceding
'DON'T KNOW WHAT THAT IS.' 'Like brunette.'
'THAT'S DARK, ISN'T IT?' 'Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blonde. Friction, caused—
Foolishly madam—by sitting down, has turned
My bottom raven black—One moment madam!'—sensing
Her receiver rearing on the thunderclap
About my ears—'Madam,' I pleaded, 'wouldn't you rather
See for yourself?'

Wole Soyinka



Responding to the text

1 What did the narrator think of the rental accommodation?

2 'Nothing remained / But self-confession'. What do these words convey about the narrator's situation?

3 The woman's voice is described as 'lipstick coated, long gold-rolled cigarette holder'. What impression of her character is conveyed by her voice?

4 'HOW DARK? ... ARE YOU LIGHT / OR VERY DARK?' How can you tell that the narrator was shocked by these questions?

5 'Considerate she was, varying the emphasis—'. In what way are these words sarcastic?

6 Why do you think the woman wanted to know the precise shade of the narrator's skin colour?

7 What point was the narrator making when he used the words 'plain or milk chocolate', 'West African sepia' and 'brunette' to describe himself?

8 What is the effect of putting the woman's words in capital letters throughout the poem?

9 How did the conversation end?

10 What point is made about racial prejudice in this poem?

Commas

Commas indicate where to pause within a sentence. As well as separating items in a list, commas are used in the following ways.

- To separate two or more adjectives or adverbs:
She wore an elegant, glittering, expensive necklace.
He spoke quietly, nervously and earnestly.
- To separate a series of actions:
The detective jumped into his car, drove to a nearby suburb, parked opposite a block of flats and waited for the suspect to appear.
- To mark off introductory words, phrases and dependent (subordinate) clauses:
Meanwhile, I'm off to the movies.
During the storm, our roof was severely damaged.
Once I reached the summit, I felt an amazing sense of achievement.
- To mark off non-essential information in a sentence:
The chef, who recently migrated to Australia, is renowned for her spectacular desserts.
- To join two independent (main) clauses with a conjunction:
I've always wanted to go parachuting, but I haven't been able to overcome my fear of heights.

Using commas

Rewrite the following sentences, inserting commas where necessary.

- 1 The fun run which is held annually raised a record amount for charity this year.

- 2 It was a crazy exciting wonderful journey.

- 3 Finally join me in a round of applause for our new mayor.

- 4 Jasmine joined the queue stood in line for an hour bought her ticket and eventually saw the film.

- 5 The Australian Open is a great event for tennis lovers but I prefer the Grand Prix.

- 6 Before their trip to South America Jake and Sarah had never been out of Australia.

Word skills

About prejudice

tolerance	bias	minority	ignorant	indigenous
disturbing	justice	squalor	refugee	reconciliation
pessimistic	issue	racism	restriction	detrimental
deprivation	misery	asylum	migrant	underprivileged
inferiority	status	equality	hostility	antagonistic
challenging	plight	alienate	extreme	segregation



Find a word

- Find the list words beginning with *i* to match these clues:
 - being native to a particular place _____
 - an important topic or problem for debate _____
 - the condition of being less important or worthy _____
- Find the list words beginning with *s* to match these clues:
 - the separation of people or groups from each other _____
 - a person's position, rank or importance _____
 - depressing or wretched conditions _____
- Find the list words beginning with *m* to match these clues:
 - a person who moves from one country to another _____
 - extreme unhappiness or distress _____
 - the lesser part or number _____
- Find the list words beginning with *d* to match these clues:
 - causing anxiety or worry _____
 - harmful or damaging _____
 - a condition of loss or hardship _____
- Find the list words beginning with *r* to match these clues:
 - the belief that your race is superior to another _____
 - the restoration of friendly relations _____
 - a person who has fled a country because of danger _____
 - an official limit on something _____

Opposites

Find list words opposite in meaning to the words below. The first letter is given to help you.

- | | | | | | |
|---|--------------|----------------|----|-------------|----------------|
| 1 | friendship | <u>h</u> _____ | 6 | optimistic | <u>p</u> _____ |
| 2 | inequality | <u>e</u> _____ | 7 | superiority | <u>i</u> _____ |
| 3 | impartiality | <u>b</u> _____ | 8 | freedom | <u>r</u> _____ |
| 4 | majority | <u>m</u> _____ | 9 | educated | <u>i</u> _____ |
| 5 | moderate | <u>e</u> _____ | 10 | agreeing | <u>c</u> _____ |

Completing sentences

Choose the correct words from the ones in brackets to complete each sentence.

- The _____ system must show no _____ towards any _____ group. (minority, bias, justice)
- The _____ gave a _____ account of living in _____. (disturbing, refugee, squalor)
- _____ seekers have usually suffered from _____ persecution and _____. (hostility, asylum, extreme)
- _____ inhabitants of many nations have suffered because of _____ and lack of _____. (segregation, tolerance, indigenous)
- The _____ of _____ people often makes them _____ about their future. (plight, pessimistic, underprivileged)

Word origins

The word 'segregation' is made up of two Latin words: *se*, meaning 'apart', and *grex/gregis*, meaning 'a flock'. Thus 'segregation' literally means 'separated from the flock'. All the following words are derived from *grex/gregis*. Use the dictionary at the back of the book to write their meanings.

congregate: _____

gregarious: _____

desegregate: _____

aggregate: _____

egregious: _____

Communicating ideas

LITERATURE

Words and images can be combined in many ways to communicate strong ideas and messages to an audience. Propaganda posters, for example, aim to manipulate the attitudes and behaviour of a mass audience, while caricatures use humour and exaggeration to mock the attitudes and behaviour of particular individuals or groups of people. Examples of propaganda posters and a cartoon using caricature are discussed below and on the pages that follow.

Propaganda

When the word ‘propaganda’ first came into the English language almost 300 years ago, it was associated with the spreading of ideas, opinions, principles and doctrines to offer social change and reform. Today, the word is related to a sinister sense of mass persuasion by means of deception and distortion, often to achieve questionable ends such as the hatred of an enemy or the glorification of a regime.

Propaganda is a way of using language to change viewpoints and alter behaviour. It is also usually associated with a highly organised assault on all the senses through posters, broadcasts, repetitive slogans and so on. Fortunately, there is usually propaganda for and against any belief system. However, in wartime, or under a dictatorship, propaganda is likely to become the sole means of spreading a system of beliefs aimed at altering people’s behaviour so that they conform with the ideals that rule the state. The most notoriously successful use of propaganda was achieved in the two world wars, but especially under the Nazi dictatorship of Germany during World War II.

The propagandist is particularly concerned with people’s emotions, playing on their fear, their anger, their love, their hatred, their hope and their guilt. The methods of the propagandist are to:

- catch the attention of the audience
- appeal to the emotions
- supply simple solutions
- confine the message to a few essentials
- use repetition and stereotyped slogans.

In our everyday lives we are subjected to many ‘softer’ forms of propaganda. Propaganda appears in political election campaigns, press releases, advertisements and speeches. The media may be considered guilty of propaganda if it deliberately distorts facts and seeks to manipulate the emotions of the public. Today, more than ever before, ‘spin doctors’ are being employed by large companies and government bodies to influence and change public opinion on controversial issues.



Propaganda posters

During World War I, the Australian army was an army of volunteers. Encouraging young men to sign up for army service was crucial for the war effort. Radio and television had not yet been invented so posters were a major tool of the propagandist.

The poster shown here features Lieutenant Jacka, an exceptional sportsman, who later became a national hero when he was awarded a Victoria Cross (VC) medal for his bravery in action. The term 'Sportsmen's Thousand' refers to a target number of sportsmen the army aimed to recruit.



Responding to the poster

- 1 What is the purpose of this poster?

- 2 Why do you think the picture of the hero, Lieut. Jacka, is prominent in this poster?

- 3 Why do you think the word 'together' is repeated?

- 4 By using sportsmen, what impression of the war does the poster convey?

- 5 Eight of the words used in the poster are verbs. Identify these verbs and explain why they have been used.

In the early 1940s, Australia was at war with Japan and Germany. Air crews were needed to fight against the Japanese. This recruitment poster aimed to persuade young men to join the Royal Australian Air Force.

Responding to the poster

1 What is the purpose of this poster?

2 What message does this poster convey about war?

3 Which words in the poster give a sense of urgency?

4 Why has the artist drawn an allied plane flying over the pilot's shoulder?

5 Why has the designer of the poster used the rhetorical question 'Coming?'

6 Where is the audience positioned in relation to the pilot? Why has this been done?

7 What comments would you make about the designer's use of colours?

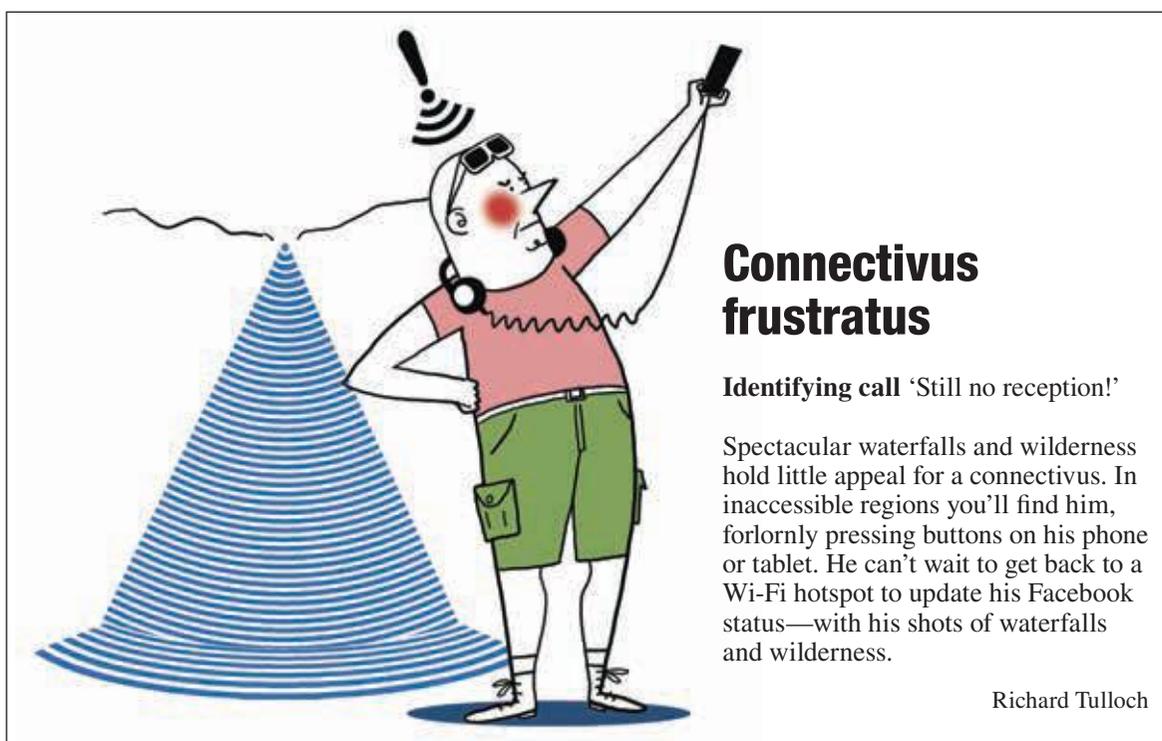
8 What is the tone of this recruitment poster?



Caricature

A caricature has been defined as ‘a representation in which the subject’s distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect’. In art, a caricature is usually a cartoon that exaggerates the predominant features of a well-known person, such as a politician or public figure. In literature, a caricature is a character so exaggerated or distorted as to appear ridiculous yet recognisable. Humour often arises from those ridiculous qualities.

In ‘Connectivus frustratus’, the stereotype of the traveller who is far more concerned with his electronic equipment than the beauty of nature, is transformed into an amusing caricature by writer Richard Tulloch and illustrator Simon Letch.



Responding to the caricature

- 1 Richard Tulloch has classified his traveller as a *connectivus frustratus*. Why has he given the traveller this name?

- 2 What stereotyped features show that the person is a traveller?

- 3 According to the caricaturist, how does the person behave in inaccessible regions?

- 4 What is his attitude to spectacular waterfalls?

- 5 What do the words, ‘Still no reception!’, reveal about his character?

Capital letters

Capital letters are used for a wide range of proper nouns, including:

- the names and titles of particular people
Taylor Swift Prince William Lord Mayor of Perth
- places such as cities, countries, mountains, streets and buildings
Jakarta Brazil Mt Everest Station Road Government House
- holidays and special events
Boxing Day Adelaide Festival of Arts World Cup
- organisations, companies and government departments or agencies
The Smith Family Tip Top Bakeries Fair Work Commission

Capital letters are used in the titles of books, films, newspapers, magazines, video games, and so on. It is usual to capitalise all the words of a title except for a range of small words; common examples are *a, an, the, and, but, or, as, if, on, to, for, with, from, by*.

Brave New World Letters from the Inside Woman's Day

A capital letter is used to start sentences and at the start of spoken words in a sentence.

As I got off the bus, the driver said, 'Watch your step.'

Using capital letters

Rewrite the sentences changing lower-case letters to capital letters where necessary.

- 1 the novel *to kill a mockingbird* by harper lee is widely studied in schools.

- 2 the wilderness society and greenpeace australia pacific have conducted many successful campaigns to protect the environment.

- 3 harry said in a loud whisper, 'quiet! the film has started.'

- 4 the amazon river in south america runs through six countries, including ecuador.

- 5 two popular local films are *last cab to darwin* and *mad max: fury road*.

- 6 the department of foreign affairs and trade provides emergency assistance to australians overseas.

Word skills

Increase your word power—6

-ory	-ery	-acy	-ence	-able
placatory	delivery	fallacy	resilience	changeable
dormitory	effrontery	delicacy	opulence	viable
defamatory	misery	lunacy	consequence	serviceable
transitory	flattery	supremacy	subsistence	navigable
cursory	artery	accuracy	coincidence	noticeable
satisfactory	periphery	legacy	negligence	valuable



Finding list words

- Write the list word ending with *-ory*, and meaning:
 - hasty and not very thorough _____
 - trying to make someone less angry or hostile _____
 - acceptable, though not outstanding _____
 - a large room containing many beds _____
- Write the list word ending with *-ery*, and meaning:
 - the act of handing over goods to the recipient _____
 - a thick tube carrying blood from the heart _____
 - excessive and insincere praise _____
 - cheeky rudeness or impudence _____
- Write the list word ending with *-acy*, and meaning:
 - something handed down by a predecessor _____
 - precision _____
 - the condition of being superior to all others _____
 - fineness or intricacy of structure; expensive food _____
- Write the list word ending with *-ence*, and meaning:
 - the capacity to recover quickly _____
 - the minimum necessary to support life _____
 - seemingly unconnected events that happen together _____
 - a result of a particular action or situation _____

- 5 Write the list word ending with *-able*, and meaning:
- a suitable for use _____
 - b capable of living; workable _____
 - c easily seen; clear or apparent _____
 - d able to be sailed on by ships or boats _____

Finding opposites

Write the list words that are opposite in meaning to the following words. The first letter is given to help you.

- | | | | | | |
|-------------|---|-------|------------------|---|-------|
| 1 worthless | v | _____ | 6 joyfulness | m | _____ |
| 2 permanent | t | _____ | 7 sanity | l | _____ |
| 3 truth | f | _____ | 8 unvarying | c | _____ |
| 4 poverty | o | _____ | 9 care | n | _____ |
| 5 inside | p | _____ | 10 complimentary | d | _____ |

Using clues

Use the clues to find the correct list words.

- 1 My word starts with a body part and I could make you rich. _____
- 2 I contain a body organ and I will bring parcels to you. _____
- 3 My word has an untruth in me but I am able to recover quickly. _____
- 4 My word starts with a creative skill. I run throughout your body. _____
- 5 I contain a word for floor covering. My comments are insulting. _____

Word origins

The word 'cursory' is derived from the Latin word *curro/cursus*, meaning 'to run'. The word 'cursory' means 'hasty' or, literally, 'on the run'. Below are some of the many words in English derived from *cursus*. Use the dictionary at the back of the book to write their meanings.

courier: _____

concurrent: _____

recur: _____

currency: _____

succour: _____

cursive: _____

Creative writing

A persuasive poster

Here is a persuasive poster from Greenpeace. Try designing a poster to capture the hearts and minds of other members of your class. You may like to use one of the following topics or choose one of your own.

- Reducing poverty
- Preventing violence against women
- Conserving water
- Against a throw-away society
- Arguing for better facilities at school
- Creating jobs for the unemployed
- Helping the disabled
- Saving the whales
- Anti-smoking arguments



- In praise of your favourite sport
- Mining of natural resources

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Dictionary

a

Achilles	<i>noun</i> a Greek hero who was invulnerable except for his heel
aerodynamics	<i>noun</i> the study of forces acting on objects in the air
aeronautical	<i>adjective</i> the science of flying aircraft
aggregate	<i>noun</i> the sum total; <i>verb</i> to collect; to unite
altar	<i>noun</i> an elevated place for performing religious rites
altimeter	<i>noun</i> an instrument for determining altitude
alto	<i>noun</i> the highest adult male singing voice
ambidextrous	<i>adjective</i> using both hands skilfully
ambience	<i>noun</i> the character and atmosphere of a place
ambiguous	<i>adjective</i> open to more than one interpretation
ambit	<i>noun</i> the boundary or limits of a place or district; scope or extent
ambivalent	<i>adjective</i> having mixed feelings or contradictory ideas
aquanaut	<i>noun</i> an underwater diver using an aqualung
argonaut	<i>noun</i> a small floating octopus
astronaut	<i>noun</i> a person trained to travel in a spacecraft
attract	<i>verb</i> to draw towards; to allure
autobiography	<i>noun</i> an account of a person's life written by him/herself

b

basilisk	<i>noun</i> a legendary reptile with a deadly gaze
bedlam	<i>noun</i> a scene of uproar and confusion
bibliography	<i>noun</i> a list of works by a given author or of literature on a particular subject
Big Brother	<i>noun</i> a person or organisation exercising total control over society in George Orwell's novel, <i>1984</i>
bivouac	<i>noun</i> a temporary camp with improvised shelters

c

calligraphy	<i>noun</i> the art of beautiful handwriting
cartographer	<i>noun</i> a person who designs and produces maps
choreography	<i>noun</i> the art of composing dances and arranging the movements
concurrent	<i>adjective</i> existing or happening or done at the same time
confine	<i>verb</i> to restrict or limit
congregate	<i>verb</i> to flock together
contraction	<i>noun</i> the process of becoming smaller
copse	<i>noun</i> a small group of trees
courier	<i>noun</i> a person who carries messages or parcels for others
Croesus	<i>noun</i> an Ancient Greek king renowned for his great wealth
currency	<i>noun</i> a system of money in general use in a country
cursive	<i>adjective</i> handwriting that has the successive letters joined together
cynicism	<i>noun</i> an attitude of distrust, often towards the motives of others

d

definition	<i>noun</i> the act of defining or making clear; a formal statement of the meaning of a word, phrase, etc.
depopulate	<i>verb</i> to reduce the population of an area substantially
depose	<i>verb</i> to remove from office or a position of power
desegregate	<i>noun</i> to end a policy of racial segregation
devolve	<i>verb</i> to pass on; to delegate to another

diagnosis	<i>noun</i> the process of determining the nature of a diseased condition; the decision reached by the examination
diagonal	<i>noun</i> a straight line joining two vertices of a polygon
diagram	<i>noun</i> a drawing or plan used to demonstrate or explain something
dialogue	<i>noun</i> a conversation between two or more persons
diameter	<i>noun</i> the straight line drawn through the centre of a circle
diatribe	<i>noun</i> a bitter or violent criticism or attack
dispense	<i>verb</i> to distribute; parcel out; allocate
dynamic	<i>adjective</i> having or showing a lot of energy; always active
dynamism	<i>noun</i> energy and strong desire to make something happen
dynamite	<i>noun</i> a powerful explosive used in blasting and mining
dynamo	<i>noun</i> an electric generator
dynasty	<i>noun</i> a line of hereditary rulers of a country
e	
egregious	<i>adjective</i> remarkably bad; shocking
emanated	<i>verb</i> came out of
emancipate	<i>verb</i> to free from power or control
entreaty	<i>noun</i> an earnest request; a cry from the heart
equivalent	<i>adjective</i> of equal value
euphonious	<i>adjective</i> a sound that is pleasing to the ear
evaluate	<i>verb</i> to find the value or amount of; to analyse
evolve	<i>verb</i> to develop gradually
exalt	<i>verb</i> to speak highly of someone or something
expend	<i>verb</i> to pay out; disperse; dispense
exponent	<i>noun</i> a person who supports a particular cause or belief
extract	<i>verb</i> to remove or take out, especially by effort or force
f	
fervent	<i>adjective</i> passionate, intense
filthy lucre	<i>colloquial phrase</i> a very large amount of money or profit
finale	<i>noun</i> the last or concluding part of anything
finite	<i>adjective</i> having limits or bounds
foray	<i>noun</i> a sudden attack or raid
fray	<i>noun</i> a battle or fight
frenzy	<i>noun</i> wild excitement or agitation
g	
geography	<i>noun</i> a study of the Earth's surface
graffiti	<i>noun</i> drawings or words written on surfaces such as walls of buildings
gravitas	<i>noun</i> a serious or dignified manner
gregarious	<i>adjective</i> fond of company; sociable
grotesque	<i>adjective</i> comically or repulsively ugly or distorted
h	
hacienda	<i>noun</i> a large estate or plantation; the main house on the estate
Hercules	<i>noun</i> a Greek hero of extraordinary strength
i	
illumination	<i>noun</i> clarification, understanding
impending	<i>adjective</i> about to happen: looming
indifference	<i>noun</i> lack of interest, concern or sympathy
indisposed	<i>adjective</i> ill, unwell
infinitesimal	<i>adjective</i> extremely small

infinity	<i>noun</i> the quality of having no limits or end
interpose	<i>verb</i> to place between
interurban	<i>adjective</i> between cities
intractable	<i>adjective</i> hard to control or deal with
involve	<i>verb</i> to include or contain as a necessary part
m	
manage	<i>verb</i> to oversee, handle, control
mandatory	<i>adjective</i> ordered, commanded; obligatory
mandible	<i>noun</i> a jaw or jawbone
manic	<i>adjective</i> showing wild, apparently deranged excitement
manicure	<i>noun</i> a professional care for the hands
manifest	<i>adjective</i> evident, plain, clear; <i>verb</i> to make clear
manipulate	<i>verb</i> to handle or to control
manoeuvre	<i>verb</i> to steer, drive, handle skilfully
manuscript	<i>noun</i> a handwritten or typed copy of a book, etc.
matador	<i>noun</i> a bullfighter whose task is to kill the bull
megaphone	<i>noun</i> a device for amplifying and directing the voice
microphone	<i>noun</i> an instrument for transmitting sound waves
moribund	<i>adjective</i> at the point of death
mustang	<i>noun</i> a small American feral horse
n	
nautical	<i>adjective</i> concerning the sea, sailors or navigation
nemesis	<i>noun</i> an agent of punishment; an unconquerable foe
o	
oblivious	<i>adjective</i> unaware of something, or not knowing about it
opponent	<i>noun</i> a person competing against another in a contest
p	
pandemonium	<i>noun</i> wild and noisy disorder or confusion
patio	<i>noun</i> a paved outdoor area adjoining a house
pendant	<i>noun</i> a piece of jewellery that hangs from a necklace
pendulum	<i>noun</i> a swinging weight often found on very old clocks
phonetics	<i>noun</i> the study and classification of speech sounds
popularise	<i>verb</i> to cause something to become generally liked
popularity	<i>noun</i> the quality of being liked by many people
population	<i>noun</i> all the inhabitants of a particular place
prevail	<i>verb</i> to prove more powerful or superior; to win through
pronto	<i>adverb</i> promptly; quickly
proposition	<i>noun</i> a statement offered for consideration
protract	<i>verb</i> to drag out; prolong
prudence	<i>noun</i> the quality of being careful or wise
r	
rational	<i>adjective</i> able to think sensibly or logically
recompense	<i>verb</i> to repay; reward; reimburse
recur	<i>verb</i> to occur again, periodically or repeatedly
refine	<i>verb</i> to make something pure or clean
retraction	<i>noun</i> withdrawal of a promise, statement or opinion
repose	<i>noun</i> rest, relaxation; <i>verb</i> to lie down; to recline
revolver	<i>noun</i> a pistol with revolving chambers
Romeo	<i>noun</i> a Shakespearian character who was the passionate lover of Juliet

S

scoured	<i>verb</i> searched the land thoroughly
seething	<i>verb</i> moving about in a rapid or hectic way
shards	<i>noun</i> broken pieces or fragments, usually sharp
siesta	<i>noun</i> an afternoon rest or nap
Solomon	<i>noun</i> a king of Israel from ancient times who was widely respected for his wisdom
suburb	<i>noun</i> the outlying part of a city; a smaller town near a city
suburbanite	<i>noun</i> one who lives in a suburb
suburbia	<i>noun</i> the suburbs or the people who live in them
succour	<i>noun</i> aid and support in times of hardship and distress
surcharge	<i>noun</i> an additional charge or payment
surmise	<i>verb</i> to guess; to suppose
surmount	<i>verb</i> to get over, across or on top of
surpass	<i>verb</i> to get ahead of; to exceed
surplus	<i>noun</i> an excess, overabundance or oversupply
surrogate	<i>noun</i> a substitute; a deputy
survey	<i>verb</i> to take an overall view; <i>noun</i> a statement showing the overall result of information gathered
suspend	<i>verb</i> to hang; dangle
symphony	<i>noun</i> a musical composition for a full orchestra

T

telegraph	<i>noun</i> a system for transmitting messages or signals to a distance
Titans	<i>noun</i> a group of large powerful and influential gods of Greek mythology
transpose	<i>verb</i> to change positions
trill	<i>noun</i> a vibratory sound of the voice

U

uncongenial	<i>adjective</i> not friendly or pleasant to be with
undeviating	<i>adjective</i> constant, unswerving
unpopular	<i>adjective</i> lacking general approval or acceptance
urbane	<i>adjective</i> polite; having city manners

V

valediction	<i>noun</i> an act of bidding farewell
valedictory	<i>noun</i> a farewell address at graduation
valiant	<i>adjective</i> brave; fearless; courageous
valid	<i>adjective</i> based on truth; having legal force
valour	<i>noun</i> bravery or courage
voluble	<i>adjective</i> having a ready and continuous flow of words
voluminous	<i>adjective</i> of great volume or extent

W

Waterloo	<i>noun</i> a battle in which Napoleon was finally defeated in 1815
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X

xylophone	<i>noun</i> a percussion instrument with a row of wooden bars
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