

English is ...

ENGLISH FOR THE AUSTRALIAN CURRICULUM YEAR 7



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This textbook contains images of Indigenous people who are, or may be, deceased. The publisher appreciates that this inclusion may distress some Indigenous communities. These images have been included so that the young multicultural audience for this book can better appreciate specific aspects of Indigenous history and experience.

In this book, the word 'Aborigine' rather than 'Koori' is used when referring to Indigenous Australians. The issues raised are not unique to the Indigenous people of New South Wales and so the Australia-wide reference has been maintained.

It is recommended that teachers should first preview resources on Aboriginal topics in relation to their suitability for the class level or situation. It is also suggested that Aboriginal parents or community members be invited to help assess the resources to be shown to Aboriginal children. At all times the guidelines laid down by the Department of Education should be followed.

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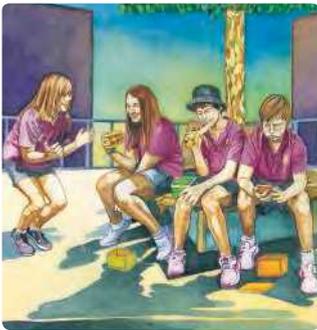
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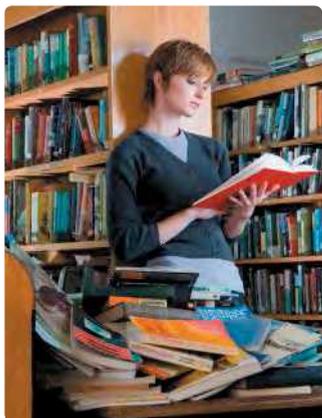
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HOW TO USE THIS BOOK

The features described here show how you can use this stimulating text most effectively.

Stimulus images and text introduce the concept.

Your story, my story ...

During the Dreaming in Purnululu, there lived an old spirit woman called Gangumerl. Gangumerl was feared because she had the bad habit of stealing little boys, putting them in a sack and taking them back to her camp...

Once upon a time in the middle of winter, when the flakes of snow were falling like feathers from the sky a Queen sat by a window sewing. Presently, she pricked her finger with the needle, and three drops of blood fell upon the snow. And the red looked pretty upon the white snow, and the Queen thought to herself, 'I wish that I had a child as white as snow...'

In Australia we celebrate Mothers' Day and Fathers' Day, but Japan has special days for children — Hinamatsuri and Kodomo no Hi. In ancient Japanese costumes and displayed in girls' homes. Alongside the hina ningyo are placed peach blossoms, shirazake (white rice wine) and hishi-mochi (diamond-shaped rice cakes). Hinamatsuri is also known as the Festival of Peaches.

Literature and culture

If you had been born a few generations ago, the outside world would have seemed very distant. Now social networking via the internet has extended our friendship groups. Journeys that once took weeks by ship are now only a few hours by plane. Research in Australia shows that young people aged between 12 and 17 now use the internet for an average of 2.9 hours each day. While in many ways we live in a global village, there is as yet no world culture with which all peoples identify. People continue to identify themselves through the culture and traditions they see as uniquely theirs. Although there are many differences between cultures, there are also many similarities in the ways in which people express and share their culture. Literature, especially storytelling, is a powerful means of crossing cultural boundaries and a way for people to express their social and personal identities. Through reading literature, we can discover information about other peoples and other times; the stories, beliefs and traditions on which they base their lives. In return, we can better understand our own culture.

Tuning in

- 1 **Think:** In pairs, brainstorm the meaning of the word culture. How difficult is it to do this in one word?
- 2 **Work together and share:** With a partner, create a See, Think, Wonder graphic organiser in which you record the aspects of cultures shown in the collage opposite. Share your graphic organiser with the class.
- 3 **Plan:** Use your queries from the Wonder category to form inquiry questions that you can use to guide you in this unit.
- 4 **Find out:** Go online to research stories from different cultures. Suggestions are:
 - woytoy (traditional Indonesian puppet theatre)
 - Indigenous Dreaming stories
 - Chinese folktales
 - Grimm's fairytales
 - Greek myths and legends
 - Norse legends
 - Ainu folktales.

Is this traditional culture still part of life today for some people? What roles do these stories play in their culture?

LANGUAGE link

Accents and styles of speech

Do you have an accent or style of speech that shows you belong to a particular group and is part of your social or personal identity? Perhaps you are a skateboarder and your speech is peppered with terms like ollie and heelflip or you are a keen gamer or online messenger who uses many shorthand expressions such as LOL and BTW.

A type of language used in a particular social setting is called a register and the vocabulary is called jargon. Most of us use a range of registers — some formal and some informal. Would you, for instance, use words such as whippersnapper and teens when speaking to your grandparents or the school principal?

Compile a list of six to ten words that you use with other members of your particular social group and give their meanings.

NEED TO KNOW

global village: a term used to describe how the world is now better connected because of almost instant communication via fast transport, electronic media and the internet.

Read

Use the Different cultures website in your eBookPLUS to research stories from different cultures.

Lesson

The English is ... team explores how literature can help you understand your culture. Searchlight ID: elex-1576

UNIT 1 MY WORLD, YOUR WORLD

The Big question

How does literature help us to understand about a culture?

Key learnings

- Through literature, we can gain insights into the similarities and differences between two cultures and times and our own.
- Through literature, we can express our social and personal identities.
- Literature has both social and aesthetic (artistic) value.

Knowledge, understanding and skills

Students will:

- read and respond to a range of texts about peoples from other countries and times
- analyse and respond to the language used in a range of texts
- use texts as the starting point for comparing their own views with those of other cultures and times

Tuning in activities establish students' current understanding of the concept.

Specific links to relevant Australian Curriculum strands and content descriptions

Sub-units develop understanding of the concept and allow for a 'dip-in' and 'dip-out' approach.

Key terms and background cultural information are provided at point of need.

Key question guides inquiry towards knowledge and understanding.

Pre-reading strategies provide differentiation for less-able readers.

A wide range of texts with explanatory annotations for text structure and language features allow students to learn English within a context.

1.1 STORIES FROM OTHER PLACES, OTHER CULTURES

What can stories of people's lives tell us about the culture and customs of other countries?

Stories set in other countries help the reader about the culture, customs, beliefs and values of the people living in those countries. The descriptions of settings and events, combined with the characters' actions and speech, can be a rich source of cultural information. This can give you a new way of looking at your own culture.

Chinese Cinderella is an autobiographical account of the life of the author Adeline Yen Mah. You may remember the ages of 4 and 14. According to Chinese custom, Adeline is thought to be bad luck because her mother dies at her birth. Her father remarries and her new stepmother detests Adeline and her brothers and sisters, favouring her own son and daughter born soon after the marriage. Weavers into the tale of daily life within the writer's blended family are many facts and details about the lives of Chinese people in Shanghai.

The extracts below begin with Chinese New Year celebrations and offer us a window into the life of a wealthy family in China. Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities below.

NEED TO KNOW

custom: a long-established habit or tradition

autobiography: an account of a person's life written by that person

READY TO READ ...

- Skim (read quickly to form a general idea) the following extracts to identify any words that are new to you. Discuss these words and their meanings with a neighbour.
- On your second reading, use the blue annotations in the margin to help your understanding of unfamiliar words.
- On your third reading, use the green and purple annotations to help you understand the text structures and language features.

from Chinese Cinderella by Adeline Yen Mah

Extract 1

— We had been looking forward to Chinese New Year for weeks. Not only was it a holiday for all the school children in China, but for all the grown-ups as well. Even father was taking off three whole days from work to celebrate. For the first time since our departure from Tianjin, a tailor had come to our house to measure up for new outfits. In China, new clothes were worn on New Year's Day to signal a new beginning.

— Oh, New Year's Eve. Father and Niang summoned us down to the Holy of Holies and gave us our new clothes. My three brothers were

— terribly disappointed to find three identical, loose-fitting Chinese long gowns made of dark-blue wool, with traditional mandarin collars and shawl buttons. Big Sister was handed a padded silk Chinese qipao. I got a basic brown smock made of material left over from one of Big Sister's garments. Fourth Brother, however, received a stylish Western outfit with a Peter Pan collar and matching tie and belt, while Little Sister acquired a fashionable pink knitted dress bedecked with ribbons and bows.

— We five stepchildren trooped back upstairs in disgust. My brothers threw their robes on their beds contemptuously. They had been looking forward to Western-style suits, skirts and ties. Nowadays, this was what their trend-setting schoolmates were wearing at St John's.

— "Trash!" Big Brother declared, tossing his new garment in the air and kicking it. "Who wants junk like this? You'll think we're still living in the Qing Dynasty! As if it's not bad enough to be called the 'three Buddhist monks'! If they see us dressed in these outdated antique clothes, they might as well forget going to school altogether!"

— "The other day," Third Brother complained bitterly, "my desk partner asked me when I was going to start planning a pigtail and hair bun like my brow. 'Maybe you're planning to be the new Emperor Pu Yi and live in the Forbidden Palace!' he told me."

— "What gets me," Big Sister said, "is the blatant inequality between her children and us. I wouldn't mind if all seven of us were treated the same way. If they really believed in traditional clothes, then all seven children should be wearing them, not just the five of us."

— "Aside from the clothes," Second Brother interjected, "what about our shaven heads? I don't see Fourth Brother sporting a Buddhist Monk Special! Why, the princeling had his hair cut at the most fashionable children's hair stylist on Nanjing Lu. When he stands next to us, it's like we've stepped out of two different centuries!"

— "Here Father wants to teach us the value of money," Big Brother added, "yet her children can do whatever they desire from the kitchen at any hour of the day or night. We're supposed to only eat three meals a day with congee and preserved vegetable for breakfast every morning, but I see Cook preparing bacon, eggs and toast, fresh berries and melon for their breakfast. Last Sunday, I went to the kitchen and told Cook I wanted a slice of bacon. The idiot won't even give me a straight answer. 'I have my orders,' he told me. 'Bacon is reserved for the first floor.' One day, I'm going to sock him in the mouth!"

— It's getting smothered! Big Sister complained, lowering her voice and muttering me to close the door. I obeyed with alacrity, happy to be included. "We should be careful though. Niang has her spies. That new tutor/mummy she's employed for her two children, that Miss Chien, she goes me the creeps. She is so stinky and obsequious. Smiling and bowing all the time. Yesterday, she cornered me and invited me to have afternoon tea with Fourth Brother and Little Sister in their nursery. I never saw such a spread — finger sandwiches, toasted buns, chocolate cream cakes, sausage rolls. Here we are restricted to breakfast, lunch and dinner and snatching from meals, while our half-siblings are throwing their leftovers from their balcony to Jackie in the garden. It's so unfair!"

Facial adjectives add information about the new clothes. (1-11)

The naming conventions of Chinese children indicate their place in both order (11, 13, 14) (10) traditional dress worn by Chinese women sometimes called a cheongsam (11)

The account is in the first person (i.e. Adeline herself is the 'I' in the story) (11)

Qing Dynasty: the last Chinese dynasty from 1644-1912 (23)

The palace of the Chinese Emperor (23)

Dialogue is used to show the children's feelings about their treatment. This involves the reader in the story and provides information about behaviour and culture. (11, 13)

All the children have their spy except for Adeline. We do not hear from her in this extract. (19)

A type of rice porridge made from rice (42)

The difference in treatment between Niang's own children and her stepchildren is emphasised with many examples from the children. (46-47)

Colloquial (everyday) expression (53)

Opinion adjectives add information about this character. (52)

Exaggeration or hyperbole (the pig-poo-look) strengthens the comparison between the meals. (57)

This tells us the time and place in which the story takes place. (1, 2)

Niang is Adeline's stepmother. (7)

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UNIT 1

MY WORLD, YOUR WORLD

The BIG question

How does literature help us to understand about culture?

Key learnings

- Through literature, we can gain insights into the similarities and differences between other cultures and times and our own.
- Through literature, we can express our social and personal identities.
- Literature has both social and aesthetic (artistic) value.

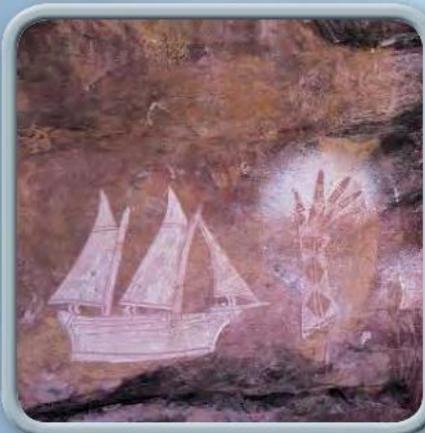
Knowledge, understanding and skills

Students will:

- read and respond to a range of texts about peoples from other countries and times
- analyse and respond to the language used in a range of texts
- use texts as the starting point for composing their own texts
- learn about evaluative and idiomatic language.



Your story, my story ...



During the Dreaming in Purnululu, there lived an old spirit woman called Ganggamerl. Ganggamerl was feared because she had the bad habit of stealing little boys, putting them in a sack and taking them back to her camp ...

Once upon a time in the middle of winter, when the flakes of snow were falling like feathers from the sky, a Queen sat by a window sewing. Presently, she pricked her finger with the needle, and three drops of blood fell upon the snow. And the red looked pretty upon the white snow, and the Queen thought to herself, 'I wish that I had a child as white as snow ...'



In Australia we celebrate Mothers' Day and Fathers' Day, but Japan has special days for children — *hinamatsuri* and *kodomonohi*. *Hinamatsuri*, or Girls' Day, takes place every year on the third of March when family and friends pray for girls' health and happiness. A set of special dolls, *hina ningyo*, are dressed in ancient Japanese costumes and displayed in girls' homes. Alongside the *hina ningyo* are placed peach blossoms, *shirozake* (white rice wine) and *hishi-mochi* (diamond-shaped rice cakes). *Hinamatsuri* is also known as the Festival of Peaches.



Literature and culture

If you had been born a few generations ago, the outside world would have seemed very distant. Now social networking via the internet has extended our friendship groups. Journeys that once took weeks by ship are now only a few hours by plane. Research in Australia shows that young people aged between 12 and 17 now use the internet for an average of 2.9 hours each day. While in many ways we live in a **global village**, there is as yet no world culture with which all peoples identify. People continue to identify themselves through the culture and traditions they see as uniquely theirs. Although there are many differences between cultures, there are also many similarities in the ways in which people express and share their culture.

Literature, especially storytelling, is a powerful means of crossing cultural boundaries and a way for people to express their social and personal identities. Through reading literature, we can discover information about other peoples and other times: the stories, beliefs and traditions on which they base their lives. In return, we can better understand our own culture.

Tuning in

- 1 Think:** In pairs, brainstorm the meaning of the word *culture*. How difficult is it to do this in one word?
- 2 Work together and share:** With a partner, create a See, Think, Wonder graphic organiser in which you record the aspects of cultures shown in the collage opposite. Share your graphic organiser with the class.
- 3 Plan:** Use your queries from the Wonder category to form inquiry questions that you can use to guide you in this unit.
- 4 Find out:** Go online to research stories from different cultures. Suggestions are:
 - *wayang* (traditional Indonesian puppet theatre)
 - Indigenous Dreaming stories
 - Chinese folktales
 - Grimm's fairytales
 - Greek myths and legends
 - Norse legends
 - Ainu folktales.

Is this traditional culture still part of life today for some people? What roles do these stories play in their culture?

LANGUAGE link

Accents and styles of speech

Do you have an accent or style of speech that shows you belong to a particular group and is part of your social or personal identity? Perhaps you are a skateboarder and your speech is peppered with terms like *ollie* and *heelflip* or you are a keen gamer or online messenger who uses many shorthand expressions such as LOL and BTW.

A type of language used in a particular social setting is called a *register* and the vocabulary is called *jargon*. Most of us use a range of registers — some formal and some informal. Would you, for instance, use words such as *whatevs* and *totes* when speaking to your grandparents or the school principal?

Compile a list of six to ten words that you use with other members of your particular social group and give their meanings.

NEED TO KNOW

global village a term used to describe how the world is now better connected because of almost instant communication via fast transport, electronic media and the internet

eBook plus

Use the **Different cultures** weblinks in your eBookPLUS to research stories from different cultures.

eBook plus

eLesson:
The English is . . . team explores how literature can help you understand your culture.

Searchlight ID: eles-1576



1.1 STORIES FROM OTHER PLACES, OTHER CULTURES

NEED TO KNOW

custom a long-established habit or tradition

autobiography an account of a person's life written by that person

What can stories of people's lives tell us about the culture and customs of other countries?

Stories set in other countries can tell the reader about the culture, **customs**, beliefs and values of the people living in those countries. The descriptions of settings and events, combined with the characters' actions and speech, can be a rich source of cultural information. This can give you a new way of looking at your own culture.

Chinese Cinderella is an **autobiographical** account of the life of the author Adeline Yen Mah between the ages of 4 and 14. According to Chinese custom, Adeline is thought to be bad luck because her mother dies at her birth. Her father remarries and her new stepmother detests Adeline and her brothers and sisters, favouring her own son and daughter born soon after the marriage. Woven into the tale of daily life within the writer's blended family are many facts and details about the lives of Chinese people in Shanghai.

The extracts below begin with Chinese New Year celebrations and offer us a window into the life of a wealthy family in China. Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities below.



READY TO READ ...

- Skim (read quickly to form a general idea) the following extracts to identify any words that are new to you. Discuss these words and their meanings with a neighbour.
- On your second reading, use the blue annotations in the margin to help your understanding of unfamiliar words.
- On your third reading, use the green and purple annotations to help you understand the text structures and language features.

from *Chinese Cinderella*
by Adeline Yen Mah

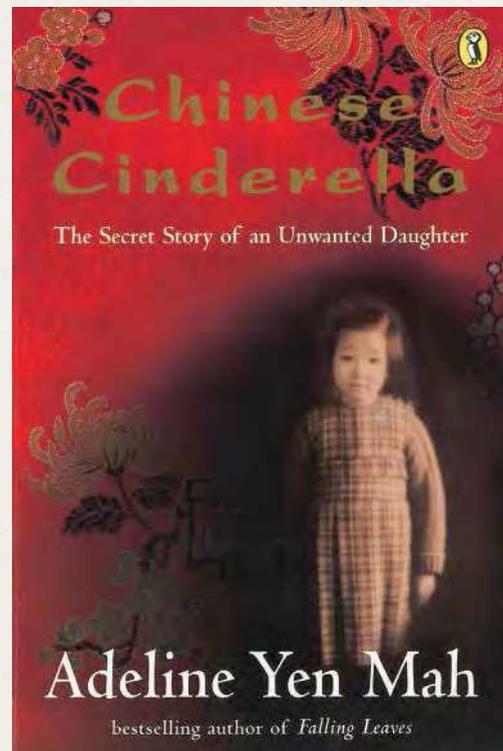
Extract 1

1 We had been looking forward to Chinese New Year for weeks. Not only
— was it a holiday for all the school children in China, but for all the
— grown-ups as well. Even father was taking off three whole days from
— work to celebrate. For the first time since our departure from Tianjin, a
5 a tailor had come to our house to measure up for new outfits. In China,
— new clothes were worn on New Year's Day to signal a new beginning.

— On New Year's Eve, Father and Niang summoned us down to the
— Holy of Holies and gave us our new clothes. My three brothers were

This tells us the time and place in which the story takes place. (1, 2)

Niang is Adeline's stepmother. (7)



10 terribly disappointed to find three identical, loose-fitting Chinese long
gowns made of dark-blue wool, with traditional mandarin collars and
cloth buttons. Big Sister was handed a padded silk Chinese *qipao*. I got
a basic brown smock made of material left over from one of Big Sister's
garments. Fourth Brother, however, received a stylish Western outfit
with a Peter Pan collar and matching tie and belt, while Little Sister
15 acquired a fashionable pink knitted dress bedecked with ribbons and
bows.

We five stepchildren trooped back upstairs in disgust. My brothers
threw their robes on their beds contemptuously. They had been looking
forward to Western-style suits, shirts and ties. Nowadays, this was what
20 their trend-setting schoolmates were wearing at St John's.

'Trash!' Big Brother declared, tossing his new garment in the air and
kicking it. 'Who wants junk like this? You'd think we're still living in the
Qing Dynasty! As if it's not bad enough to be called the 'three Buddhist
monks'! If they see us dressed in these outdated antique clothes, we
25 might as well forget going to school altogether!

'The other day,' Third Brother complained bitterly, 'my desk partner
asked me when I was going to start planning a pigtail and shave my
brow. 'Maybe you're planning to be the new Emperor Pu Yi and live in
the Forbidden Palace!' he told me.

30 'What gets me,' Big Sister said, 'is the blatant inequality between her
children and us. I wouldn't mind if all seven of us were treated the same
way. If they really believed in traditional clothes, then all seven children
should be wearing them, not just the five of us.'

'Aside from the clothes,' Second Brother interrupted, 'what about our
35 shaven heads? I don't see Fourth Brother sporting a Buddhist Monk
Special! Why, the princeling had his hair cut at the most fashionable
children's hair stylist on Nanjing Lu. When he stands next to us, it's like
we've stepped out of two different centuries!'

'Here Father wants to teach us the value of money,' Big Brother added,
40 'yet her children can order whatever they desire from the kitchen at any
hour of the day or night. We're supposed to only eat three meals a day
with congee and preserved vegetable for breakfast every morning, but
I see Cook preparing bacon, eggs and toast, fresh berries and melon
for their breakfast. Last Sunday, I went to the kitchen and told Cook I
45 wanted a slice of bacon. The idiot won't even give me a straight answer.
'I have my orders,' he told me. 'Bacon is reserved for the first floor.' One
day, I'm going to sock him in the mouth!'

50 'It's getting intolerable! Big Sister complained, lowering her voice
and motioning me to close the door. I obeyed with alacrity, happy to
be included, 'We should be careful though. Niang has her spies. That
new tutor/nanny she's employed for her two children, that Miss Chien,
she gives me the creeps. She is so slimy and obsequious. Smiling and
bowing all the time. Yesterday, she cornered me and invited me to have
afternoon tea with Fourth Brother and Little Sister in their nursery. I
55 never saw such a spread — finger sandwiches, toasted buns, chestnut
cream cake, sausage rolls. Here we are restricted to breakfast, lunch
and dinner and starving between meals, while our half-siblings are
throwing their leftovers from their balcony to Jackie in the garden. It's
so unfair!

Factual adjectives add information about the new clothes. (9–15)

The naming conventions of Chinese children indicate their place in birth order. (11,13,14)

qipao: traditional dress worn by Chinese women sometimes called a *cheongsam* (11)

The account is in the first person i.e. Adeline herself is the 'I' in the story. (11)

Qing Dynasty: the last Chinese dynasty from 1644–1912 (23)

The palace of the Chinese Emperor (29)

Dialogue is used to show the children's feeling about their treatment. This involves the reader in the story and provides information about behaviour and culture. (30,31)

All the children have their say, except for Adeline. We do not hear from her in this extract. (39)

A type of rice porridge made from rice (42)

The difference in treatment between Niang's own children and her stepchildren is emphasised with many examples from the children. (46–47)

Colloquial (everyday) expression (52)

Opinion adjectives add information about this character. (52)

Exaggeration or hyperbole (hi-per-buh-lee) strengthens the comparison between the meals. (57)

from *Chinese Cinderella*

Extract 2

In this extract, the narrator's beloved grandmother dies suddenly.

1 The dinner-bell rang at seven. Aunt Baba took my hand and led me into
— the dining-room.

— My grandparents were just ahead of us. Aunt Baba told me to
— run quickly to the head of the big, round dining-table and pull out
5 Grandmother Nai Nai's chair for her. Nai Nai walked very slowly
— because of her bound feet. I watched her as she inched her way towards
— me, hobbling and swaying as if her toes had been partly cut off. As she
— sat down with a sigh of relief, I placed my foot next to her embroidered,
— black-silk shoes to compare sizes.

10 'Nai Nai, how come your feet are so tiny? I asked.

— 'When I was three years old, a tight bandage was wound around
— my feet, bending the toes under the sole and crushing my arch so my
— feet would remain small all my life. This has been the custom in China
— for over one thousand years, ever since the Tang dynasty. In my day,
15 small feet were considered feminine and beautiful. If you had large and
— unbound feet, no man would marry you. This was the custom.'

— 'Did it hurt?'

— 'Of course! It hurt so badly I couldn't sleep. I screamed with pain and
— begged my mother to free my feet but she wouldn't. In fact, the pain
20 has never gone away. My feet hurt every day since they were bound and
— continue to hurt today. I had a pair of perfectly normal feet when I was
— born, but they maimed me on purpose and gave me life-long arthritis
— so I would be attractive. Just be thankful this horrible custom was done
— away with thirty years ago. Otherwise your feet would be crippled and
25 you wouldn't be able to run or jump either.'

Simple factual sentences (1,3)

First person narration uses pronouns *I, me* and *my*. (1,3,6)

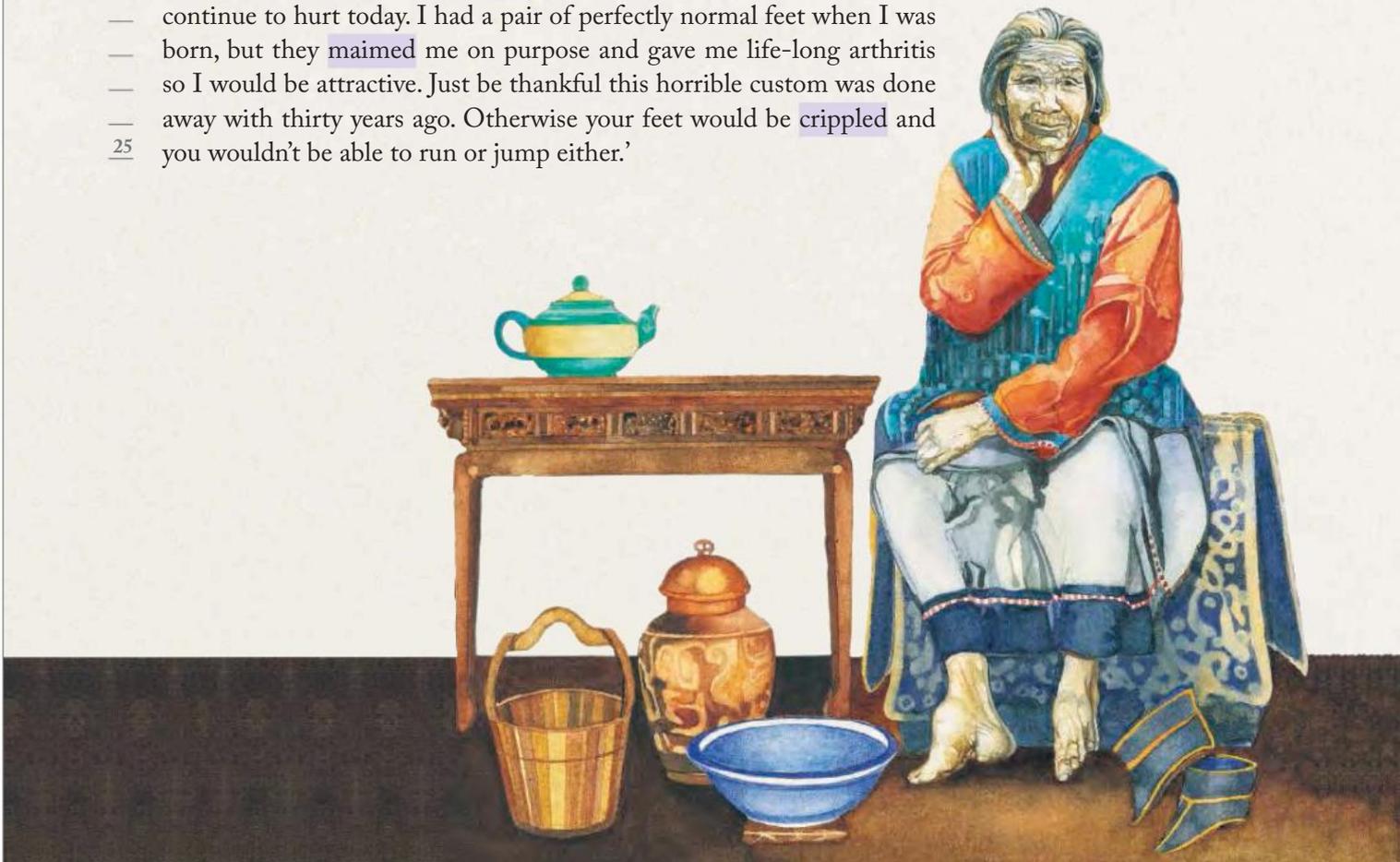
Footbinding for women was a Chinese tradition. It is now outlawed in modern China. (6)

The story is told through a question and response. (10,17)

Grandmother Nai Nai tells her personal story, allowing the author to raise this cultural issue. (11–16)

Tang dynasty: 618–907 AD (14)

Strong verbs emphasise Nai Nai's disability caused by the custom of foot binding. (18–20,22,24)



I went to the foot of the table and sat at my assigned seat between Second Brother and Third Brother as my three brothers ran in, laughing and jostling each other. I cringed as Second Brother sat down on my right. He was always saying mean things to me and grabbing my share of the goodies when nobody was looking . . .

The verb *cringed* indicates that the narrator and her brother do not get on well. (28)

Nai Nai said, 'What a racket! I'm getting a headache from all this commotion. It's getting late. I'm going to my room to soak my feet.' She turned to me. 'Wu Mei! Run down to the kitchen and tell them to bring me a pan of hot water.'

I watched the maid pour steaming hot water from a thermos flask into an enamel basin and followed her into Nai Nai's bedroom. Nai Nai was sitting on the edge of her bed, unwinding the flimsy silk bindings from her feet. 'Are you sure you want to stay here?' she asked me. 'Your Nai Nai's feet are going to stink up this room as soon as I take these bindings off.'

'Please let me stay!' I begged as I squatted beside her on the floor. The truth was that I was fascinated by her tiny feet. It was like watching a horror movie; you want to see it and not see it at the same time . . .

Simile creates a direct comparison to emphasise her feelings upon seeing Nai Nai's bound feet. (42,43)

After I left, Aunt Baba talked to Nai Nai for a little while longer. She then went to take a bath.

Ye Ye is the narrator's grandfather. (46)

Fifteen minutes later, Ye Ye was pounding on her bathroom door. Nai Nai had fainted and was frothing at the mouth. Aunt Baba telephoned the doctor but it was already too late. Nai Nai had died of a massive stroke.

I woke up from a sound sleep and saw Aunt Baba. She told me that Nai Nai's life had evaporated like an episode of a spring dream. Outside, I could hear the crickets humming in the summer heat and hawkers shouting their wares on the pavement below. How could everything remain so much the same when Nai Nai was no longer with us?

Another simile explains the suddenness of Nai Nai's death. (50)

Nai Nai's body was placed in a tightly sealed coffin in the parlour. Buddhist monks dressed in long robes chanted their mantras. Ye Ye ordered us children to sleep on the floor in the same room to keep Nai Nai company. Third brother whispered in my ear that Nai Nai was going to push open the coffin lid and wander out at midnight. I was scared and couldn't sleep. All night, while listening to the monks praying and watching their shining bald heads in the flickering candle-light, I half yearned and half feared that Nai Nai would crawl out and resume her place among us.

Alliteration and onomatopoeia create the mood outside the room. (51)

The sense of sound is used to develop the atmosphere in the room. (51)

Next day, there was a grand funeral. Nai Nai's coffin was draped with white sheets and placed on a hearse pulled by four men. We dressed in white robes with white headbands for the boys and white ribbons for the girls. Big Brother acted as chief mourner in father's absence. Hired professional musicians extolled Nai Nai's virtues. They tossed white-paper coins in the air while making music and singing prayers. The hearse stopped six times for Big Brother to fall to his knees, kowtow and bewail Nai Nai's loss in a loud voice.

A Buddhist prayer (55)

Another Chinese custom after death of a family member (56)

Chinese funeral traditions are described in detail. (62-76)

At the Buddhist temple, the monks held a solemn ceremony. Amidst hymns and the scent of incense, we burned sundry articles made of paper for Nai Nai's needs in the next world. There were cardboard beds, tables, chairs, pots and even a mah-jong set. My brothers fought over a paper car covered with bright tin foil. I watched the smoke curl up from the sacrificial urn and believed with all my heart that it would regroup somewhere in heaven into useful household utensils for the exclusive use of our Nai Nai.

A Chinese board game (72)

NEED TO KNOW

simile a direct comparison of two different things, using the words *like* or *as*

alliteration repetition of a consonant at the start of words positioned close together in a phrase or sentence

onomatopoeia the use of a word that sounds like whatever is being described, such as *hiss*, *tick-tock*



LANGUAGE link

Prefixes

A prefix is a word part added to the beginning of a word to create a new word.

For example, adding the prefix *tri-* before the base word *angle* creates a new word: *triangle*. Adding the prefix *un-* before the base word *happy* results in a word with the opposite meaning.

Adding a prefix does not change the spelling of the base word.

Knowing the meanings of base words and prefixes will help you to understand and spell many new words. In the extract from *Chinese Cinderella*, the word *bedecked* is formed from the base word *decked* meaning 'covered' and the prefix *be-* meaning 'around, all over', giving the reader a clear image of Little Sister's pink dress completely covered in ribbons and bows.

Look for other words in the extract with a prefix. Work out if the prefix alters the meaning of the base word.

Activities ...

UNDERSTANDING stories from other cultures

Getting started

- 1 Complete a double-entry journal for these extracts. Draw up the table below in your workbook or use the 'Insert table' function in Word.

Extract 1	Extract 1	Extract 2	Extract 2
The Facts Make a list of what happened.	My Voice Note what you are thinking, wondering and feeling.	The Facts Make a list of what happened.	My Voice Note what you are thinking, wondering and feeling.
Chinese New Year is approaching.	In Australia, New Year is at the beginning of January. I wonder why Chinese New Year is at a different time.	The narrator listens to her grandmother's tale of her foot binding.	How can that be done to a three-year-old? Why was it done only to girls? I feel sick at the thought!

Working through

- 2 Who is the *I* in the extract? What term describes the teller of a story?
- 3 List the different ways that Chinese people celebrated their New Year (extract 1). In what ways is this celebration the same or different from New Year celebrations in Australia? How important are New Year celebrations to you and your family?
- 4 The two groups of children were given very different new clothes for Chinese New Year. Look back through the extract and write a description of the clothes given to each child, using the words from the extract.
- 5 Why were Adeline and her brothers and sister so unhappy with their presents? Use some quotes to support your ideas. Are there occasions on which you receive new clothes? Explain.
- 6 What do you think caused Nai Nai's death (extract 2)?
- 7 Make a list of all the items that were burned at Nai Nai's funeral (extract 2).

Going further

- 8 Make a list of all the members of Adeline's household who are mentioned in the two extracts, including servants. Then draw a family tree of all the family members to show their relationships. Do the same for your own household, and note any similarities or differences.
- 9 Make a timeline of the events that happened in extract 2 from the ringing of the dinner-bell at seven until Nai Nai's death.

ANALYSING stories about other cultures

Getting started

- 10 What two words spoken by Big Sister in extract 1 sum up the way the two groups of children are treated? Explain these words.
- 11 Adeline does not contribute much to the conversation among the siblings in extract 1. Why do you think this is?
- 12 Why was Adeline frightened to sleep in the same room as her dead grandmother? Do you think you would be frightened too? Explain by referring to how similar or different this is to funerals in your culture.

Working through

- 13** In extract 1 we are told that ‘even Father was taking off three whole days’. What does this tell us about Father?
- 14** Nai Nai wore ‘embroidered, black silk shoes’. Why do you think she wore beautiful shoes when her feet were so deformed?
- 15** Read through the extracts again and list all the references to Adeline’s family being wealthy. Include a quotation to support or substantiate each point. Record your answer in a table like the one below.

I know that Adeline’s family was wealthy because . . .

A quotation to substantiate my claim

Going further

- 16** The children use many colloquial expressions in their speech.
- a** Find two examples.
 - b** Does their use of colloquial expressions help you to better relate to the children?
 - c** Explain how you might feel about the characters if they use language and expressions that you could not understand.
- 17** Whose viewpoint is missing in extract 1? Because we don’t hear from these people, but only hear about them from the children, how does this affect how you might judge them and their characters?
- 18** Nai Nai’s funeral shows us that older people were treated with great respect in China. Big Brother was her chief mourner, and when the hearse stopped he knelt down, kowtowed and bewailed her loss.
- a** Look up the word *kowtow* in a dictionary and explain how he showed respect to his grandmother.
 - b** Can you find any other example of one of the children showing respect to their elders?
 - c** How do we show respect for elders in Australian society?

RESPONDING to stories about other cultures

Getting started

- 19** What has affected you most about the events described in these two extracts? Write a short paragraph explaining what this is and why you felt this way.

Working through

- 20** The writer tells us that small feet were considered feminine and beautiful, yet Nai Nai said that she had been ‘maimed’ when her feet were bound.
- a** Use the internet to find out more about this traditional custom.
 - b** Create a table that presents brief arguments for and against the custom.
 - c** Choose a custom or practice in your own culture that you could argue for or against (such as ballet, body piercing or tattooing) and draw up a similar table.
 - d** Present your tables to the class for discussion.
 - e** Alternatively, conduct a class debate.

Going further

- 21** ‘Stories about other cultures help us better understand our own culture.’ In pairs, argue opposing views on this statement. Alternatively, conduct a team debate.



LITERATURE link

How texts reveal information about culture

Authors of texts can give the reader detailed insights into the culture of the country in which their story is set. Often words are not translated from the original language; for example, *congee* and *qipao* in the extract from *Chinese Cinderella*. This may be because there is not a one-word equivalent in the language into which it is being translated.

Authors can also reveal information about the culture of another country through a character’s experiences or the examination of an issue such as foot binding, the unfair treatment of children or women, or the value placed on work and money.

Look through the extracts from *Chinese Cinderella* and find reference to any of these issues. You might like to research one issue in more detail.

eBook plus

Use the **Foot binding** weblink in your eBookPLUS to find out more about this Chinese tradition.

Wordsmith ...

EVALUATIVE LANGUAGE

Words can make powerful suggestions. Positive or negative language can be used to:

- evaluate or judge a person's behaviour
- express feelings and opinions
- comment on the value of something such as a painting or work of literature.

Evaluations can be made in two ways: explicitly or implicitly.

- Explicit evaluations are made through the use of language choices such as opinion adjectives; for example:

You **pathetic, snivelling** person!

What a **fantastic** concert!

These sentences can be made even stronger by combining the adjectives with a noun with a negative connotation (suggestion), for example:

You **pathetic, snivelling toad!**

What a **fantastic extravaganza!**

Verbs can also carry an evaluation or judgement. For example:

The author **failed** to make his characters likeable.

The plot **faltered** at many points.

- Implicit evaluations are made by suggesting something indirectly:
'Big Sister was coming towards me **with a scowl.**' (Implies that Big Sister is angry.)

When writers describe a character, they cannot give every detail. Readers need to use their own ideas and experiences to think about what the writer has hinted or implied. This is called *making inferences*. Competent readers use clues given by the author to come to their own understanding of what the character is like.

- Positive and negative words can be used by writers to create an atmosphere or evoke a feeling in the reader. The *mood* of a piece of writing can be defined as the emotional response that it creates in the reader.

- 1 Draw up a table in your workbook using a ruler or on your computer using the 'Insert table' function of Word.
- 2 Now look at the list of sentences provided in the table below and decide whether the highlighted word has a positive or negative connotation. Some words may have no emotional impact and these are called *neutral* words.

Sentence	Positive	Negative	Neutral
What a revolting taste.		✓	
She gave me a playful slap.	✓		
He gave a loud whistle.			✓
She gave him a cold, hard stare.			
The desolate, barren landscape stretched before me.			
What a squirt you are!			
It was a heavenly experience.			
It was a bright, moonlit night.			
You are such a treasure!			
She scowled at him.			
His characters appeal to many readers.			
The author struggles to create credible characters.			

eBookplus

Interactivity:

You be the writer:

Evaluative language

Searchlight ID: int-3006



OVER TO YOU ...

The following extract from *Chinese Cinderella* describes a family meal when Father notices the medal that Adeline has received for coming first in her class. Father praises Adeline.

For dessert, the maids brought in a huge bowl of my favourite fruit, dragons' eyes! I was so happy I couldn't help laughing out loud.

Nai Nai gave us each a small bowl of fruit and I counted seven dragons' eyes in mine. I peeled off the leathery brown skin and was savouring the delicate white flesh when Father suddenly pointed to my medal.

'Is this medal for topping your class?' he asked.

I nodded eagerly, too excited to speak. A hush fell upon the table. This was the first time anyone could remember Father singling me out or saying anything to me. Everyone looked at my medal.

'Is the left side of your chest heavier?' Father continued, beaming with pride. 'Are you tilting?'

I flushed with pleasure and could barely swallow. My big Dia Dia was actually teasing me! On his way out, he even patted me on my head. Then he said, 'Continue studying hard and bringing honour to our Yen family name so we can be proud of you.'

All the grown-ups beamed at me as they followed Father out of the room. How wonderful! I must study harder and keep wearing this medal so I can go on pleasing Father, I thought to myself.

But what was this? Big Sister was coming towards me with a scowl. Without a word, she reached over and snatched two dragons' eyes from my bowl as she left the room. My three brothers followed her example. Then they all ran out, leaving me quite alone with my silver medal, staring at my empty bowl.

Using the html version of this text in your eBookPLUS, cut and paste it into a Word document. Use the highlight function of Word to shade the positive and negative words in two different colours.

- 1 Can you see a pattern?
- 2 How does the mood change in the last paragraph? Explain, giving examples from the extract.
- 3 Now underline any neutral words you can find.
- 4 What can you infer about Adeline's feelings at the end of this scene?



My view ...

After working through this unit, think about how stories can tell us about other cultures and about your own. Revisit your definition of 'culture' from the beginning of the unit and add words that are linked to your understanding of culture.

1.2 POETRY AND CULTURE

How can poetry help us to understand a country's traditional culture?

NEED TO KNOW

Middle Ages the name often used to describe the medieval era in Europe, from around 500 CE to 1500 CE

limerick a funny rhyming poem of five lines, named after the town of Limerick in Ireland

paraphrase to put a phrase, sentence or text into other words, often so that it is easier to understand

feudal describes a society in which landowners protect people and let them use their land in exchange for doing military service and handing over part of their produce

present tense The tense of a verb explains when an action happens. The present simple tense is used for an action or state that is occurring in the present:

I *am* at home.

kigo a Japanese word used in haiku to indicate the time of year or season in which the haiku is set

The earliest poems we know of are from ancient China, Greece and India and probably came from folk songs. These were either sung or recited, often to music, and were based on religion. This tradition of oral poetry continued into the **Middle Ages**, when troubadours travelled around performing stories from history or fantastic tales.

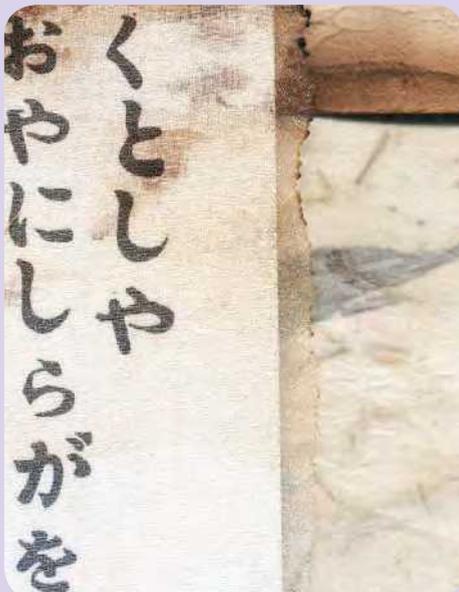
All cultures have traditional poetic forms. Children's nursery rhymes are thought to be the earliest versions of **limericks**. In early Australia, bush ballads and poems were popular poetic forms that reflected our pioneer past. Despite differences among cultures, poetry is written all over the world, usually as an emotional response to an experience. Universal ideas or themes such as love, nature, friendship, war and death are present in all cultures.

Through the work of translators, we can share poems originally written in other languages. Translations can sometimes vary because translators have to **paraphrase** the poems rather than translate them word for word.

Haiku

In Japan, the *haiku* is an important traditional poetic form that reflects an ancient culture very different from Australia's. Japan's culture developed in response to its geographic isolation, its warrior culture and **feudal** society.

See *Unit 3*, page 62 for more on the haiku form.

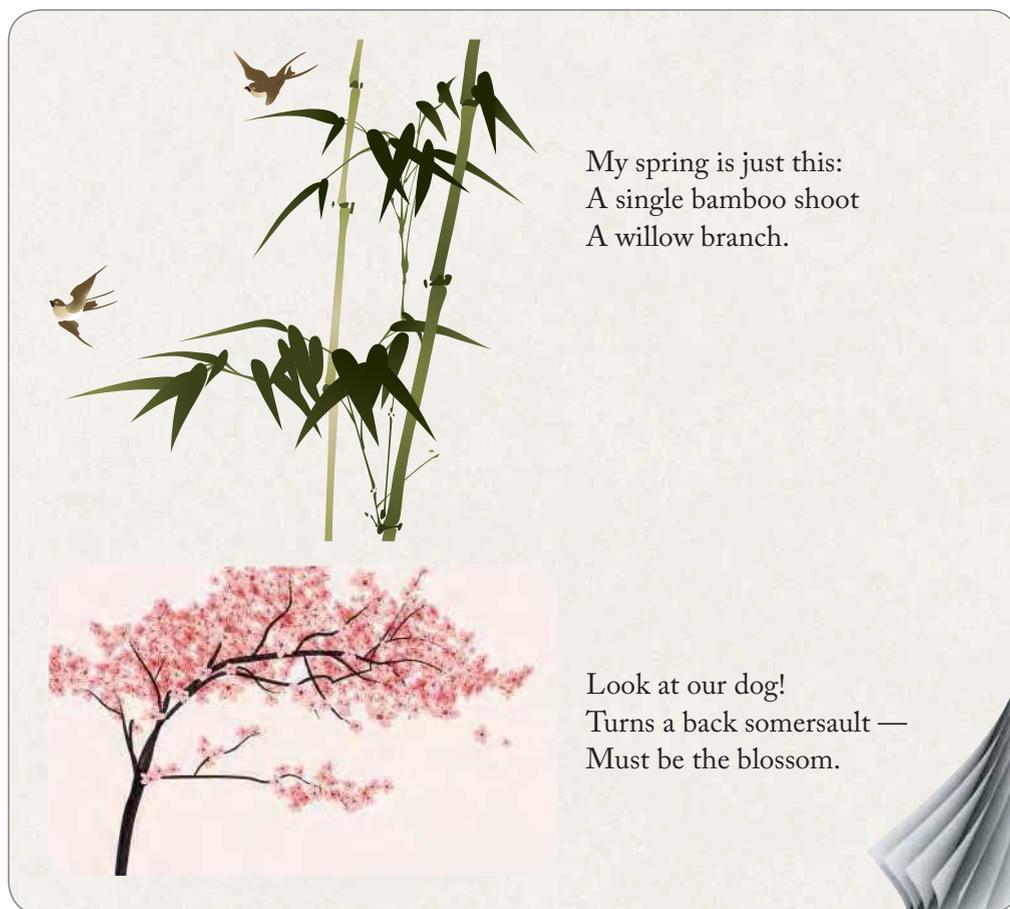


Haiku facts

- Haiku are composed of three lines.
- The lines do not rhyme.
- Haiku must have a total of seventeen syllables. The first line has five syllables, the second line seven syllables and the third line five syllables. (When translated into English, Japanese haiku sometimes do not conform to these rules.)
- They are generally written in the **present tense**.
- They aim to capture a fleeting moment, idea or feeling, often to do with nature and the seasons.
- They contain a **kigo** or word that helps the reader to identify the season expressed in the poem. In Japan, examples of kigo are cherry blossoms for spring, snow for winter and mosquitoes for summer. Sometimes the kigo can refer to a particular time, such as sunrise.
- They are traditionally printed in a single vertical line in Japanese, but in English they are written in three lines.

The following haiku are by a nineteenth-century haiku master who took the name Issa, which means 'cup of tea'. Issa travelled around Japan writing haiku in response to his experiences.

As can be seen in the examples below, many haiku have two parts: the fragment and the phrase. The fragment sets the mood for the haiku while the phrase adds more detail. (Sometimes, though, the fragment is the third line. The phrase is the other two lines.) The poem is usually divided after the first line, with a dash, colon or ellipsis giving the reader time to form a picture in his or her mind about the beginning of the poem.



My spring is just this:
A single bamboo shoot
A willow branch.

Look at our dog!
Turns a back somersault —
Must be the blossom.

The poet presents what spring means to him. The words appeal to the sense of sight, the image evokes ideas and feelings of new beginnings, symbolised by new growth. Haiku are always written in the present tense.

The fragment reveals that we will be closely observing a dog. The poem is in the present tense, and is divided with an exclamation mark. Here the poem appeals to the sense of movement.

The phrase describes a happy dog, performing somersaults. The kigo (blossom) tells us it is spring, probably the reason for the dog's happy, boisterous actions.

Perhaps the most famous Japanese haiku master was Matsuo Basho (1644–1694). Basho walked throughout the island of Honshu in Japan, recording his journey in haiku poetry. His poems were often written in *haibun* form, a diary with a short prose piece to provide background to each haiku.

Alone in my house —
Only the morning glories
Straggle to my door.

Harvest moon:
around the pond I wander
and the night is gone.

The first soft snow!
Enough to bend the leaves
Of the jonquil low.



NEED TO KNOW

haibun a Japanese word that means a piece of prose that ends with a haiku. The prose gives the context or sets the scene for the haiku.

eBook plus

Use the **Japanese haiku** weblink in your eBookPLUS to learn how to write your own haiku.

Activities ...

UNDERSTANDING haiku

Getting started

- 1 Read aloud the four haiku by Basho to hear how they sound. Think about where to pause, raise or lower your voice. The punctuation will guide you.

Working through

- 2 For each translated haiku by Basho on page 13, (a) identify the fragment and (b) count the syllables. Do any of the haiku not follow the rules for the number of syllables per line?
- 3 What two seasons are contrasted in the last haiku on page 13?
- 4 In prose, describe or paraphrase each haiku, emphasising the colours, smells, sights and sounds evoked by the haiku. How many words did it take to fully describe each one?
- 5 What is the mood of each haiku? Would you classify any of the haiku as sad or happy? Which ones? Explain.
- 6 Discuss with a neighbour the meaning of each haiku, identifying the kigo in each.

Going further

- 7 The poems describe different seasonal scenes. These scenes in Japan would be a little different from those in Australia. Think about the kigo that might represent the seasons in Australia and make some suggestions.

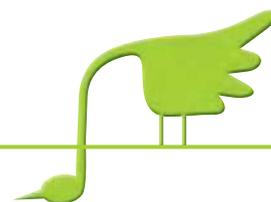
NEED TO KNOW

ballad a poem or folk song that narrates a story

A. B. (Banjo) Paterson

(1864–1941) Australian poet whose most famous poems are 'Waltzing Matilda' and 'The Man from Snowy River'

personification giving human qualities to non-human objects or animals; for example, *The alarm clock shrieked impatiently at me.*



LITERATURE link

Layers of meaning in haiku

Haiku is considered a beautiful form of poetry despite the fact that the poems are very simple. The poet chooses a subject, observes closely and describes the scene in very few words. Readers use their senses to discover and understand the layers of meaning 'painted' by the words of the poet. The poet will often use concrete nouns such as *branch, snow, house, door* and vivid verbs, such as *straggle*, when painting these word pictures.

What layers of meaning can you find in the Basho haiku below?

**A caterpillar
this deep in fall —
still not a butterfly.**

A traditional Australian bush poem

The unique Australian climate, landscape, flora and fauna were often the subject of bush poems and **ballads** as new arrivals to Australia began to appreciate their adopted land. **A. B. (Banjo) Paterson** (1864–1941) is one of Australia's most celebrated poets. He wrote many bush poems that are still read and performed today as part of our non-Indigenous traditional culture. One of these is the poem on the next page, 'Old Man Platypus'.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Have you ever seen a platypus? Look at the illustration for the poem to see if it looked like this one. Describe the main physical features of the platypus that are visible.
- This is a poem. Notice how it is divided into verses or stanzas. Does this make it easier or harder to read?
- Read a few stanzas aloud. What do you notice about the sound?



Old Man Platypus

by Banjo Paterson

1 Far from the trouble and toil of town,
 — Where the reed beds sweep and shiver,
 — Look at a fragment of velvet brown —
 — Old Man Platypus drifting down,
 5 Drifting along the river.

 — And he plays and dives in the river bends
 — In a style that is most elusive;
 — With few relations and fewer friends,
 — For Old Man Platypus descends
 10 From a family most exclusive.

 — He shares his burrow beneath the bank
 — With his wife and his son and daughter
 — At the roots of the reeds and the grasses rank;
 — And the bubbles show where our hero sank
 15 To its entrance under water.

 — Safe in their burrow below the falls
 — They live in a world of wonder,
 — Where no one visits and no one calls,
 — They sleep like little brown billiard balls
 20 With their beaks tucked neatly under.

 — And he talks in a deep unfriendly growl
 — As he goes on his journey lonely;
 — For he's no relation to fish nor fowl,
 — Nor to bird nor beast, nor to horned owl;
 25 In fact he's the one and only.

This poem describes the platypus in five stanzas or verses.

Each stanza has five lines and describes a different aspect of the platypus — his appearance, where he lives — in a similar way to a report.

The platypus is personified as an old man. (4)

Repetition of the word *drifting* helps set a dreamy mood (4,5)

Each stanza has a similar rhyme scheme (abaab), with the last word of the first, third and fourth lines rhyming and the second and fifth lines rhyming.

Alliteration helps the reader to remember the lines of the poem. (11,13,17)

This simile compares sleeping platypuses to brown billiard balls. (19)

Personification gives the platypus a human quality: the ability to talk. (21)

Repetition makes these lines easy to remember, and creates rhythm. (23,24)

Activities ...

EVALUATING and RESPONDING to poems from different cultures

Getting started

- 1 In your notebook or on your computer, create a table like the one below to show the features of the haiku and the bush poem presented in this unit.

Features	Haiku	Bush poem
Subject matter		
Setting		
Action or plot		
Length		
Structure		
Rhyme and rhythm		

Which poetic form do you prefer? Explain your preference.

Working through

- 2 Do you think the bush poem captures our Australian culture today? If not, what do you think would be suitable subject matter for poetry that reflects modern urban Australian culture?
- 3 What do you think a Japanese person might learn about Australia and its culture from reading the bush poem 'Old Man Platypus'?
- 4 Refer to the Wordsmith on page 17 as a guide to writing a paragraph that critically analyses either your favourite haiku from this unit or 'Old Man Platypus'.

Going further

- 5 Which of the images on this page best represents (a) Japanese culture and (b) Australian culture today? Explain your choice. What similarities and differences can you note between the images for the two countries?
- 6 Do you think knowing about and appreciating a country's traditional culture is important? Write a paragraph outlining your view, supporting it with information that you either recall from the past or from personal experience. Complete some research or conduct a survey of friends and family to help clarify your ideas.
- 7 Would it be possible to write a haiku based on the poem 'Old Man Platypus'? In pairs, see if this can be done.



Wordsmith ...

CRITICAL ANALYSIS OF A POEM

When you critically analyse a poem, it is important to express your ideas, but you must back up those ideas with reference to the poem. This is called *substantiation*. The language you use when analysing a text in this way is called *evaluative language* (see the Wordsmith on page 10). This language expresses your opinions and allows you to comment, either positively or negatively, on the value of the text as a piece of literature.

Below is a haiku written in English. It is followed by a piece of critical analysis, written in the third person, present tense. It includes quotations from the haiku to provide evidence about the points being made.

Freeway overpass —
Blossoms in graffiti on
fog-wrapped June mornings.

Michael R. Collings

The poem 'Freeway overpass' is a modern haiku set in the city. The poet makes very effective use of the haiku form to capture a scene where aspects of the natural environment meet aspects of a human-made environment. It conforms to the conventions of haiku with seventeen syllables and a structure using a fragment ('Freeway overpass —') and a phrase of two lines.

Using simple language, the poet describes the freeway on a winter's 'fog-wrapped June morning'. The creation of the compound adjective 'fog-wrapped' allows the poet to express the image economically. The phrase 'blossoms in graffiti' appeals to the reader's sense of sight, creating an image of a freeway overpass covered in graffiti. The reader is left to imagine the designs and tags each side of the roadway that resemble trees blossoming into colour in spring.



OVER TO YOU ...

Try your own analytical paragraph based on the haiku below. Remember to write in the present tense, third person, and quote words from the haiku to back up what you say.

The breeze blows softly!
Spring's glorious symphony
teases the wattle.



My view ...

Do you think knowing about and appreciating your country's traditional culture is important to people today? From your study of haiku, what observations can you make about Japanese culture? What else do you think you would like to know to increase your understanding of both other cultures and your own?

1.3 OTHER TIMES AND CULTURE

What can stories based on historical events tell us about life in other times?

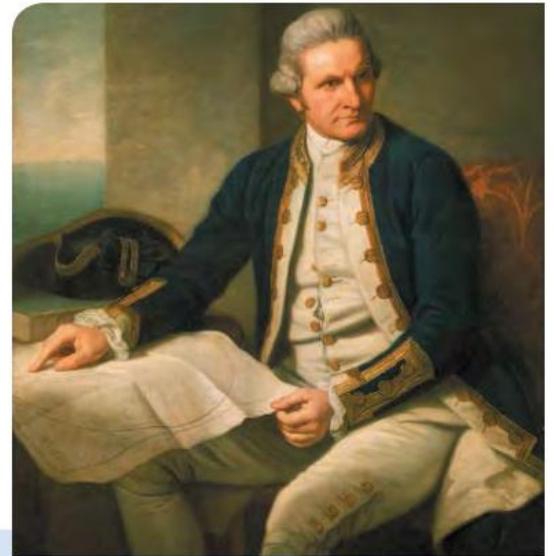
NEED TO KNOW

historical fiction an imaginative narrative text that includes true events or people in history as part of the story

social history the history of society or a group of people

third-person point of view the narrator is not a character in the story, which is told from the view of an outsider looking in

Stories set in the past are often closely based on real events and people. This allows us as readers to understand what it was like to live in that time. Good examples of **historical fiction** contain **social history** that describes how ordinary people lived and spoke, what jobs they had and much more. In the novel *Captain Cook's Apprentice*, Anthony Hill tells us the story of Captain James Cook's expedition in the ship *Endeavour*. The aim of the expedition was to record the transit of Venus, collect samples of plants, and discover the Great South Land. The story is told from the **third-person point of view**. It centres on the character of thirteen-year-old Isaac Manley, the apprentice of the title. Through his experiences, we learn what life at sea was like in the eighteenth century.



Cook's journey in the *Endeavour*



eBook plus

Use the ***Endeavour*** weblink in your eBookPLUS to take a virtual tour of a full-size replica of the *Endeavour*.

In the novel, we meet Captain Cook, the scientists and sailors of the *Endeavour*, and later the peoples of Tahiti, New Zealand and the Aboriginal people of Australia. From the moment Isaac boards the *Endeavour*, he steps into a life very different from his previous one, where people speak, dress and act differently. As readers, we can share those experiences along with Isaac.

In the following extract, Isaac is coming aboard the *Endeavour* to start his apprenticeship. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- What do you already know about Captain Cook? Discuss this with a partner and pool your knowledge.
- What do you understand by the word *apprentice* as used today?
- Have you ever been on a sailing ship? If so, what was it like? If not, what do you imagine it would be like?
- Scan (move your eyes over) the text and look for words that might make it difficult to read. As you read, check the annotations in the margin for explanation of these words. Keep a list of any that are not explained.

from *Captain Cook's Apprentice* by Anthony Hill

1 They rowed about seeking directions for the vessel called *Endeavour* . . .
 — She was a modest little ship — small and tubby in comparison to the
 — men-o-war they'd passed. But to Isaac she was beautiful, and he longed
 — to get aboard.

5 'She's a coal carrier, no more 'n a bark,' remarked the ferryman by the
 — ship's ladder. 'Funny thing to take to the South Sea. Still, she's got a good
 — hold and sturdy round the bottom, and I dare say her master knows what
 — he's doing.'

— A head appeared over the ship's side.

10 'Permission to come aboard,' cried the ferryman. 'One young
 — gentleman, name o' Manley, with sea chest.'

— 'Aye aye.'

— And turning to Isaac he murmured, 'Up you go, lad.'

— Though as he stood, the boy's doubts rose with him.

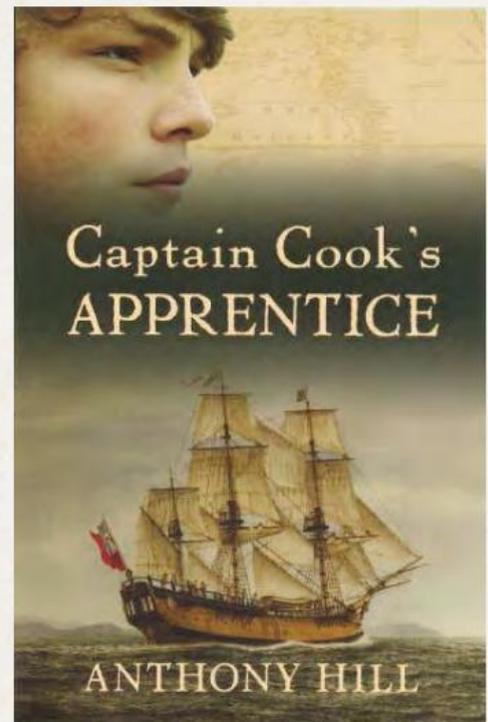
15 'Do you think . . .?'

— 'I reckon they might make something of ye. I'll see to your trunk.'

— Isaac gave his promised sixpence, and began to climb.

— If ever the time came when Isaac had command of his own ship, he
 — knew he'd be piped aboard with all due naval ceremony. But on that first
 20 morning there was no one to help him as he struggled up the side, not
 — sure where to put his feet, until he sprawled gangling onto the deck.
 — No one except an urchin-faced boy, younger and smaller than himself,
 — lounging on the rigging and watching.

— 'Landlubber!' the boy laughed. And swinging down as lightly as any
 25 cat he sauntered off to join the body of sea-men hauling up the main
 — topsail yard.



The narration is in the third person (1,3)

A warship (3)

A small sailing ship (5)

The part of the ship below the deck used generally for storage (7)

Contractions such as o' for 'of' show the speech patterns of the time. (11)

Nautical language meaning 'yes' (12)

These descriptions show Isaac's lack of sea experience. (20,21,27)

The masts and lines of a ship (23)

Nautical language to describe someone with no experience at sea (24)

The square sail set above the lowest sail (26)

— Isaac scrambled to join them. But they were far too busy to take
— notice of a city lad so clearly out of place. Besides, they were shouting a
— language he barely understood.

30 'On halyards and tops'l yard lifts! Heave away! Haul away!' And two
— dozen sweaty men responded.

— When Isaac politely tried to ask 'Please, where's the Captain?' a
— seaman told him to get out from underfoot. And when he persisted, the
— sailor hissed that 'Cap'n would nae wanna see ye. Go talk to yon one-
35 handed cook.'

— 'Now Mr Sutherland, that's none too mannerly,' said a plain Yorkshire
— voice behind. 'This Captain's always willing to oblige if he can, even on
— busiest days. What is it lad?'

— Isaac turned to a tall man in a blue naval frock with brass buttons,
40 dark hair curled and tied behind. A raw, high-cheeked workman's face,
— perhaps: but his deep brown eyes were shrewd, and he spoke with
— authority.

— 'I must find Mr Cook. I've a letter from my father.'

— 'You've found him. Let me see what he says...'

45 The Captain read quickly.

— 'He thanks me for having you aboard, and hopes that you'll succeed
— in my service.' Lieutenant Cook folded the letter. 'Ye've already been
— recommended by the Admiralty — your father's influence no doubt.
— And as for success, Mr Manley, that's entirely up to thee. I can only
50 repeat what my Master said when I started on a collier, just like this, out
— o' Whitby. Show willing. Jump to thee orders. And never stop learning,
— for t'sea teaches endless lessons.'

— The Captain paused a moment looking at the boy. 'Ye'll find us a
— strange school at first, with our own ways of doin' things. But wi' time it
55 might become your way as well.'

— Then he snapped to attention. 'Right. We've a ship to rig, man, and
— store for a long voyage. I've assigned thee as servant to Mr Molineaux.

— He was with Captain
— Wallis on the Dolphin
60 when they discovered
— Tahiti. A very useful man.
— He's just come aboard, and
— is down below. Seek him
— out, and follow his orders
65 in all things — after my
— own orders, of course!

— 'I'm sorry sir, but I don't
— know the way...'

— 'Nay thou don't. Hi
70 — Young Nick!' Cook
— called to the scamp who'd
— laughed landlubber. 'Show
— Isaac to his hammock
— space, and then take him
75 to t'Master.'

— 'Aye, Cap'n.'

Halyard is a line for hoisting
or lowering a sail. (30)

'The Captain would not want
to see you.' Again, dialogue
reveals the speech pattern of
the time. (34–35)

A region of England where
people speak with a
characteristic accent (36)

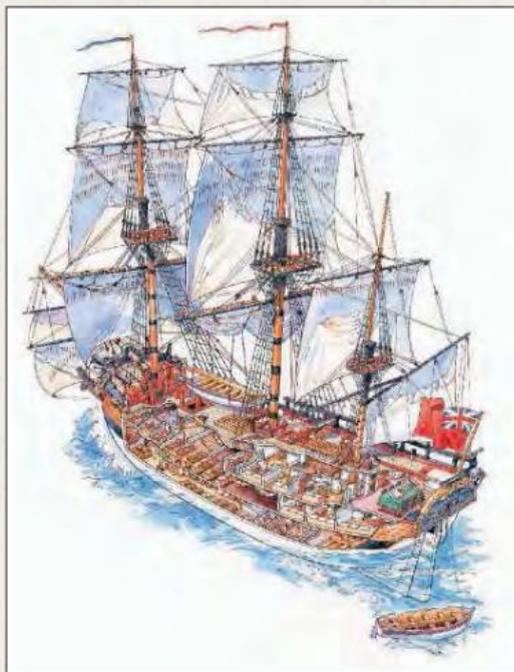
Suggests that the captain is
an educated man (45)

Because he was in charge of
the ship, Cook was addressed
as *captain* even though his
rank was only lieutenant. (47)

You (49)

The Captain's speech also
uses many contractions of
words. (52,53,54)

Shows how society was
divided into classes. (57)



A piece of canvas slung from
the ceiling timber in the
dining or mess area (73)

Activities ...

UNDERSTANDING and ANALYSING stories from other times

Getting started

- 1 This extract is mainly about:
 - a Isaac learning how to sail a ship
 - b Isaac's first meeting with Captain Cook
 - c Isaac learning a lot of nautical terms
 - d the voyage to discover the Great South Land.
- 2 What words are used to describe the *Endeavour*? Does it seem like the sort of ship that could sail across the oceans? Explain.
- 3 List all the nautical terms used and their meanings. Think of a profession or activity in today's world that has its own special terms, which outsiders may find difficult to understand.

Working through

- 4 Do you think that Captain Cook, as portrayed in this extract, was a kind man? Find two quotes to explain your answer.
- 5 Isaac is thirteen years old. Can you think of any circumstance today when a thirteen-year-old might be leaving home to start a new life?
- 6 Who is the 'urchin boy'? What do you think his role might be on the ship? How can you tell he is experienced in sailing and ships?
- 7 How does the reader know that Isaac is a strong character? Find two pieces of evidence from the extract.
- 8 There are obviously no females on board the *Endeavour*. How do you account for this? Do females go to sea today?
- 9 What three pieces of advice does Captain Cook give Isaac? Rewrite these into words that might be used today to someone starting a new job. How much have they changed over the centuries?
- 10 Isaac said that the sailors were 'shouting a language he barely understood'. Why do you think this was so?
- 11 What language does the writer use to contrast the character of Isaac with the other boy on the boat? Quote from the extract in your answer.
- 12 The safety of the *Endeavour* relied largely on the sailors working closely together and obeying orders from their superiors at all times. What evidence is there of this in the extract?

Going further

- 13 Form a small group and conduct a Reader's Theatre, in which you read the extract for the class. As well as the characters, a narrator will also be needed. Discuss how you will manage the accents. Do you know what a Yorkshire accent sounds like? If not, what accent could you use as a substitute?
- 14 When Isaac met Captain Cook, the latter said that Isaac had been recommended by the Admiralty, through his father's influence. What can you infer (deduce or assume) about Isaac's father from this statement?
- 15 Is there a difference between the way Captain Cook speaks and how the ordinary sailors speak?
 - a How do you account for any differences?
 - b Do differences exist between the manner of speech in Australian culture between an employer and an employee? Explain.

RESPONDING to stories from other times

Getting started

16 After reading this extract, handwrite or word process a short character sketch (description) of Captain Cook. Consider what you learned from direct description, from what he says to others, and from what others say about him. Are these the qualities of a leader? Are they qualities that would still be relevant today? Explain.

Working through

17 a Imagine that you are Isaac writing in your journal at the end of your first day on board. In your best handwriting, record your impressions of the ship, the crew and the Captain, as well as your feelings about the adventure on which you are about to embark.

b Now imagine that you have left school and are starting a new job as an apprentice carpenter or plumber (in the twenty-first century). Write that journal entry, concentrating on how you feel about a new situation in which everyone else seems to know more than you.

c What is similar and what is different about the two journal entries? You could present these in a Venn diagram.

Going further

18 'The practice of sending boys to sea at a young age shows how different eighteenth-century life was to ours today.' In pairs, discuss this statement, using information from the extract and your knowledge of contemporary Australia.

19 Study the portrait of Captain Cook on page 18. Write a description of the man you see in the painting. In your opinion, how closely does it match with what we learn about him in this extract? Use evidence from the portrait and the extract to develop your point of view.



LANGUAGE link

Styles of speech and identity

How styles of speech can make people individual or part of a social group

In Australia, there is not much variation in our accents, no matter in which state we live or even in which town or suburb. There may be some variation according to our level of education, but social class has not been a big factor in the way we speak in Australia. In England, however, people's accents vary widely according to the area in which they are born and their social class. Even within the city of London, someone's accent may indicate in which part they were born. Perhaps the best known accent is the Cockney accent, referring initially to people born in the East End of London. As well as their accent, this group is associated with the use of rhyming slang; for example, *apples and pears* means *stairs*.

Australians are known for many colloquial words and a way of speaking that has been called Strine. The word *Strine* was coined in the 1960s to represent the way Australians pronounce the word *Australian*. Examples of Strine are *Emma chisit* (How much is it?) and *Spewffle* (It's beautiful).

Work with a partner to research some typical Aussie slang and then write a short conversation in Strine to present to the class. Alternatively, find out about Cockney rhyming slang and list your favourite examples.

Wordsmith ...

WHAT IS AN IDIOM?

An *idiom* is a phrase or expression in which the combined words have a meaning that is different from the dictionary definitions of the individual words. Idioms are peculiar to a language, having developed over a long period of time. They are easily understood by native speakers but not by people from other countries. For example:

It's raining cats and dogs.

The test was a piece of cake.

Idioms are accepted as a way of expressing a particular idea but they are not meant to be taken literally. For example, *to make a mountain out of a molehill* has nothing to do with moving soil. It means making a small, insignificant problem seem much bigger than it really is.

Writers may have their characters use idiomatic expressions in their speech to add 'colour' or to show the cultural background or setting in which the action takes place.

Don't confuse idioms with *proverbs*. A proverb is an old saying that states a general truth or gives advice. Examples include *Beggars can't be choosers*; *Don't count your chickens before they've hatched*; and *It's the early bird that catches the worm*.



OVER TO YOU ...

1 Match the following idioms with their meanings.

Idiom	Meaning
Give someone the slip	Do something quickly
A month of Sundays	Share a secret that wasn't supposed to be shared
Make it snappy	Irritate or annoy very much
Long in the tooth	Get away from or escape
Throw in the towel	Mistreat someone in the same way they mistreated others
Give someone a taste of their own medicine	Easy, easily accomplished
Let the cat out of the bag	Give up, admit defeat
A piece of cake	Elderly, old
Drive someone up the wall	A long time

2 As a class, research and compile a class dictionary of idioms. Ask your parents, grandparents and other family members for their favourite idioms. You may need to explain to them the difference between an idiom and a proverb.

3 Work in pairs to write a brief dialogue (about eight lines) between two characters discussing a third character who is not present. Have each character use at least two idiomatic expressions. Choose these from the examples above, or from those of your own choice.



My view ...

After working through this sub-unit, do you feel that knowing about how people lived in the past is useful knowledge? Does culture include the traditions and events of the past or is it only about the present? Explain.

COMPOSE AND CREATE

Productive focus: writing and speaking

1

Write or speak about your culture

Either

Write a short recount (250–300 words) of a particular cultural celebration that you have participated in or witnessed. It may be recollected from your early childhood or from a more recent time. You could describe:

- Greek Easter
- Chinese New Year
- Christmas Day
- NAIDOC Day
- Vesak
- Ramadan
- Hanukkah
- Pesach or Passover
- Naming day or baptism
- Deepavali

Use some evaluative language in your recount. (See the Wordsmith on pages 10–11.) Your recount is to be published in a community anthology celebrating multiculturalism in Australia.

Some key points to remember

Recounts:

- are written in the past tense
- are written in a chronological order of events
- start by setting the scene
- may entertain or inform
- are told in the first person (using pronouns *I, we*)
- may include personal reflection.

Or

Working in a group of four, imagine Adeline Yen Mah is visiting your class. You and three other class members have been asked to give a short presentation on aspects of Australian culture that she might find interesting. Each member of the group should present a different aspect of Australian culture, choosing from the list at left or something of your own choosing. The final presentation should be delivered as PowerPoint slides and include images that your group has gathered from free image libraries, other class members' personal albums or taken especially for the presentation.

Some key points to remember

As a member of a group, you should:

- work with other group members to establish the rules of the group
- listen to the ideas of other group members
- contribute your own ideas
- fulfil your allocated role within the group.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

- Music and art
- Sport
- Clothing
- Food
- Recreation and hobbies
- Festivals
- Your choice



2

Create or critically analyse haiku

Either

Compose an Australian haiku series inspired by Australia's flora and fauna. Aim for between four and six haiku. The series is in response to a competition being run by an Australia-Japan cultural exchange group, and the winning series will be sent to Japan. A competition is also being run in parallel in Japan. The box at right has some starter lines that you may wish to use or modify.



Or

Complete the above task as a photo story, and choose some appropriate music to accompany each haiku and image.

- Cawing of the crows
- Heat haze on the horizon
- Red spiky blossoms
- Magpie on the wing
- Sleeping up on high



Some key points to remember

- Brainstorm some examples of Australian flora and fauna that you think you can describe. List words that might be useful and, in brackets after each word, note the number of syllables in the word.
- Decide on the mood for your haiku. It might be happy, sad, funny or thoughtful. You may need to add to your brainstormed list now that you have chosen a mood for your haiku.
- Decide how you will organise the three lines. There must be a fragment that sets the scene and the phrase of two lines that gives more specific detail. Don't forget to try to include a kigo — the word that sets the season. Check the number of syllables in each line, keeping the haiku simple.
- Write your first draft and then edit it. Be precise in your descriptions and use details and images that show rather than tell. You may need to use a dictionary or thesaurus to make sure that you are using the most appropriate words. Exchange your haiku with a partner and give each other feedback. Redraft the poems until you are happy with them.

Or

The beauty of haiku can be seen in both the simplicity and in the layers of meaning it can convey. Using examples from the three haiku below, write 300 to 450 words showing this statement to be true. Refer to the Wordsmith on page 17 as a guide.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

1)
Eucalypts on high
wave their scented melody —
a summer greeting.

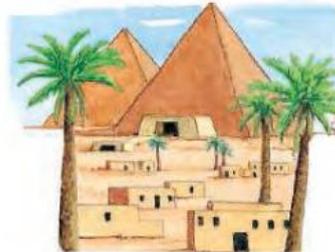
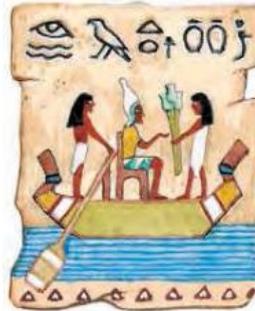
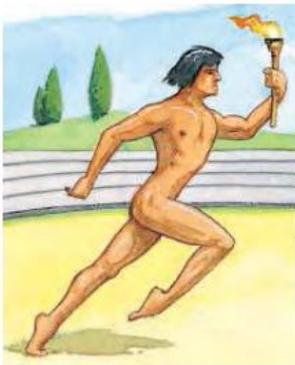
2)
Yellow rose petals
drop one by one in silence —
roar of waterfall.

3)
A frosty morning!
Pearly white droplets herald
winter's arrival.

3

Write an imaginary dialogue

Working in pairs or as an individual, think about the ancient civilisations you have studied in your history classes. You may have learned about daily life in that civilisation and even what it was like to be a child or young person in that period of history. Use this knowledge and some extra research to create an imaginary dialogue between yourself and a 13-year-old from this ancient culture. The topic of your dialogue is: 'My plans for the future' or 'My favourite leisure activity'. Use idiomatic language in what you say and historical terms in what your ancient character says. Provide annotations (margin notes) similar to those given for the extracts in this unit. Use these to explain both the idiomatic expressions and the historical terms.



eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

Some key points to remember

- Use quotation marks around what each person actually says.
- Start each change of speaker on a new line.
- Pay attention to punctuation: see dialogue within the extracts in this unit for correct punctuation.



Self-evaluation ...

- 1 What would you like to learn more about after completing this unit?
- 2 What did you learn that was totally new to you? What did you already know about?
- 3 What new vocabulary did you learn during this unit?
- 4 What reading and writing strategies have you learned during this unit?

INDIVIDUAL PATHWAYS

Worksheet 1.1
doc-10073

Worksheet 1.2
doc-10074

eBook plus

Worksheet 1.3
doc-10075

UNIT 2

CULTURE REMIX

The BIG question

How does today's culture draw on stories from other times and places?

Key learnings

- Stories are universal to all cultures, past and present.
- Stories can be retold in many different ways and formats.
- Technology can change and enhance old and new stories.

Knowledge, understanding and skills

Students will:

- understand the structures and features of a range of print, visual and multimodal texts
- understand how language can be specific to a text type
- investigate how multimodal texts can transform stories.

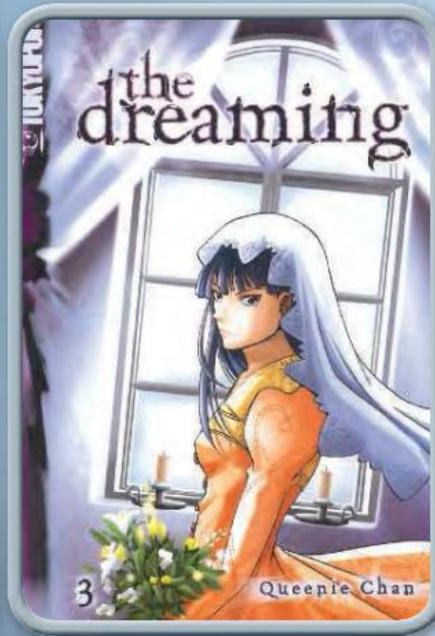


Mix and match ...

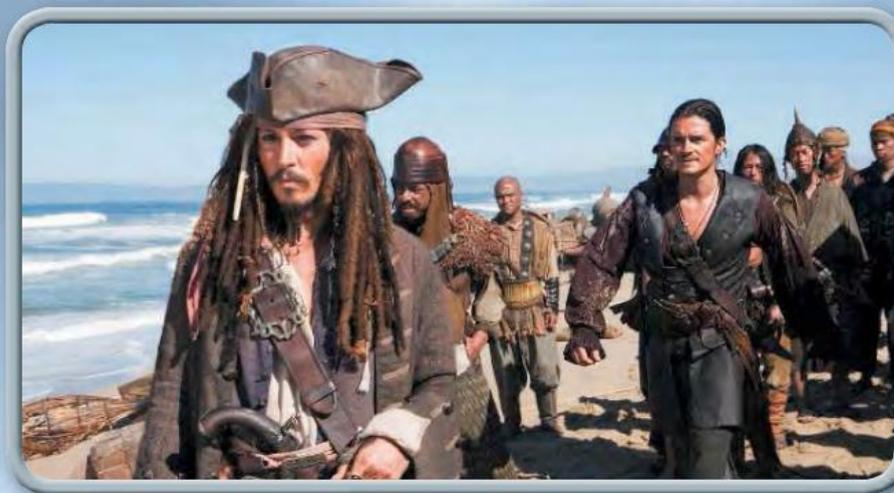
Saturday, 15th July 1944

It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out. Yet I keep them, because in spite of everything I still believe that people are really good at heart. I simply can't build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into a wilderness, I hear the ever approaching thunder, which will destroy us too, I can feel the sufferings of millions and yet, if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquillity will return again.

— from *The Diary of Anne Frank*



@LadyGaga: Just performed Born this Way at Bambi Awards. Won International Pop Artist award. Thanks, Germany! #bambiawards

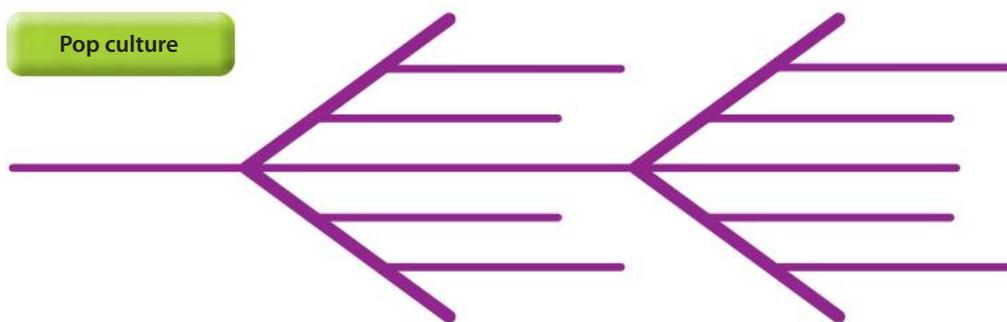


What is popular culture?

The term *popular culture* (or *pop culture*) refers to the types of entertainment and lifestyle that most people enjoy within a society. Pop culture includes music, films, television, advertising, sport, fashion, toys and comics, as well as **cyberculture**. The development of **mass media** has resulted in popular culture being an important part of many lives, particularly those of teenagers and young adults. Much of this revolves around technological phenomena such as ipods, YouTube, computer games and blockbuster movies, but also includes brand names and celebrities. Technology is the powerful means that has enabled people from different cultures to share their stories in ways never before possible, and to have them 're-mixed' in many different formats to reach different, global audiences.

Tuning in

- 1 Think and share:** Develop a list of the types of pop culture that are most important in your life. Move around the classroom with your list in a Give One, Get One activity so that you can add any new examples of pop culture to your list.
- 2 Organise and record:** Choose two different kinds of pop culture from your list and use a fishbone graphic organiser like the one below to record examples of each; for example, celebrities (Lady Gaga).



- 3 Find out:** Compose four questions about one of your examples above. Conduct an internet search to find the answers. Record the URLs of each site you visit. How many sites do you have to visit to find your answers? Do any of the sites contradict each other? Rate each site for its ease of navigation and presentation of information.
- 4 Write:** Now write your own meaning of the terms *culture* and *popular culture*. Include a graphic that illustrates your definitions.

LITERACY link

Communication technologies such as Twitter, SMS and email have had a huge influence on written language. Twitter, for example, is a 'microblogging service' whereby users can send and read text-based posts or messages limited to 140 characters. These posts are known as 'tweets', and are often designed to amuse. The length restriction means that 'tweeters' have to use a type of shorthand, often using sentences without a subject or sentence fragments without a verb, instead of complete sentences.

For example: @Sherlock Holmes: Just saw Watson wearing my deerstalker hat. Walking stick and pipe missing too. #elementarymydear

Write a fictitious tweet from a popular culture celebrity or literary character that you have read about or admire. Make sure you restrict your message to fewer than 140 characters.



NEED TO KNOW

cyberculture a set of social expectations, etiquette, history and language used by the people who are active on the internet

mass media media technologies such as television, newspapers, radio, film and the internet that are used to communicate with large numbers of people

eBook plus

eLesson:
The English is ... team explores today's culture and draws on stories from other times and places.

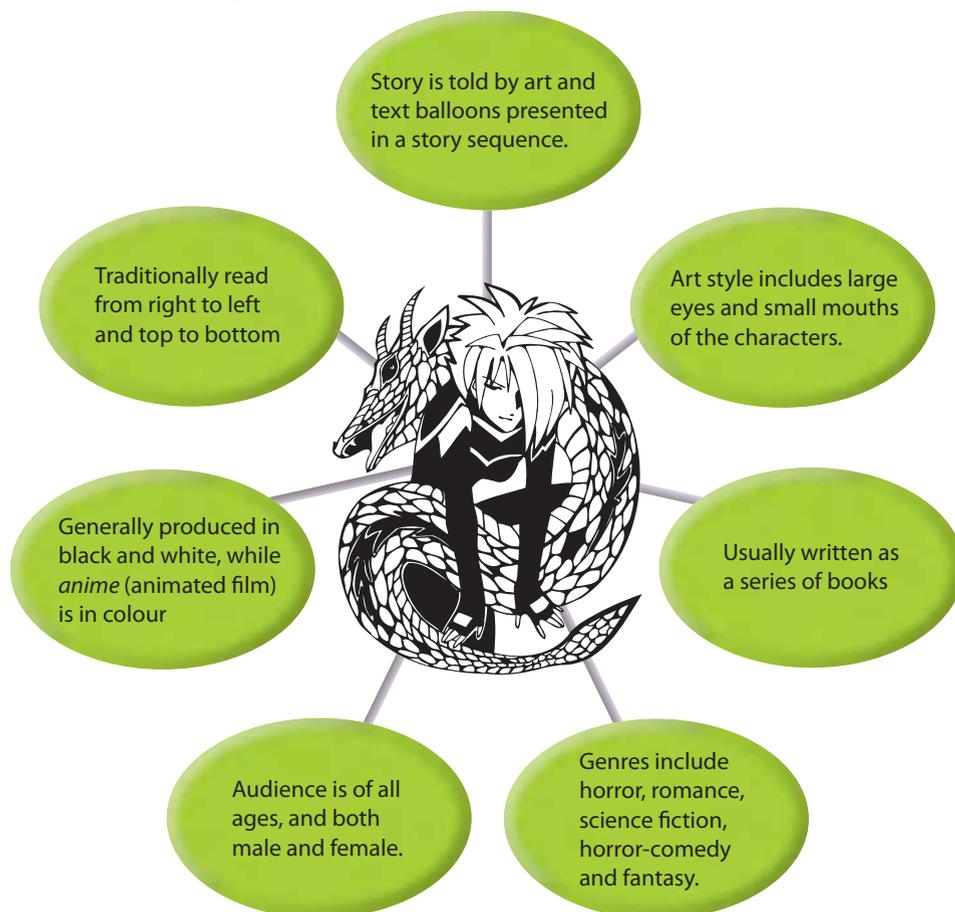
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2.1 STORIES AND CULTURE

How does manga tell stories?

All cultures have texts that are popular expressions of that culture; that is, many people read or view them. In Japanese culture, for example, manga is a very popular text type. *Manga* is the Japanese word for print comics and cartoons. The Japanese use this word for all print comics and cartoons (including foreign ones). In English, the word *manga* refers only to Japanese-style comics, cartoons and animated films.

Features of manga



NEED TO KNOW

graphic novel a story told in comic-book format

trilogy a group of three literary works. Although each volume is complete in itself, all are related.

Gothic horror a genre of literature that combines horror and romance

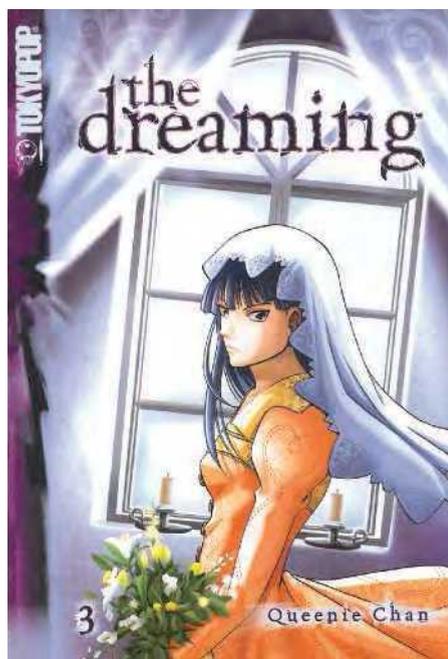
the Dreaming also referred to as the Dreamtime, this refers to the time of creation when ancestor spirits came to Earth to create the land, people and animals. A person's Dreaming is their set of personal beliefs or spirituality. An Aboriginal person might have, for instance, a Shark Dreaming or Kangaroo Dreaming.

Manga has become so popular outside of Japan that it is now drawn and written by artists and authors in many parts of the world. The rise of the **graphic novel** has seen many of these stories use elements and features of manga.

The Dreaming is a manga **trilogy** written by Chinese-Australian comic artist, Queenie Chan. This is an example of the **Gothic horror** genre, which combines both horror and romance. It also brings in themes from **the Dreaming**, thus mixing manga with Indigenous culture. The story is set at an old, private boarding school, Greenwich Private College, on the edge of bushland north of Sydney. Twins, Amber and Jeanie, enrol at the school but soon find it is not quite what they expected. It is not long before the girls experience strange dreams and it is at this time that one of the students wanders off and is never found.

Amber and Jeanie discover that girls have disappeared into the bushland on a regular basis every year or two. In fact, some years before, a party of ten girls and a school mistress vanished from the school. Amber and Jeanie soon realise that their dreams might hold the clue to solving the mystery disappearances.

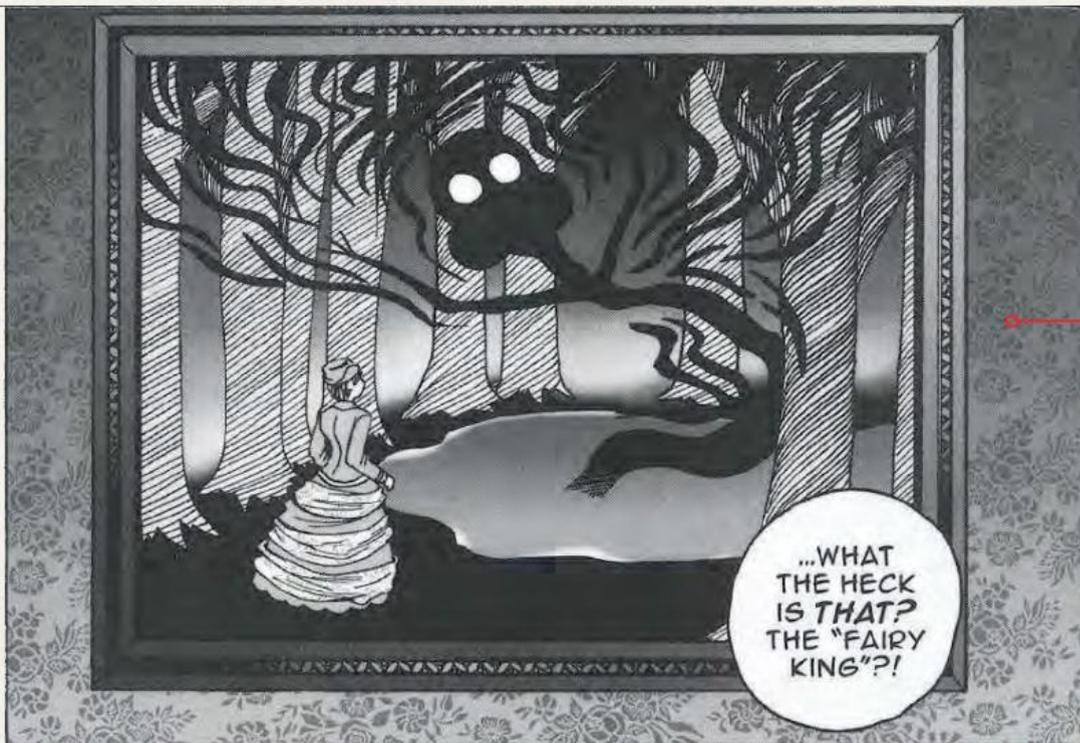
Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities that are based on the cover.



READY TO READ ...

- Look carefully at the front cover above and identify:
 - a the title
 - b the author
 - c the artist
 - d where this book fits in the trilogy.
- What elements are on the back cover?
- Remember that this manga was written in Australia so, unlike those from Japan, it is read from left to right.
- Now read through the statements in the Anticipation guide below and say whether you agree or disagree with each statement before reading. Revisit the Anticipation guide after you have read the extracts to check your predictions.

Anticipation guide		
Before reading: agree/disagree	Statements	After reading: agree/disagree
	<i>The Dreaming</i> is set in the past.	
	<i>The Dreaming</i> is a story about a wedding.	
	The story of <i>The Dreaming</i> will be told using speech bubbles and illustrations.	
	The audience for this manga is teenagers.	
	The story of <i>The Dreaming</i> is a mystery.	



Like traditional manga, this is in black and white.

Unlike traditional manga, this is read from left to right.

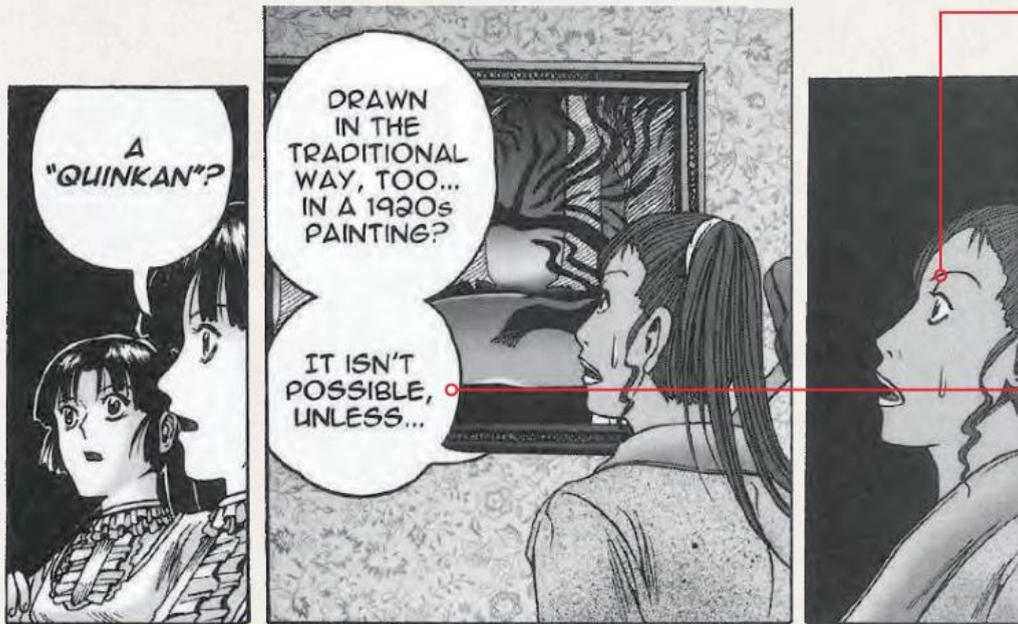
Each page is made up of a number of panels.



The gutter is the space between the panels.

Italics and bold type show emphasis.

A Quinkan is an Aboriginal spirit that hides in cracks in rocks and comes out at night. Quinkans use black magic to catch humans and devour them.



Most manga characters have large eyes to help to show emotions.

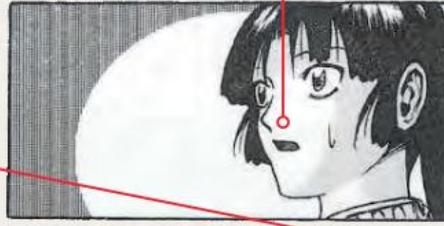
Point of view is through speech balloons so that the reader sees through each character's eyes.



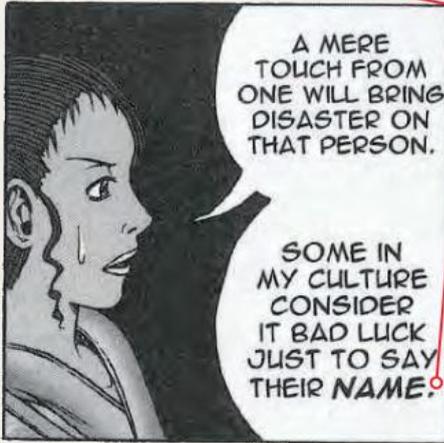
Speech or dialogue balloons contain the characters' direct speech. The tail of the balloon shows who is speaking.



Drops of sweat on the face can represent a wide variety of emotions, such as shock, confusion or embarrassment.



Manga characters typically have small mouths.

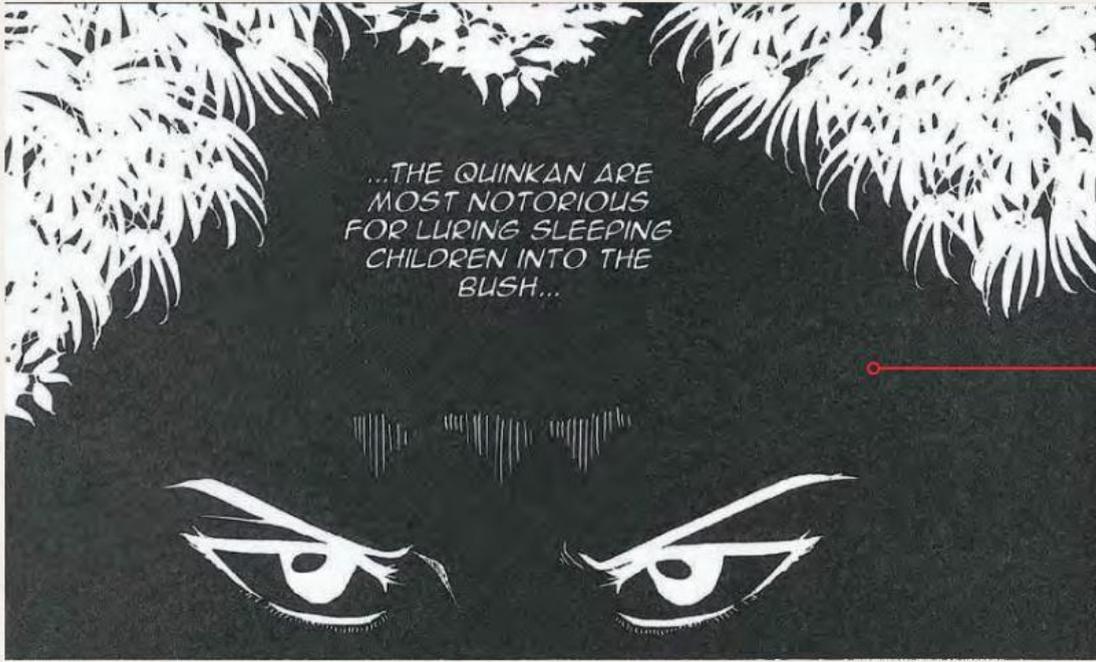


Italics and bold type show emphasis.



Text and pictures together paint a picture of how the girls are dealing with the discovery about the quinkan.





The drama of the story builds in this atmospheric panel.

...WHERE THEY VANISH AND ARE NEVER FOUND.



Most of the panels show close-ups to emphasise the horror at the discovery that the quinkan might be responsible for the disappearance of the girls.

This thought bubble is specially shaped for dramatic effect.



LITERATURE link

Language and images working together

In graphic texts such as comics, manga and graphic novels, words and pictures must work together to create plot, character and themes. Because the number of words in graphic texts is few compared to a conventional novel, storylines and characters may appear oversimplified or stereotypical. In poorer examples of the genre, this is particularly true. The task for the critical reader/viewer is to process the story by taking in all the visual elements along with all the words. Comparing manga and Charles Dickens' *Oliver Twist*, for example, is a bit like comparing apples and pears: they are both fruit but each has its own special characteristics and they are both a matter of preferred taste.

Many classic novels, such as *The Hobbit*, *Treasure Island*, *Jane Eyre* and *The Adventures of Tom Sawyer*, have been transformed into graphic novels, making them accessible to a younger and wider audience of readers.

See if you can locate and read a graphic novel version of a classic novel you have already read. How different were the two reading experiences? Which do you prefer?

Activities ...

UNDERSTANDING manga

Getting started

- 1 List three features of traditional manga that Queenie Chan has used in her story.
- 2 What are italics and bold type used for in manga? Provide one example of the use of each from the extracts.
- 3 The panels help to divide the story into sections. Do you find these helpful? Why or why not?

Working through

- 4 How many characters are shown in these extracts from *The Dreaming*? How can you identify the twins?
- 5 In the panel where Catherine says, 'Wait a second!' her eye colour has changed from a dark to a very light shade. What does this tell us about her thoughts and feelings when she realises that the painting features a quinkan?
- 6 The last panel features a thought bubble containing an exclamation mark. What does the exclamation mark represent?

ANALYSING manga

Getting started

- 7 What are some of the ways Queenie Chan shows the emotions of the characters? How effective are these ways from your viewpoint as a reader?

Working through

- 8 Complete the following table showing how the characters have been portrayed in visual language.

Character	Amber and Jeanie	Catherine
Eyes		
Nose		
Mouth		
Head and face		

Going further

- 9 Do you have to be an Indigenous Australian to appreciate the story of *The Dreaming*? Explain why it may appeal to a much wider audience.

RESPONDING to manga

Getting started

- 10 Is manga an effective way to tell a horror story? Discuss with a partner and then, in a paragraph, say why you agree or disagree, referring to the features of manga as shown in the diagram on page 30 and the extracts on pages 32–5.

Working through

- 11 Why might Queenie Chan, a Chinese-Australian, have chosen to tell a Gothic horror story about an Aboriginal spirit using the manga genre?

Going further

- 12 Do you consider graphic stories like *The Dreaming* to be examples of good literature?

Wordsmith ...

STEPS IN CREATING MANGA OR A COMIC BOOK

Comic book production is usually a team effort, involving:

- scriptwriters
- editors
- pencillers
- inkers
- colourists
- letterers.

Let's assume you already have your edited script and are ready to start on the layout of your manga or comic.

Layouts and pencils

The layout for a comic book is similar to a storyboard for a film script. Film techniques such as voiceovers become captions or thought balloons. While a film is restricted to one screen shape, a comic book can use a wide variety of panel shapes. Your layouts will consist of rough pencil sketches that allow for the positioning of the pictures and word balloons. A pencilled page is generally much larger than the final product. An original art page is closer to A3 size. It is then reduced to the size of a comic book. This gives an artist space to create detail without cramming. When the final art is reduced, it tightens up the image. Remember if you are drawing manga-style, your panels will read right to left.

Inking

After the layouts are completed, the pencil sketches need to be inked. Inking is used to add greater depth and contrast and is not just simple tracing. Pens of varying thicknesses will help you with shading and outlining. Inking the pencil sketches may require some areas of solid black, while other lighter sections may need fine, parallel lines drawn closely together (a technique called *hatching*) to create texture and shading. You can see many examples of this technique in the pages from *The Dreaming*.

Lettering

Next you need to draw and fill in the word balloons and any caption boxes. Neat, consistent lettering is needed, or you can use computer fonts that mimic handwriting, such as Comic Sans. The positioning of word balloons is important: the balloons must zig-zag from left to right (or right to left if you are drawing authentic manga) and from top to bottom.



Colouring

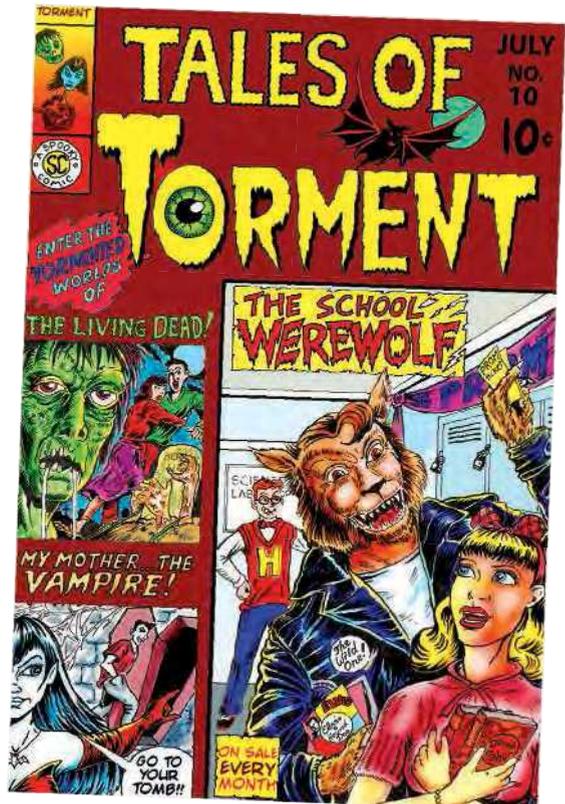
If you are drawing manga-style, you can leave your work in black and white. Otherwise, after the inking and lettering are finished, the page can be photocopied onto art paper suitable for colouring, or scanned into a computer to be coloured digitally. You can colour using a program such as Photoshop by splitting the artwork into layers. Keep the original scanned image on a separate layer to the colours and effects that you are adding digitally. For example, you could keep skin colouring to one layer while the colouring of a costume may be kept to another layer. Any outlined blocks of colour can be shaded using the airbrush tool in the digital program. However, if you do not have access to such a program, you can colour by hand, using coloured pencils or felt pens.



OVER TO YOU ...

Study as many examples of comics as you can, and photocopy examples of pages that you particularly like. Look for examples of interesting panels, fonts, word balloons, and drawing techniques such as use of hatching. Keep these in a folder to use as inspiration for any comics you may decide to draw. Use the **Manga** weblinks in your eBookPLUS to see some tutorials on drawing manga.

eBook *plus*



My view ...

Why do graphic texts such as manga and other comics have such universal appeal across cultures and age groups? What do you see as their main attraction to you and your peer group? What do you think such texts can reveal about the culture in which they are created? Does it work when a story from one culture is told using a genre from another culture?

2.2 POPULAR CULTURE RETELLS OUR PAST

What is the significance of stories from the past?

It has been said that we will never understand the time we live in or what the future may hold if we do not understand the journey that brought us to this point. The past is a rich resource that writers, film-makers, playwrights and digital storytellers mine for stories that will engage today's readers and viewers. Through stories, particularly those from the more recent past, we are able to understand our cultural **heritage** and develop **empathy** for others. Many of modern society's values, for example, are based on movements or events from the past. These events from the past are often remixed into popular-culture formats such as novels, films or digital stories. **Non-fiction** stories are the result of detailed research and remain true to historical facts. Other stories create fictional characters that exist within a generally accurate historical background.

A Holocaust story

Hana's Suitcase was originally a radio **documentary** that became a book and later a film and an interactive website. It is a story within a story: one story tells of Hana Brady, a young girl who lived in Czechoslovakia during World War II, and the other is of Fumiko Ishioka, a teacher and the director of the Holocaust Education Resource Centre in Tokyo. The stories are told in alternating chapters. Events in Tokyo help to reveal Hana's story as a young **Holocaust** victim who lived 60 years ago during the period when the **Nazi Party** ruled Germany and neighbouring countries. Hana's story is revealed in 2000 when her suitcase arrives in Tokyo at Holocaust Education Resource Centre. Here, visiting Japanese children find out what happened to Hana all those years ago through the artefact (a human-made object) of her suitcase.

Before you read the extract from *Hana's Suitcase*, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

heritage all the things that we value from the past, including events, traditions, places and experiences

empathy the ability to understand how another person feels, to 'stand in their shoes'

non-fiction something written about real people and facts, rather than made-up stories

documentary a factual presentation of a real event or person's life in a television program or film

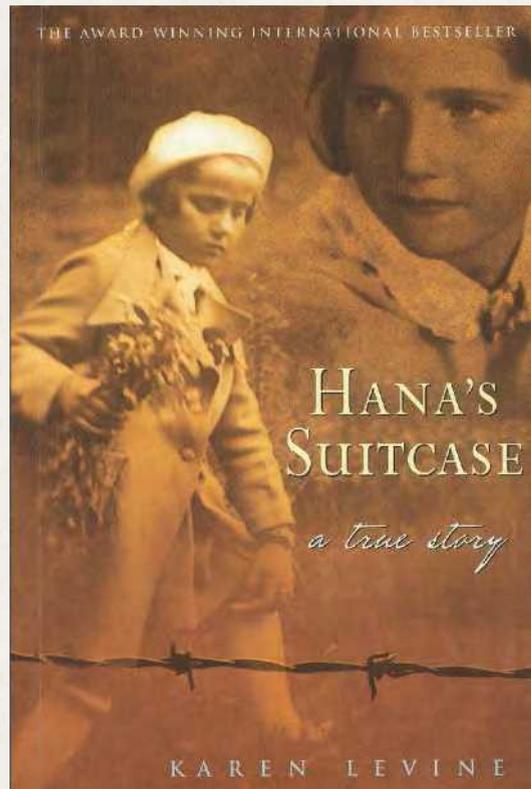
Holocaust the genocide (attempted murder of an entire ethnic group) of Jews by the Nazis during World War II

Nazi Party the Nationalist Socialist German Workers' Party. In 1933, under Adolf Hitler, this party gained political control of Germany. As a dictatorship, it controlled all cultural, political and economic activities. It was anti-Semitic; that is, it expressed hatred of Jewish people, many of whom lived in Germany and surrounding countries that Germany controlled.



READY TO READ ...

- This is an extract from a non-fiction work. What does this mean?
- What do you already know about the persecution of the Jewish people by Hitler before and during World War II? Have you seen any movies, read any books or heard any stories about this period of history?
- Look at the cover of the book. What predictions can you make about Hana and her story from what you see there?
- Think about what you would put in a single suitcase if you were leaving home and did not know when or if you might return.



from *Hana's suitcase*

by Karen Levine

1 TOKYO, JAPAN, Winter 2000

— Really, it's a very ordinary looking suitcase. A little tattered around the
— edges, but in good condition.

— It's brown. It's big. You could fit quite a lot in it — clothes for a long
5 trip, maybe. Books, games, treasures, toys. But there is nothing inside it
— now.

— Every day children come to a little museum in Tokyo, Japan, to see
— this suitcase. It sits in a glass cabinet. And through the glass you can
— see that there is writing on the suitcase. In white paint, across the front,
10 there is a girl's name: Hana Brady. A date of birth: May 16, 1931. And
— one other word: *Waisenkind*. That's the German word for orphan.

— The Japanese children know that the suitcase came from Auschwitz, a
— concentration camp where millions of people suffered and died during
— the Second World War between 1939 and 1945. But who was Hana
15 Brady? Where did she come from? Where was she travelling to? What
— did she pack? How did she become an orphan? What kind of girl was
— she and what happened to her?

— The children are full of questions. So is the director of the museum, a
— slender young woman with long black hair named Fumiko Ishioka.

20 Fumiko and the children gently take the suitcase out of the glass case
— and open it. They search the side pockets. Maybe Hana left something
— that would be a clue. Nothing. They look under the polka-dot lining.
— There are no hints there either.

— Fumiko promises the children to do everything she can to find out
25 about the girl who owned the suitcase, to solve the mystery. And for the
— next year she becomes a detective, scouring the world for clues to the
— story of Hana Brady...

— TOKYO, March 2000

— ...The suitcase was the only object they had at the Center that was
30 linked to a name. From the date on the suitcase, Fumiko and the children
— figured that Hana would have been thirteen years old when she was sent
— to Auschwitz...

— Fumiko wrote back to the Auschwitz Museum. Could they help
— her find out anything about the girl who owned the suitcase? No, they
35 replied. They knew no more than she did. Fumiko reported back to
— the children. 'Try somewhere else,' Maiko urged. 'Don't give up,' said
— Akira. The kids chanted encouragement like a chorus: 'Keep on looking.'
— Fumiko promised to do just that.

— Fumiko wrote to Yad Vashem, Israel's Holocaust museum. No, we
40 have never heard of a girl named Hana Brady, the director wrote...

— Then, out of the blue, Fumiko received a note from the museum at
— Auschwitz. They had discovered something. They had found Hana's
— name on a list. It showed that Hana had come to Auschwitz from a
— place called Theresienstadt...

Present-day setting is established through headings. (1)

These are the first words in the book. Fumiko's search to uncover Hana's story begins. (2)

Short sentences using pronoun 'it' help create a mood of expectation. (4)

This sentence suggests something significant to follow about the suitcase. (5-6)

Factual details indicate non-fiction nature of story. (10)

This simple sentence is very dramatic in effect. (12)

A series of questions add to the mystery surrounding Hana's life during World War II. (14-17)

Present tense makes the reader feel as if they are there too. (20,21,22)

Ellipsis shows some text has been omitted. (29)

One of the most notorious concentration camps in Nazi Germany. (32)

Past tense narration as the story is recounted. (33)

Another concentration camp, sometimes called Terezín (44)

45 NOVE MESTO, 1939

On March 15, 1939, Hitler's Nazi troops marched into the rest of Czechoslovakia and the Brady family's life was changed forever. The Nazis declared that Jews were evil, a bad influence, dangerous. From now on, the Brady family and the other Jews in Nove Mesto would have to live by different rules.

Jews could only leave their houses at certain hours of the day. They could only shop in certain stores and only at certain times. Jews weren't allowed to travel, so there were no more visits to beloved aunts, uncles, and grandmothers in nearby towns. The Bradys were forced to tell the Nazis about everything they owned — art, jewellery, cutlery, bank books. They hurriedly stashed their most precious papers under the shingles in the attic. Father's stamp collection and Mother's silver were hidden with Gentile, non-Jewish friends. But the family radio had to be taken to a central office and surrendered to a Nazi official.

One day Hana and George lined up at the movie theater to see 'Snow White and the Seven Dwarfs'. When they got to the ticket box they saw a sign that read 'No Jews Allowed.' Their faces red, their eyes burning, Hana and George turned on their heels and headed for home. When Hana walked in the door, she was furious and very upset. 'What is happening to us? Why can't I go to the movies? Why can't I just ignore the sign?' Mother and Father looked grimly at each other. There were no easy answers.

Every week seemed to bring a new restriction. No Jews in the playground. No Jews on the sports fields. No Jews in the parks. Soon Hana could no longer go to the gym. Even the skating pond was declared off limits. Her friends — all of them Gentiles — at first were as mystified by the rules as Hana. They sat together in school as they always had, and still had good times making mischief in the classroom and in private backyards. 'We'll be together forever, no matter what,' promised Hana's best friend, Maria. 'We're not going to let anyone tell us who we can play with!'

But gradually, as the months dragged on, all Hana's playmates, even Maria, stopped coming over after school and on the weekends. Maria's parents had ordered her to stay away from Hana. They were afraid the Nazis would punish their whole family for allowing Maria to be friends with a Jewish child. Hana was terribly lonely . . .

In the more than half a century since George learned the terrible fates of his parents and sister, much had happened. At seventeen, George had left Nove Mesto. He moved from city to city in Europe, carrying his only treasured possession — the box of family photographs that Uncle Ludvik and Aunt Hedda had hidden for him. Then, in early 1951, he moved to Toronto and set up a plumbing business with another Holocaust survivor. It was very successful. George married, became the father of three sons and, much later, of a daughter . . .

And now, here he was, with a letter from half-way around the world, telling him how his sister's suitcase was helping a new generation of Japanese children learn about the Holocaust.

Historical setting is established through these headings. (45)

The date orients the reader to the time period. (46)

The story comes alive as this anecdote is described or recreated. It is more like a novel in its style of narration. (60–67)

This reminds us how young the children are and creates empathy in the reader. (60–61)

Repetition of 'no' at the beginning of the sentences stresses how restricted life had become for Hana and other Jews. (68–69)

A statement which shows the children have no idea of the forces at work (75–76)

Here we learn of Hana's brother George's life journey since World War II. His story is recounted and the reader is brought up to date. (82–83)

The two stories come together in the present. (90)

NEED TO KNOW

multimodal text a text that combines two or more modes of communication such as text, images, sound and movement. Some examples of multimodal texts are picture books, web pages, photo stories and live performances.

Inside Hana's Suitcase — an interactive web story

Reading the book or viewing the film about Hana Brady enables the reader or viewer to become engaged in the story. However, technology allows the story of Hana Brady to be told in a more interactive and multimodal way. **Multimodal texts** are designed to engage the reader and use many senses to understand and respond to the text. We call the reading of a multimodal text *non-linear*. The reader can choose different pathways and there is no beginning and no end.

Inside Hana's Suitcase is an interactive web story that is based on a film of the same name.

A suitcase is used as the central image on the home page.



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This web story is designed to allow the viewer to explore each page with either the cursor or arrow keys.



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There are many links to other pages, which you must discover as you move around the screen.

The blue and green sparkles provide background information.

The web story uses original photographs, mostly from the Brady family; footage from the film; music; and a voiceover.

There is a system of checking, using flowers on a vine, to show that you have found all the clues before you move on to the next level.



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Links, shown by gold sparkles, guide you through the story.

Activities ...

UNDERSTANDING stories from the past

Getting started

- 1 Is Hana real or fictional? Write one sentence stating who Hana is.
- 2 Did Hana live in (a) Tokyo (b) Germany or (c) Czechoslovakia?
- 3 Describe Hana's suitcase, including as much detail as possible about size, shape, colour, condition and the materials from which it was made.
- 4 The suitcase gives some clues about the owner. What are these?
- 5 List the restrictions placed on Jewish people by the Nazis.

Working through

- 6 List the names of everyone mentioned in the extract and write a brief description of who they are and their role in Hana's story.
- 7 Draw up a table with two columns like the one below, either in your notebook, using a ruler, or on your computer using the 'Insert table' function of your word processor. Use the information in the extract presented to fill the columns.

Hana's life before Hitler's persecution of the Jews	Hana's life after Hitler's persecution of the Jews

- 8 Why do you think it was necessary to write *waisenkind*, or orphan, on Hana's suitcase?
- 9 The Japanese children had lots of questions about Hana. What other questions could be asked?
- 10 Use an online or print atlas to find the location of every place name mentioned in the extract.

Going further

- 11 How do we know Hana really existed?
- 12 Hana's suitcase was big and could take enough clothes and belongings for a long trip. Now, however, it was empty. What does this imply or suggest about Hana's fate?
- 13 The suitcase begins as a symbol of great sadness and despair but becomes one of hope. Explain how this change occurs.

EVALUATING the multimodal version

Go to the first level of *Inside Hana's Suitcase*, which is set in Fumiko's office:
www.insidehanassuitcase.com or <http://www.cbc.ca/documentaries/doczone/hanassuitcase/experience/index.html>.

Getting started

- 14 Did you find it difficult to navigate around the site? Why or why not?
- 15 List any new information that you learned here. Was this information helpful in understanding how Fumiko investigated Hana's story? Why or why not?

Working through

- 16 What features of the interactive site encouraged you to explore it? Were there any limitations to the website? Can you think of any ways of improving the website?



LITERATURE link

Constructing narratives based on real events

Real stories about the past must be well researched in order to make the characters, plot and setting authentic. To help construct their narratives, authors must look at primary sources, such as artefacts, letters, diaries, photographs and eyewitness accounts, as well as secondary sources, such as textbooks. The author then needs to find an interesting way to tell the story.

In *Hana's Suitcase*, the author, Karen Levine, uses an alternating chapter structure to tell the two stories. One chapter focuses on Fumiko and her story of investigating the mystery suitcase. The next chapter moves the reader back in time as Hana's story unfolds. We learn factual details of life for Jewish people during World War II in a third person narrative point of view.

What information about World War II did you learn as you read the extract from *Hana's Suitcase*? How could you check whether it is accurate?

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17 Which version of the story did you find more interesting: that presented by the interactive site or that presented by the book? Explain your answer. Does the website help you to better understand Hana's experiences during the war? If so, how does it do this?

Going further

18 Fumiko's office showed images that were old, new, static and moving. Give an example of each, and outline what information was provided by each image. Use the 'Insert table' function in your word processor to make a table using the headings 'Image', 'Type' and 'Information provided by the image'. At the end, indicate which type of image provided the most information.

RESPONDING to stories from the past

Getting started

19 Whose story is it that we don't hear fully in *Hana's Suitcase*? Write four questions you would like to know the answers to about this silent voice.

20 Do you prefer stories from the recent past or from the ancient past? Write a short paragraph explaining your preference, using examples if possible.

Working through

21 People often need to tell sad stories about the past. Why do you think this is? Are we as readers or viewers more moved by sad or happy stories? Write a short paragraph explaining your view.

22 Write the letter George might write to his sister Hana if he had just discovered she had survived the Holocaust.

Going further

23 After the arrival of Hana's suitcase in Tokyo, it was discovered that it was not the original suitcase that had belonged to Hana. Does this matter? Explain. Research what happened to the original suitcase before you answer.

24 Why is the Holocaust the source of so many stories? What does this tell us about its importance and relevance today? Will it still be important in a generation or so? How does telling these stories help us collectively as a society?



LANGUAGE link

Tweeting history

Recent popular uprisings in the Middle East have used social networking sites to send their message to the world. This is how history is being captured by today's technology.

In a similar way, an Oxford history graduate has begun a six-year project to tweet everyday events from World War II as if they are happening now. Using the eyewitness accounts from the time period, he has translated their words into 140-character tweets.

Here is one of the messages from the project:

Nazi authorities in Poland have chosen a site for a new concentration camp. It's near the town of Auschwitz.

Choose a period of history you are studying at present and tweet a message as if you were an eyewitness. Remember to use the present tense and use no more than 140 characters (including spaces). How difficult was this given the length restrictions?

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For more of these tweets, use the **Real time** weblink in your eBookPLUS.

Wordsmith ...

UNDERSTANDING CONCRETE AND ABSTRACT NOUNS

Concrete nouns name things that we can see and touch; for example, *car, rock, cloud, dog*. *Abstract nouns* name things that we cannot see, hear, smell, feel or touch. These include feelings, qualities and ideas; for example, *strength, kindness, day, love, justice*. Abstract nouns are used in more academic texts because these text types often present and discuss ideas and specialised knowledge.

If we look at Karen Levine's introduction to *Hana's Suitcase*, we can see a combination of concrete (green type) and abstract (purple type) nouns:

Between 1939 and 1945, the **world** was at **war**. Nazi **dictator** Adolf Hitler wanted Germany to rule the **globe**. At the **centre** of his **vision** was the brutal **elimination** of the Jewish **people** from the **face** of the **earth**. To get rid of his '**enemies**', he set up **dozens** of prison **camps** — called concentration **camps** — across Europe. Jewish **women, men** and **children** from almost every **country** were deported: they were torn from their **homes** and sent to the **camps**, where they endured terrible **suffering**. Many **people** died of **hunger** and **disease**. Most were murdered. In these death **camps** and elsewhere — where Hitler's **followers** carried out his terrible **plan** — six million Jews were killed. One-and-a-half million Jewish **children** were among them.



OVER TO YOU ...

Here's a passage from a history textbook about Rameses II, an Egyptian pharaoh.

Highlight all the common nouns in green and all the abstract nouns in purple. Which noun type occurs most often?

Rameses saw himself as the protector of his people, and during his reign he continued the 'golden age' of Egypt's New Kingdom period. He brought prosperity to his people and gave them the certainty of law and order in their society.

Some historians consider Rameses II to have been a 'show-off' who was fond of self-promotion. As well as organising the building of many great monuments to himself, Rameses II had his name added to many of those monuments created to honour the leaders who had come before him. At the same time, the Egyptian people seem to have liked him as their ruler. He was a good manager, and under his rule Egypt increased its wealth.

from *Retroactive 7 for the Australian Curriculum* by Anne Low

eBook plus

Interactivity:

You be the writer:
Concrete nouns and abstract nouns

Searchlight ID: int-3007



My view ...

Do you feel that it is important for our cultural heritage to record the stories of everyday people who have lived in the past? What part do such stories play in our popular culture? Which type of text enables you to best understand and appreciate such stories?

2.3 POPULAR CULTURE RETELLS OUR PRESENT

NEED TO KNOW

autobiography an account of a person's life written by that person

Li Cunxin (pronounced Lee Schwin Sing) grew up in northern China. At the age of eleven he was chosen to attend ballet school in Beijing, the capital of China. His life in Beijing was the complete opposite of the poverty he had experienced in his home village. Li became an outstanding ballet dancer, and in 1979 he was selected to take part in a cultural exchange to Texas. While there, he met and fell in love with an American woman. Two years later, he defected from China. He now lives in Australia with his wife and children.

How can a story from China be transformed from one form to another?

Stories are part of all cultures. This is true of traditional cultures and of today's technological modern world. Our lives are made up of stories. We tell stories about anything, anyone, anywhere, any time. A good story can be told in many ways. It could be part of an oral tradition, never written down, but passed on from generation to generation around the campfire. It could be drawn as a cartoon or graphic novel; turned into a film or a song; written as a novel, play or picture book; or told digitally as a multimodal text. Stories are endless and essential: through them we imagine, create, share and enrich. Stories say who we are, who we have been, and who we want to be.

The amazing **autobiography** of **Li Cunxin** is told in three very different texts: a picture book, *The Peasant Prince*; a novel for young readers, *Mao's Last Dancer*; and a film of the same name. His story has been transformed from prose to picture book, where illustrations work with the text to tell the story. It has also been transformed into film, where scripts, storyboards, music and drama all combine into a multimodal text. The novel, picture book and film show how a story from another culture can be transformed for different audiences all over the world.

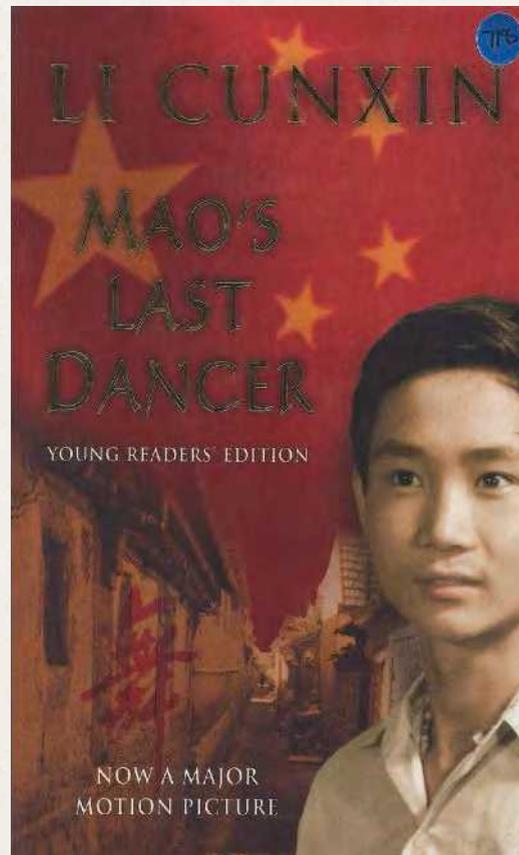
Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

The novel form



READY TO READ ...

- Scan the text and rate its difficulty level for you as a reader (with 1 being very difficult and 5 being very easy). Does it, for example:
 - a** contain many unfamiliar words
 - b** contain easy enough words but long sentences
 - c** contain old-fashioned or foreign words that interfere with understanding
 - d** have lots of dialogue?
- Choose a paragraph that illustrates how you have rated this text, and read it aloud to a partner. Together, try to work out why it deserves this rating.
- Look at the cover of the novel as shown above. What part of the cover gets your attention first? Discuss with a partner to see if they agree.
- Can you remember what school was like for you when you were eleven?



from *Mao's Last Dancer*

by Li Cunxin

1 I was nearly eleven years old when one day at school, the headmaster
— came into our freezing classroom with four dignified people.

— I immediately thought of the incident about the writing on the
— wall. What was wrong this time? But to my surprise, the headmaster
5 introduced them as Madame Mao's representatives from Beijing. They
— were to select talented students to study ballet in Beijing and to serve in
— Chairman Mao's revolution. He asked us all to stand up and sing 'We
— Love Chairman Mao':

— The east is red, the sun is rising.

10 — China's Mao Zedong is born.

— Here to give us happiness.

— *Hu lu hai ya.*

— Our lucky star who saved us all.

— As we sang, the four representatives came down the aisles and selected a
15 girl with big eyes, straight teeth and a pretty face. They passed me without
— taking any notice, but just as they were walking out of our classroom,
— Teacher Song hesitated. She tapped the last gentleman from Beijing on
— the shoulder and pointed at me. 'What about that one?' she said.

— The gentleman from Beijing glanced in my direction. 'He can come
20 too,' he said in an off-hand manner, in perfect Mandarin dialect.

— The girl with the big eyes and I followed Madame Mao's people into
— the headmaster's office.

— There were eight other children already in the room when we arrived.
— We all wore our thick, quilted homemade coats and pants and looked
25 like little round snowballs.

— 'Take all your clothes off except your underwear! Step forward one by
— one! We are going to measure your body and test your flexibility,' a man
— wearing glasses ordered.

— Everyone stood there nervously. Nobody moved.

30 — 'Didn't you hear? Take your clothes off!' our headmaster barked.

— 'I'm sorry,' one of the boys answered timidly. 'I don't have any
— underwear.'

— To my surprise, I was the only child who had underwear, hand-me-
— downs from several older brothers, patchworked with mending by my
35 niang. All ten of us during that audition had to share my one set of
— underwear.

— The officials measured our proportions: upper body and legs, neck
— length, even our toes. I watched the students being tested before me;
— they cried out and winced. One of the officials came over to me and bent
40 both my legs outwards. Another official held my shoulders to stabilise
— me and a third pushed his knee against my lower back, at the same time
— pulling both my knees backwards with great force to test the turnout of
— my hip joints. It was so painful I wanted to scream, but for some reason I
— didn't. I had a stubborn thought: I didn't want to lose my dignity; I didn't
45 want to lose my pride. I clenched my teeth.

— By the time they'd finished testing everyone, only one boy and one
— girl were selected to go to the next level. I was that boy. I was excited but
— frightened. The officials mentioned ballet; all I knew about ballet was
— what I'd seen in the movie *The Red Detachment of Women*. I had no idea
50 what ballet was all about.

Orientation to what is
happening in this scene (1)

The wife of Chairman Mao,
China's leader (5)

The communist revolutionary
leader of China from 1949–76
(7)

Indicates the physical qualities
they were looking for (15)

Introduces a development in
the action (18)

Mandarin is the official
language of China today. There
are many regional dialects or
versions based on it. The official
spoke the appropriate version
for this region of China. (20)

Chinese word meaning 'mother'
(35)

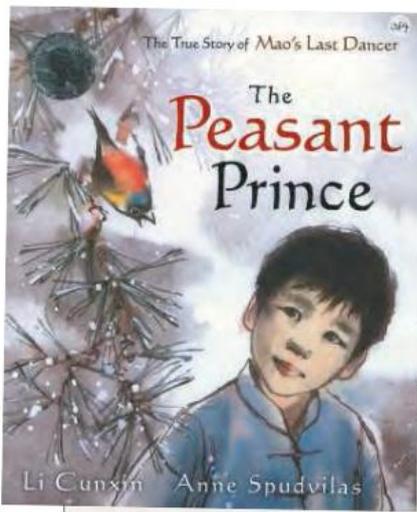
Shows character of the boy and
his determination (43–45)

Single short sentence tells the
reader the outcome. (47)

Mixed feelings are shown in
this short sentence. (47–48)

An old Chinese film that
included ballet scenes (49)

Simple statement shows
that the boy has no
control over what is
happening to him
or any awareness
of his destiny. (49–50)



The picture book form

Now let's look at how this scene was transformed in the picture book version. In the picture book, the text and the pictures work together to tell the story, making it a multimodal text. The story is made up of 18 double-page spreads. The pictures complement (add to or help to complete) the narrative elements of plot, setting, character and theme.

Before you view the double-page spread from the book, your teacher may ask you to complete the Ready to Read activities on page 49.

from *The Peasant Prince*

by Li Cunxin and illustrated by Anne Spudvilas

Wide, eye level shot makes the viewer an observer of the scene, rather than a participant.

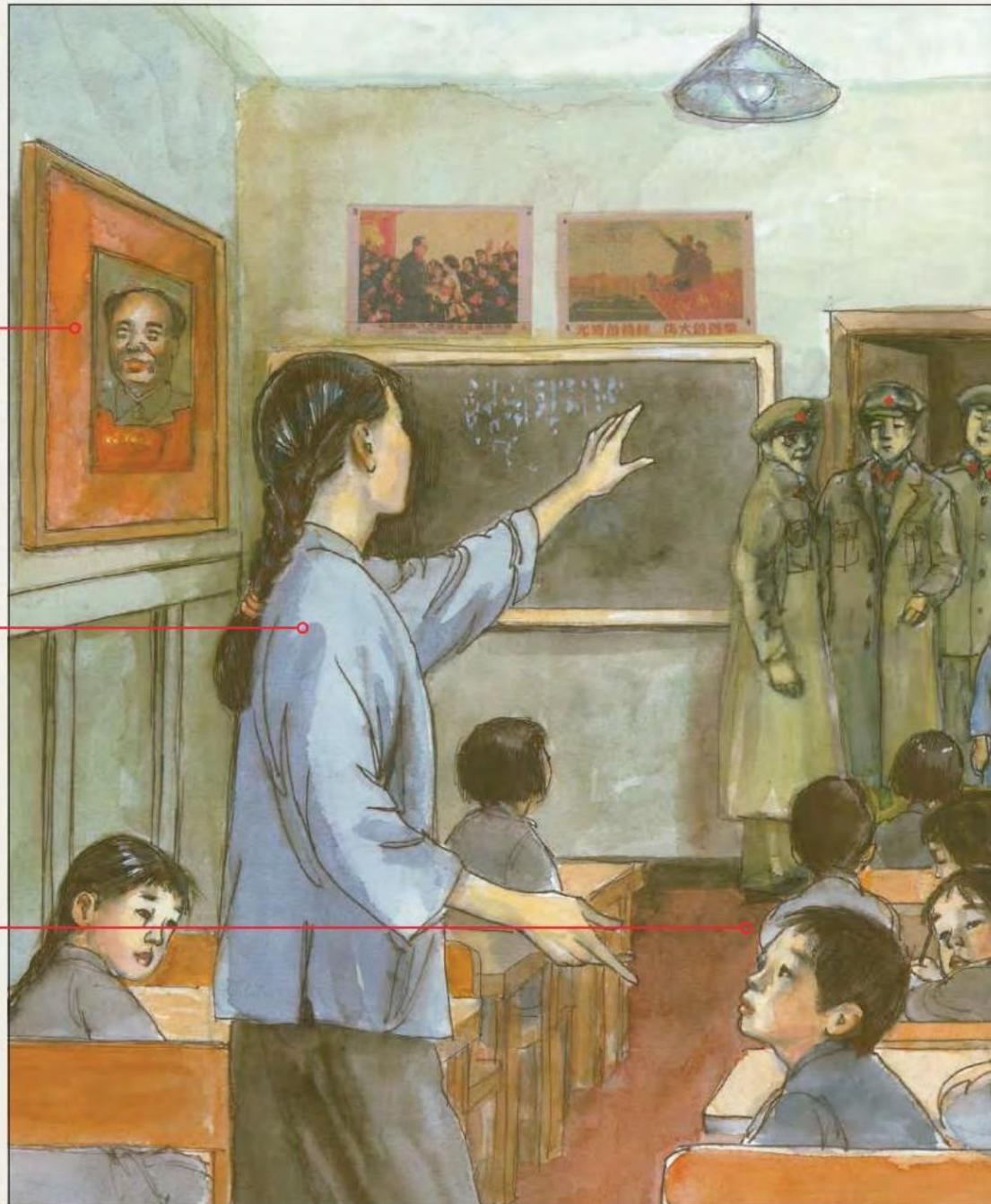
Portrait and other images of Chairman Mao on wall show the importance of the Chinese leader in Chinese life.

Furniture, clothes and single light show simple way of life.

Sombre colours — olive, brown and grey — to create mood

The focal point is Teacher Song in the foreground with hand held out to officials and other hand pointing to Li.

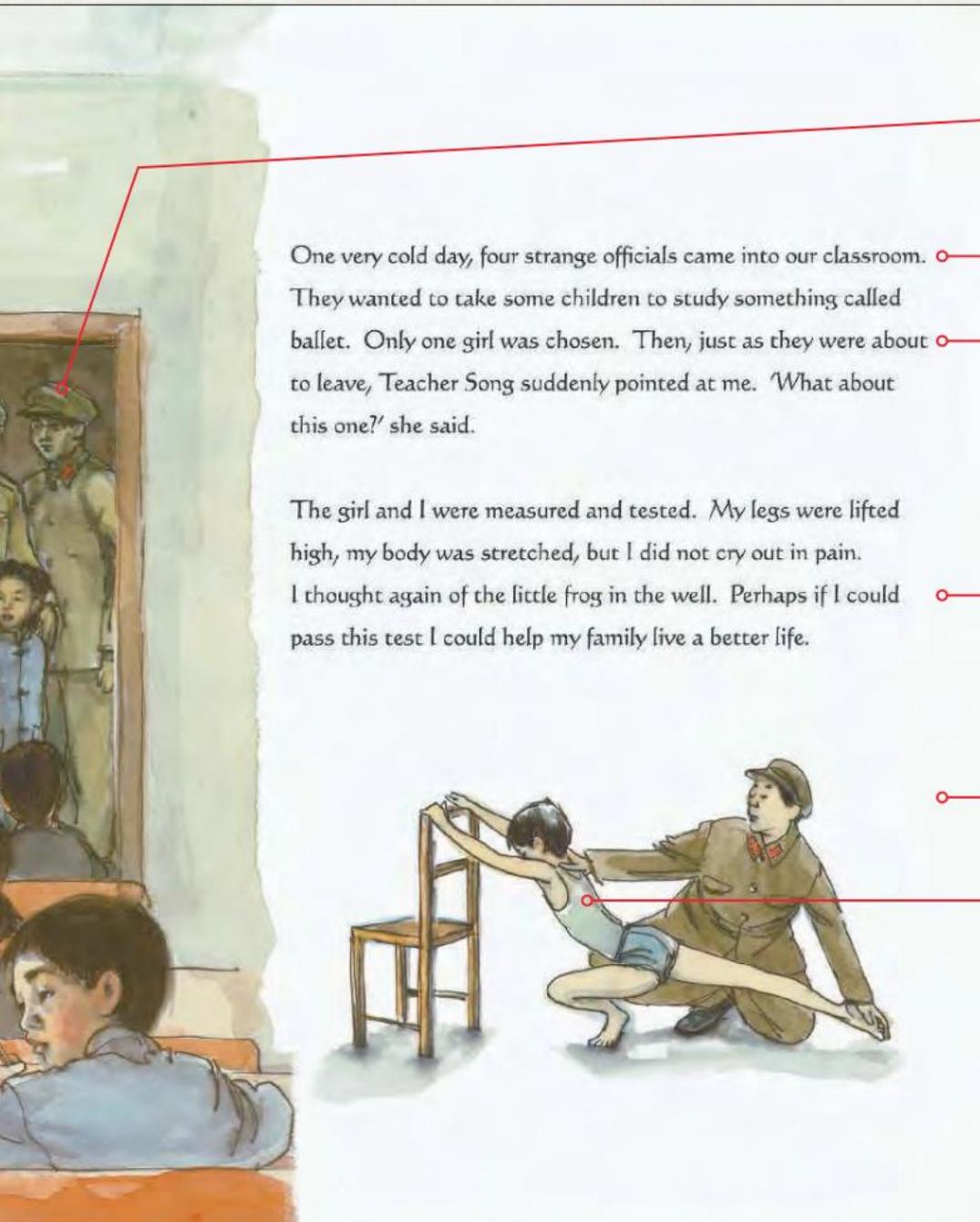
Li is looking at Teacher Song, not the viewer/reader.





READY TO READ ...

- Look at the cover of the picture book shown at left. What part of the cover gets your attention first? Discuss with a partner to see if they agree.
- Look up the meaning of the words *peasant* and *prince* in the title. These words contradict one another. Make your prediction about the story, taking into account your thoughts about the contradiction contained in those two words.
- Look at the double page from the book as it is reproduced here and think about how it makes you feel.
- Read the text on the page and look at the pictures before you read the annotations.



One very cold day, four strange officials came into our classroom. They wanted to take some children to study something called ballet. Only one girl was chosen. Then, just as they were about to leave, Teacher Song suddenly pointed at me. 'What about this one?' she said.

The girl and I were measured and tested. My legs were lifted high, my body was stretched, but I did not cry out in pain. I thought again of the little frog in the well. Perhaps if I could pass this test I could help my family live a better life.

Officials are framed in the doorway and contrast in size with the teacher.

One very cold day: Sets the scene

Then: Sequence of events

Little frog in the well: Reference to a fable about a frog trying to escape from a well told earlier in the picture book. This is used as a symbol.

Li's motivation to succeed in the test

Deep-etched picture (no background) to make viewer focus on this alone

Only Li is shown being tested; he is the main focus of this picture and the story.

NEED TO KNOW

visual grammar the rules, elements or patterns of visual language that allow us to understand an image or multimodal text. For example, we all understand what these symbols mean:



We also know how to navigate our way around a web page and a comic strip, because their creators have usually followed the rules of visual grammar for those visual texts.

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The film form

The novel *Mao's Last Dancer* was also transformed into a feature film. In order to do this, the novel had to be converted into a script or screenplay. The work of a screenwriter is a difficult task: transforming a novel of 322 pages to a film of 116 minutes is not easy. It requires making choices about which elements of the original story will work best on film. This is why films of books are often described as 'based on the novel' or 'adapted for the screen'. The **visual grammar** of films includes music, script, costumes, camera angles and framing.

Just as Li Cunxin did when writing the picture book version of the longer novel, the screenwriter had to make major decisions about what to include and what to leave out when developing the scenes and dialogue for the film version.

Before you attempt the activities below, use the ***Mao's Last Dancer*** weblink in your eBookPLUS to watch the trailer and clip from the *Mao's Last Dancer* website.

Activities ...

UNDERSTANDING story texts in different forms

Getting started

- 1 For each text presented in this sub-unit, write one sentence stating the text type and the intended audience and purpose. Follow this structure:

The first text type presented is a _____, and its intended purpose is to _____ an audience of _____.

- 2 Who is the main subject of each of the three texts?
- 3 From which country and culture does the subject come?

Working through

- 4 This story in all its forms is an autobiography. Explain this statement.
- 5 What point of view does the narration of each text use? Consider first, second or third-person points of view. How does the narrative choice made by the writer, illustrator or director help involve the reader/viewer in the story?
- 6 Draw up a table like the one below, either in your notebook or on your computer using the 'Insert table' function of your word processor. Review each text type presented on pages 46–9 and choose aspects of Chinese culture shown (in words or still/moving images). Then indicate whether they are familiar or unfamiliar to you within your experience of Australian culture.

Cultural aspect as shown in <i>Mao's Last Dancer</i> texts	Familiar to me in my culture/experience	Unfamiliar to me in my culture/experience
Wearing school uniform	✓	
Having a portrait of a country's leader on the classroom wall		✓

Going further

- 7 On one level, this could be seen as a story about a ballet dancer. What other themes and issues are explored in the autobiography of Li Cunxin's life that make it of universal relevance?



ANALYSING and EVALUATING story texts in different forms

Getting started

- 8 Which of the texts presented makes you feel most interested in Li and his story? Explain why this is so.
- 9 Which of the texts would you recommend to:
- a an eleven year old
 - b a teenager
 - c an adult?
- Explain your reasoning.
- 10 Choose one of the texts and say what you would have liked to read or see more of and what you would have liked to read or see less of. Why?

Working through

- 11 Create a table to show any differences in what has been changed/left out/added in the different versions of the story. Explain how the form of the story may have made this necessary.
- 12 Make a list of the visual and film grammar displayed in the picture book and film. Refer to the Wordsmith on pages 53–5 to help with this task.
- 13 Does the setting of the beginning of Li's story make it more or less interesting to you? Explain. How might his story have changed if it had been set in another country?
- 14 How does the addition of a music soundtrack enhance the film version of the story?

Going further

- 15 In small groups, discuss the advantages and disadvantages that you can see of a story told as an autobiography. Consider setting, point of view, characters, themes and storylines. As a group, decide which text type presented deals best with any disadvantages.
- 16 Choose one of the following possible **taglines** that you think best sums up the story of *Mao's Last Dancer* and explain why you think this is so. If you don't like any of the quotes, come up with your own and explain why it is appropriate.
- a From rags to riches
 - b Peasant boy makes good
 - c East meets West
 - d An inspirational tale of one person's life journey
 - e Luck is a fortune
 - f Dancing to freedom
- 17 Which text best shows the austerity of Li's early life in China? How does it do this?

CREATING and RESPONDING TO story texts in different forms

Getting started

- 18 In pairs, combine information from all three texts to write a paragraph on 'School in Communist China'. Then write a paragraph on 'School in Australia'. Do some research to find out what school is like in present-day China.

Working through

- 19 Create a graphic organiser to show how the story of Li Cunxin has been transformed into three different forms. Include the essential features or characteristics of each form.

LITERACY link

Inferring in a visual text

To *infer* means to form a conclusion by reasoning. For example, when you see smoke, you conclude that there is a fire, even though you are not able to see it. When you read a novel or picture book or watch a movie, you infer meaning from the text. This means that you use the clues provided by the writer or illustrator to add to your knowledge about the text. In a picture book, the meaning can be inferred from either 'reading between the lines' of the written text or from the illustrations.

In the spread from *The Peasant Prince* on pages 48–9, we can see girls and boys in the classroom. We can therefore infer that children of both genders were educated in Communist China under Mao Zedong. Similarly, we might infer from the film clip that, although teachers were female, headmasters were male. That inference may or may not be accurate and we would need more evidence to test its accuracy.

What else can you infer from looking closely at the illustration from *The Peasant Prince*?

NEED TO KNOW

tagline short phrase that sums up the plot or theme of a film. Famous ones include 'Be afraid. Be very afraid' and 'A long time ago, in a galaxy far, far away...'

Going further

- 20** Choose one of the story forms and write a paragraph promoting it to a particular audience; for example, teenagers or young children.
- 21** Read the following review of the film *Mao's Last Dancer*. If you have viewed the whole film, write a short paragraph explaining why you agree or disagree with both paragraphs of this review. If you have read only the complete picture book or the novel, write your paragraph based on the first paragraph only of the review. Make sure you support your viewpoint with evidence or examples from the form of the story you have chosen for your paragraph.

Mao's Last Dancer soars, just like its subject, Li Cunxin. Plucked from the obscurity of an impoverished childhood in Communist China, Li undertakes an inspiring journey, dancing his way to fame and freedom. This is a coming-of-age story with a difference, combining the politics of East versus West with romance, sacrifice and a struggle for identity. That it is a true story makes it all the more remarkable.

Like the little frog in the well, Li escapes to a better life. The viewer accompanies Li on his journey: we wait nervously with his eleven-year-old self as Madame Mao's officials test his flexibility; we are bewildered with him as he is assaulted by the sights and sounds of Beijing railway station; we ache with him at gruelling and relentless rehearsals and share in the emotions and the intoxication of fame, love and eventual freedom. Finally, we exult in his reunion with his family and the triumph of individual endeavour over ideology. As Li Cunxin's character soars, the audience soars with him.

The themes are certainly compelling but they are equally matched by the skill of the film. The director (Australian Bruce Beresford), the scriptwriters, the actors and of course, the beauty of the classical dancing are all part of the visual feast. This is a movie for anyone who has ever dared to dream of a different life.

- 22** Study the film still below. Respond to or describe it, based on what you know of Li Cunxin's story and the visual grammar of images. Use the Wordsmith on pages 53–5 as a guide.



Wordsmith ...

THE GRAMMAR OF VISUAL TEXTS

Visual texts, like written ones, have their own grammar or system of language. By now, you will have looked at so many photos in your life, seen so many films and read so many picture books that you understand visual grammar very well without even realising it. Even so, it's important to analyse what you know so that you can discuss visual texts and improve any visual texts that you create.

People who create images and illustrations use different techniques to make us respond in a certain way. When we understand these techniques, we can 'read' them just as we do a written text. The illustrations in picture books, for example, tell the reader more about the story and characters than just the words alone. Sometimes a picture book might have no words, so the reader understands the story solely from the illustrations.

When we view visual texts, the images *position* us: they push us to see and understand things in a certain way. How do they do this? Some techniques are described below and on the following pages.

Image A



- **Gaze:** In image A at left, the young Li is looking at the viewer. This technique is known as *direct gaze*. It demands that the viewer enter into a relationship with the subject in the image. We respond to this image differently from image B, where the young Li is not making eye contact with the viewer.

Which image, A or B, is more of an invitation into the subject's world? Why?

Which image, A or B, makes the viewer an observer of the subject's world? Why?

Image B



- **Angles:** In visual texts, angles are important for establishing the relationship between the viewer and the subject in the illustration. If the viewer looks at an image at eye level, then the two have equal power; but if the angle is a high one, then the viewer is in a more powerful position.

Bird's-eye view

This angle makes the viewer feel 'god-like' but it can also feel uncomfortable, because familiar things become hard to recognise. However, it is a good way to establish the setting.



High angle

People viewed from a high angle look smaller, less important or perhaps just part of a wider context. If one character is looking down on other characters in a film, he or she will seem more powerful.



Low angle

This angle makes a subject or character look taller and more powerful.



Eye level

This angle makes the viewer equal to the people shown. It feels natural and comfortable, instead of frightening or uncomfortable.



- **Framing:** Framing is the technique of composing a shot in film or photography, thus deciding what is important and what you want the viewer to see. The framing of an image may utilise a close-up, mid-shot or long shot.



Close-up

A close-up shows one character's face. It usually focuses on the subject's expression. This shot feels very intimate and it tells us clearly about emotion. A close-up on an object means it is very important to the story (e.g. a letter, a jewel).



Mid or medium shot

The mid shot shows part of the subject, (normally from the waist up) and some of the setting is visible. They usually contain one or two people and are good for showing body language and relationships.



Long shot

The long shot shows the entire subject and much of the setting. Extreme long shots go even further back and show a whole landscape or cityscape. Long shots and extreme long shots are often used at the beginning of a film or scene to establish setting.

OVER TO YOU ...

Use the information that you learned from the Wordsmith to write three sentences about the visual grammar of this image. Your first sentence should be about gaze, the second about angle and the third about the framing of the shot.



My view ...

Do you think a present-day story from another culture can be successfully transformed for different audiences? What do you think are the essential features of a story that can transfer across cultures and across audiences?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Creating using myths and legends

Either

Create a page for a comic book or graphic novel that retells an ancient Greek legend. Suggestions are the tales of Andromeda; Odysseus and Circe; Theseus and the Minotaur; Pandora; or Narcissus.

Or

Visit the **Dust Echoes** weblink in your eBookPLUS, which features a collection of twelve Aboriginal Dreamtime stories from Arnhem Land. Choose one of the stories to view and transform into a page for a comic book or graphic novel.

eBookplus

eBookplus

Use the **Greek mythology** weblink in your eBookPLUS for information on this topic.

Some key points to remember

- Choose a part of the myth or story and make a list of the characters involved. Write a short paragraph describing these characters and what is happening in this part of the story.
- Write a short script that details what the characters are saying and what they are doing.
- Create a storyboard that shows six to eight panels with speech bubbles.
- Use the Wordsmith on pages 37–8 as a guide to complete your page.



eBookplus

Use the assessment criteria rubric to guide you through your chosen task.

2

Create a mystery box

Create a mystery box of sources that reflect your life either right now or over the period of your childhood up to the present. You can use a simple cardboard box, or you can decorate it to reflect your personality. Make sure you add your name to the box in large letters.

eBookplus

Use the **Memory box** weblinks in your eBookPLUS for more on this topic.

- a Include at least two primary sources (at least one must be written) such as baby photographs of yourself (or more recent ones); a letter you wrote; a diary entry; a souvenir from a holiday or outing; a favourite toy, story book or rhyme; a greeting card; or an anecdote about a favourite pet.
- b Include one written secondary source that you imagine might be written or made after this present time in your life. Suggestions might include an article about you written by your biographer or a descendant in a hundred years' time. The article might be about your early life and how it influenced your (imagined) later life.
- c When complete, bring the box to school with the sources enclosed and swap boxes with another class member. From the sources you find within the other box, write a brief report in table format detailing each source, a description of it and what it tells you about the person.

Some key points to remember

- The focus should be on the sources you choose to represent your life. How extensively you decorate the box is up to you and is not part of the assessment.
- Handwrite any written primary sources rather than word-process them, because your handwriting is unique to you.



eBookplus

Use the assessment criteria rubric to guide you through your chosen task.



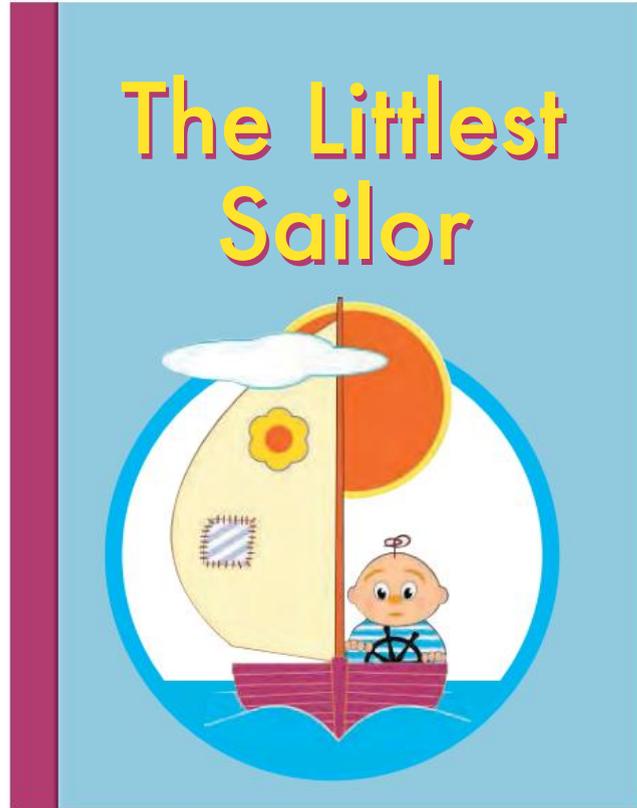
3

Create a picture book

Choose a novel you have read or a film you have viewed in class this year. Choose a key scene from the novel or the film to create two facing pages for a picture book based on your chosen scene. The audience for the picture book is a group of children aged five or six. Write a brief description to accompany your spread, explaining where it occurs in the novel or film, why it is a key scene and how your spread reflects its importance in the overall work.

eBook plus

Use the **Children's picture book** weblink in your eBookPLUS for a picture book maker.



Some key points to remember

- In a picture book, you have only a few words to accompany the pictures to tell the story. A few words must do the work of many paragraphs or pages from the novel, or of the moving images, sound effects and dialogue from the movie.
- Work and rework your text until you are happy that it conveys what you want to say. Try to make it as brief and as interesting as possible. The text should not simply describe or repeat what the pictures are showing, but add something extra to the spread.
- Use suitable photographs or images from the internet as a basis for your drawings. Simple drawings are best for the target age group such as black line drawings, coloured in primary colours.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What motivated you throughout this unit?
- 3 What are your strongest skills? What do you need to work on?
- 4 How did your friends or class members help you to learn better?

INDIVIDUAL PATHWAYS

Worksheet 2.1
doc-10076

Worksheet 2.2
doc-10077

eBook plus

Worksheet 2.3
doc-10078

UNIT 3

THE WRITER'S CRAFT

The BIG question

What is a writer's 'craft'?

Key learnings

- The way we use words affects not only what the audience understands but also how the audience feels about our communication.
- Well-crafted texts can be structured in different ways depending on our audience and purpose.
- Words and images need to be carefully chosen when crafting texts.

Knowledge, understanding and skills

Students will:

- understand how language choices appeal to the senses in poetry and prose
- learn how to use language to create mood
- examine the craft of multimodal texts such as web pages
- understand the role of sentence elements such as verbs.



Craft is everywhere ...



'We children are the majority in this world. We can make a difference, and never forget: one mosquito can never do anything against the rhino, but a thousand mosquitoes can make a rhino change its direction.'

— *Felix Finkbeiner*,
13 year-old environmental
campaigner speaking at the
United Nations Assembly
in 2011



The hottest day of summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing; the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide open in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flower bed outside number four.

— From *Harry Potter and the Order of the Phoenix* by J. K. Rowling

The lightning flashes:
And slashing through the darkness,
A night-heron's screech.

— *Matsuo Basho*



What does it mean to 'craft'?

Look carefully at the objects shown in the photo collage opposite. Some of them have won awards for their design. Many people consider them beautiful. Other people may consider them very clever and functional. Why? It's because people consider them well crafted. So what does the word *craft* mean? A **thesaurus** would list the following synonyms (words with similar meanings) for *craft*: *skill*, *expertise*, *artistry* and *technique*. Considerable expertise has gone into making the objects shown in the collage. Their makers have used skills and techniques to craft particular materials to achieve the end result.

Writers have a craft too, as shown in the written texts included in the collage. A writer's materials are, first and foremost, words. Words, when crafted with skill, can create sounds and images for a reader's brain to enjoy. Many different types of print and digital text have their basis in well-crafted words.

Tuning in

1 Think and say why: People often have strong emotional responses to well-crafted things. Which two of the objects shown in the collage are your favourites? Why do you like each one? Which ones do not appeal to you? Why?

2 Find out: Did you know these facts?

- Ferrari's famous prancing horse symbol was actually the symbol used on the biplane of a World War I Italian flying ace, Count Francesco Baracca. The count had been shot down and killed in June 1918. In 1923, the count's wife asked Enzo Ferrari to use it as the emblem on his cars — for good luck.
- The Eiffel Tower in Paris, designed by Gustave Eiffel, was built in 1889 for the World's Fair. It was meant to be a temporary structure but proved so popular that it became a national landmark and France's foremost tourist attraction.

Find out some interesting facts about the two objects you identified as your favourites. (If one of them was the Ferrari or the Eiffel Tower, find out more facts about these.)

3 Think and then handwrite your own definition of what the word *craft* means. Jot down some key words first and use these as the basis for your definition. You might like to share your notes with a classmate. Alternatively, use the **Online brainstorming** weblink in your eBookPLUS to find tools that can help organise your thoughts before you write.

NEED TO KNOW

thesaurus a book that groups words that have similar or linked meanings. Thesauruses are also available online.

eBook plus

Use the **Ferrari** and **Eiffel Tower** weblinks in your eBookPLUS to find out more about these objects.

eBook plus

LANGUAGE link

Word origins, word building and word use

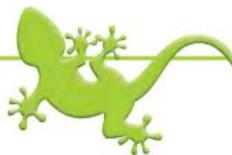
The word *craft* came from Old English (before 1100) through Middle English (from 1100–1500) to our language today. Words built from *craft* include *craftsmanship*, *craftsman* and *craftswoman*. The plural form is *crafts* except when we use the word to mean a boat, ship or aircraft: in this use of the word the plural form remains *craft*.

Like many words in English, the word *craft* can function as both a noun and a verb, depending on the context (the other words around the word).

The potter crafts many beautiful clay pots on his wheel. (verb)

Scrapbooking and quilting are popular crafts. (noun)

Check the meaning of the word *crafty* in a dictionary. Do you think it comes from the base word *craft*? Explain.



eBook plus

eLesson:

The English is . . . team explores the craft of writing.

Searchlight ID: eles-1578

3.1 CRAFTING LANGUAGE IN IMAGINATIVE TEXTS

NEED TO KNOW

mood a prevailing atmosphere, a frame of mind or feeling at a particular time

syllable a part of a word which consists of a vowel sound and possibly consonant sounds around the vowel. It forms a single 'beat', so *win* has one beat, *win-ter* has two beats.



LANGUAGE link

Vocabulary expansion: base words plus prefixes and suffixes

New words can be formed from base words by adding suffixes (word parts that come *after* the base word) or prefixes (word parts that come *before* the base word).

For example, many words can be formed from the base word *sense*, such as *sensual*, *sensation*, *sensibility*, *sensitive*, *sensible*, *sensate*, *sensor* and *sensory*. Adjectives like *sensible* add the suffix *-ible* and nouns like *sensor* add the suffix *-or* to the base word. If the prefix *in* (meaning 'not') is added to *sensitive*, the new word *insensitive* is an antonym of *sensitive*: a word opposite in meaning.

When reading, check if prefixes or suffixes can help you work out a word's meaning.

How do writers appeal to a reader's senses in poetry?

Writers use many techniques to help craft their work. A factual text whose purpose is to inform might simply give facts and supporting details. However, if the purpose of an imaginative text is to entertain or persuade, a writer will often craft words to appeal to a reader's senses.

The words a writer chooses are essential to the writer's craft. Even though you might think that words are something we simply see on a page or screen, writers know that they can write for senses other than just our sight. Used cleverly, words can make us not only see but hear, feel, even smell. Language can 'talk' to our senses; that is, it can be very sensuous. Such sensuous language helps the reader to feel as if they are in the story or text. Sensuous language also helps to create **mood** and asks for an emotional response from the reader. A form of poetry famous for capturing a mood and appealing to the senses is the Japanese *haiku*.

Haiku: short but full of sensation

As we saw in *Unit 1*, haiku are poems that contain only seventeen **syllables**: five in the first line, seven in the second line and five in the last. They are usually about nature. Despite the fact that a haiku is short, it can pack in a lot of sensuous detail and create a mood. In *Unit 1* the focus was on the structure of haiku with fragments and phrases. In this section, the emphasis is on the mood of haiku and its appeal to the senses.

Fallen trees

Rainforest trees fall
and give their children a chance
to climb the sunlight.



Birds

Birds call in cities,
whispering green secrets to
ears that forget them.



Activities ...

UNDERSTANDING haiku

Getting started

- 1 a Clap or count out the syllable beats in each line of both haiku to see that they conform to the haiku pattern.
Or
- b Choose one of the haiku and write it out by hand, breaking each word into syllables; for example, *Rain-for-est trees fall*.

Working through

- 2 List all the things to do with nature in each haiku.
- 3 Which of your physical senses does each haiku appeal to? Justify your answer.
- 4 What mood or feeling is created for you in each haiku? Consider sadness, joy, hope, despair as possibilities. Explain your choice.
- 5 Who or what are the trees' children?
- 6 Where are the birds when they are calling? Does the haiku tell you or do you have to infer it (work it out)?
- 7 Haiku are usually written in the **present tense**. Find all the verbs in the haiku and check if this is so. Rewrite the haiku in **past tense**. How does this change the effect created?

ANALYSING word choices

Getting started

- 8 Choose a word group in the haiku that you think helps you to see a picture in your mind. Draw the picture that these words help you to see.

Working through

- 9 Why do you think the writer has personified (given human qualities to) the trees and the birds?
- 10 How do the words *climb the sunlight* make you feel about how the 'children' will grow? What does it make you see in your mind's eye?
- 11 Do you think that the trees that fall are being kind? Why or why not?
- 12 Why do you think the poet says that the secrets the birds whisper are *green*?
- 13 What do you think the word *them* refers to in the second haiku? Is it secrets, or the birds, or the bird calls, or something else entirely? Explain your choice.

EVALUATING haiku

Working through

- 14 Would the strict pattern and structure of haiku make it easier or harder to write one? Explain.
- 15 Do the haiku on page 62 have the fragment-and-phrase structure of the haiku in *Unit 1* (see page 13)? Explain.
- 16 Which of the following do you think is the most important element in each haiku presented here? Discuss in small groups before deciding.
 - a The keen observation of nature through detail
 - b The importance of an idea
 - c The importance of an emotion or feeling
 - d The careful and deliberate choice of words
 - e Your choice

NEED TO KNOW

present tense the verb form used to express actions or events that are occurring at the present time

past tense the verb form used to express actions and events that happened in the past

Going further

- 17 In what ways do you think a haiku is like a photograph? In what ways is it not?
- 18 Choose one of the following adjectives and explain why it could be used to describe the craft of the haiku: concentrated, spiritual, sensual, descriptive, emotional, philosophical.

CREATING a new text

Working through

- 19 Create a cover for a class book of haiku. Copy and paste the text of three or four haiku that you have found into www.wordle.net and create a Wordle picture.
Hint: you can even turn the haiku into short paragraphs and then paste them in.



Going further

- 20 Find a dozen or so images online that are associated with nature. Use the **Shape collage** weblink in your eBookPLUS to make a photo collage in the shape of a natural object, such as a tree, flower or the moon.

eBookplus

LITERATURE link

Compressing language in poetic forms

The haiku form is a good example of how language can be compressed or concentrated to produce a dramatic effect.

The *tanka* is another Japanese poetry form that concentrates language, using a particular line and syllable pattern. The *tanka* has five lines, with a syllable pattern of 5, 7, 5, 7, 7. It is an older form than the haiku but, like haiku, it uses simple language to express ideas and emotions about nature. While the *tanka* was intended to be chanted as a song, the haiku are meant to be spoken crisply.

*When the wind blows the
falling leaves embroider the
limpid waters where
even the leaves still clinging
are reflected in the depths.*

Find another example of a *tanka* on the internet and see if you can write one. Find out about other Japanese poetic forms, the *choka* and the *sedoka*.

Mood poetry

Writers often use **figurative language** or **figures of speech** such as **similes**, **metaphors**, **personification**, **alliteration** and **onomatopoeia** when they are crafting a text. These can make words appeal more to a reader's senses and change the literal meaning of words.

Figures of speech are used in this way in the mood poem below, which relates to a particular place. 'The Playground' was written by a Year Seven student called Johanna Keen in response to being in a children's playground in spring. The coloured annotations explain the figures of speech Johanna used to capture the mood she felt in the playground. As you read, make a mental checklist of each sense to which the passage appeals.

simile

metaphor

personification

alliteration

onomatopoeia

The playground

The playground
is...

dinosaur-boned, spider-webbed,
A monkey's-fun-zone
bordered by
the stern-faced garden
with its wall.

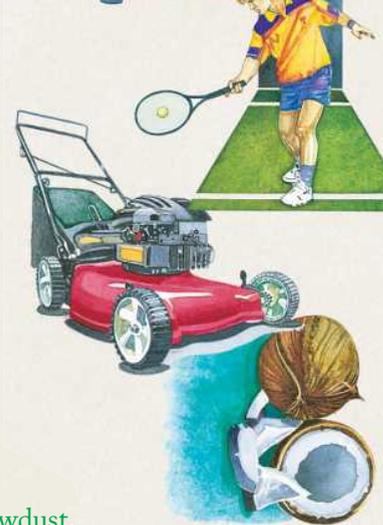
There is, just down there,
the lunar surface of the tennis court
where I sometimes play.
Tennis balls going pock, pock, pock

Birds call, far-off jets hum and
traffic murmurs with the sun,
then
a machine starts up, buzzing in
my ears
like a nagging mother,
and

I smell piney air, resinous like Sweden.
I feel the mulch
It's
scratchy, sharp;
it's meant to be a blissful blanket
for our falling bodies.

If I could eat this place
it would taste of crisp and crunchy coconut sawdust.

Johanna Keen



NEED TO KNOW

figurative language/figure of speech language that moves away from its everyday, literal meaning to create fresh, memorable comparisons or clear images; or that uses sound to achieve special effects

simile a direct comparison between two different things. Similes can be recognised by the use of the words *like* and *as*. For example: *The sound of the mower is like a nagging mother.*

metaphor a figure of speech in which something is said to be another thing; it is not just *like* another thing. A metaphor compares two things without using the words *like* or *as*. For example, in the poem 'The Playground' the poles of the equipment have become dinosaur bones.

personification a figure of speech in which objects are treated as if they have human qualities; for example, *Traffic murmurs*

alliteration the repetition of a consonant at the start of words that are located close together; for example, *crisp and crunchy*

onomatopoeia the use of words that imitate the sound they refer to, such as *hiss, meow, murmur, buzz*

Wordsmith ...

CREATING MOOD WITH YOUR SENSES

The following is an activity you can try by yourself or in a group. By the end of it you should have created your own mood poem — a personal response to a place and time and how you felt.

- Find a space somewhere outside. It could be a park, a football oval, a garden space or even a playground at the end of the street.
- Make sure you have paper and a pen with you or a mobile device such as your laptop, iPad or iPhone.



Sight

- Imagine that the world ends somewhere nearby. It might be the walls of the room, or the park border. It may be the fence around the football field or the edge of the playground. Take two minutes to write down everything you can see in that space. Remember, nothing exists outside the space so only include what is in there. If you have appropriate technology with you, take a snapshot or two.
- Try to add an adjective to add information about at least three of the things you can see. For example, is that a *blue* desk in front of you, or a *snot-green* curtain hanging on the window? Does the tree look *thin*, *olive-green* or *straggly*?
- Imagine that the world has grown. Now there are no boundaries and the space extends beyond the walls or fence or whatever boundaries exist. Take a minute to add to your list of things you can see.
- Add adjectives to the two things that most impress you.



Hearing

- Close your eyes. Just listen to the world for at least a minute.
- Don't talk. Just listen.
- Now open your eyes and write down everything you could hear. But this time don't just make a list; try to characterise the sounds. Johanna Keen, for example, heard jets that hummed overhead and a scolding mower.



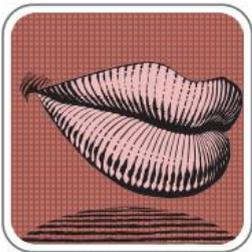
Touch

- Explore the space around you for three to five minutes by touching at least three things. One rule: the things you touch can't be alive unless they are plants.
- As you touch each thing, write a brief description of what it feels like. Take your time and try to be accurate and detailed. Use adjectives to add information and verbs that help really define how you're reacting to the 'thing'.



Smell

- Close your eyes again. Take a deep breath through your nose. Do it slowly.
- What did you smell? Write a description.
- If you didn't smell anything, try again. (*Hint*: it's important to keep your eyes closed and really concentrate on your sense of smell.)
- One rule: whatever you smelled, please don't use the name of a person in your description.



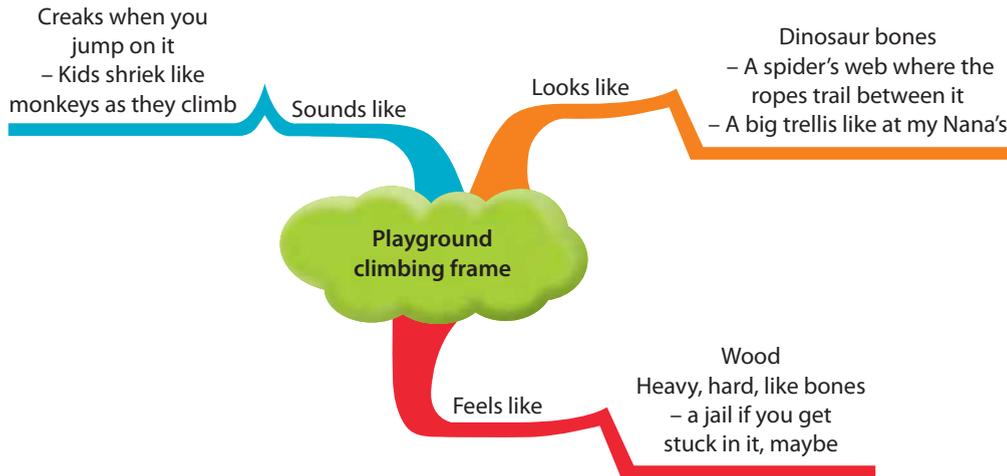
Taste

Based on all the senses you've just used, complete this thought:

If I could taste this place, it would taste of...

Comparisons and connections

- While you are still in the space, turn at least one of each of your details into something else. It can be anything you perceived with your eyes, ears, touch or smell (not taste). For example, that scolding mower sounded to Johanna Keen like a nagging mother and the smell of the mulch used in the playground reminded her of Sweden, with its pine forests. When she looked at the wooden frame of the climbing trellis in the playground it reminded her of dinosaur bones.
- One way of creatively turning your sensory experiences into your very own ideas is to play some word association games with some of your ideas. For instance, imagine that Johanna Keen thought like this:



- What you are actually doing is creating figurative language that will feature in your mood poem.



OVER TO YOU ...

Using the length and style of ‘The Playground’ as a model, write a mood poem about your space.

- Note that you might be able to edit this text and use it for the task at the end of this unit.
- Remember that you don’t have to include every detail you recorded; like all writers, what you choose to use is up to you.
- If you word process your mood poem, use colours as in ‘The Playground’ to highlight the figures of speech you have used.
- You can also play around with different fonts. If you have a camera with you when outside, take a snapshot of your space. Alternatively, draw an illustration to go with your mood poem, or find a suitable image online that you can cut and paste into your document.



My view ...

Now that you have looked at how writers can appeal to the senses, use a KWL strategy (what I Know, what I Want to Know, what I Learned) to record your thoughts on the topic of the writer’s craft. Check the definition of ‘craft’ that you wrote at the beginning of this unit and adjust it if necessary to reflect what you now know. How much has it changed?

3.2 CRAFTING LANGUAGE IN PROSE FICTION

How do prose writers evoke a response from a reader?

A writer's overall purpose is usually to evoke a response from a reader. This is especially true of imaginative and persuasive texts. Good writers craft language to describe people, places and events in ways that may shock or surprise us or so that we read their words and say, 'Now I see!' or 'That makes me feel happy/sad/angry/amused'.

The short story *Alexander the Great*, by Richard Yaxley, explores the impact a strange new boy has on another character named Brian. The story is a **first-person narrative**, and its **setting** is a small, unnamed coastal town in Australia in contemporary times. One character, Alexander Roff, claims to be a descendant of the Romanovs, the last rulers of Russia, a claim that Alexander's new classmates in Australia make fun of.

In the extracts that follow we examine a **plot** development when Alexander meets a classmate, Brian, at the local jetty where Brian is fishing.

There are two versions below of what happens next. The versions are very similar but key words have been changed, added or deleted.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activity.

NEED TO KNOW

first-person narrative

a narrative (story) told by a character who is part of the story, and who therefore uses words like *I*, *we*, *me* and *my*. We usually see only the point of view of this character.

setting the time and place in which the events of a narrative take place

plot the sequence of events that occur during a story or narrative



READY TO READ ...

In pairs, take turns to read aloud versions 1 and 2. As you read, have your partner note unfamiliar words. After the readings, find the meaning of these words in a dictionary. Then read the versions silently by yourself.

from *Alexander the Great*

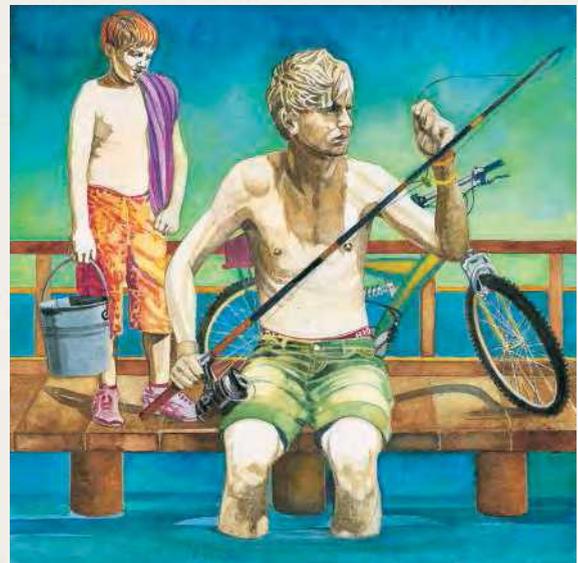
by Richard Yaxley in *Shorts*

Alexander has just accidentally buried his hook in his thumb.

Version 1

Alexander the Great grunted with pain.

A trickle of blood ran down his thumb. He patted it with a crumpled and dirty tissue. His thumb must have throbbed with pain but he elected to stay with me anyway and we fished together. The sun was warm on our bare backs and the water knocked against the pylons of the jetty. After a couple of hours we packed up the gear and it seemed only natural to get on my bike and pedal with him down the esplanade. It's a long road. Then we went down past the golf course, where there were lots of golfers playing in the warm sunshine. Next we pedalled through all the new tidytown suburbs towards Dunrowan Road and his house, his Mum and Dad and I don't know how many brothers and sisters. Finally, I hoped to get to the truth of his story.



Version 2

'Damn it,' said Alexander the Great.

A sliver of blood ran over his hand. He dabbed the cut with a crumpled handkerchief. It must have been sore but he stayed with me anyway and we fished together in silence for an hour or two, enjoying the kiss of the sun on our bare backs and the slap of water on pylons. After that time together it seemed only natural to hop on my bike, follow him down the esplanade, down past the golf course, through all the new Legoland suburbs towards Dunrowan Road and his home, family and, finally, the truth of his story, I hoped.

Activities ...

UNDERSTANDING the texts

Getting started

- 1 How many characters are in the two versions of the text extract?
- 2 What activity are they engaged in?
- 3 Where does the scene take place?

Working through

- 4 The partially completed table below lists differences in language choices between the two versions. Draw up a similar table in your workbook and fill in the blank sections. You could work in pairs for this activity.

Differences	Version 1	Version 2
Word count	Longer (149)	
Number of sentences (Hint: count the full stops.)		5
Dialogue (direct speech)	NO	
Word choices Version 1 versus version 2	(a) trickle of blood	(a) sliver of blood
	(b) a crumpled and dirty tissue	(b) _____
	(c) throbbed with pain	(c) _____
	(d) _____	(d) stayed with me
	(e) fished together	(e) _____
	(f) _____	(f) kiss of the sun on our bare backs
	(g) the water knocked against the pylons	(g) _____
	(h) tidytown suburbs	(h) _____
	(i) _____	(i) his home
Figures of speech		(a) Personification: kiss of the sun on our bare backs
		(b) _____
Longest sentence		45 words
Some key verbs	(a) patted	(a) dabbed
	(b) elected to stay	(b) _____
	(c) _____	(c) hop on

INTERPRETING and ANALYSING the texts

Getting started

- 5 Which version was the more difficult to read? Why?
- 6 Which version was the most enjoyable from your point of view? Why?
- 7 Whose **point of view** is shown in the texts? Is it the same?

NEED TO KNOW

point of view the perspective from which a story is told. To determine point of view we can ask, 'Whose eyes are we seeing through? Who is telling the story?'

Working through

- 8 Version 1 has more details than version 2. For instance, it tells us that Alexander and Brian *packed up the gear* and that *there were lots of golfers playing in the warm sunshine*.
- a Find at least two other story details in version 1 that are not in version 2.
- b Are these extra details necessary — do they help you see what is happening (visualise) or better understand the plot or characters?
- 9 Version 2 includes some details that are not in version 1. For example, Brian and Alexander fish together *in silence*. What effect do these additional words have on you as a reader? Did you need them to help you understand what is happening?
- 10 Version 2 has dialogue. Version 1 does not. Alexander could have said something much stronger than *damn*. How does the fact that he swears in such a mild or tame way in version 2 make you feel about his character?
- 11 Do you think version 1 includes too many unnecessary details about the ride from the jetty to Alexander's house? Why or why not?

Going further

- 12 Both versions contain noun groups, or noun phrases, (see the Language link opposite) to help the reader visualise the suburbs the boys ride through on their way to Alexander's home. How do you think the author feels about the suburbs in version 1, where they are *tidytown suburbs*, compared with 2, where they are *legoland suburbs*? What figures of speech have been used by the writer?

EVALUATING the texts

Working through

- 13 Below is a paragraph that gives one person's view of why the writer of version 2 has made more effective language choices. Unscramble the key words in this paragraph, using the words in the box after the question.

To my mind the most effective version is the CEDNSO one. It chooses to include certain YKE details that help us understand important TYRSO elements like character and TTNGSEI. For example, the fact that Alexander swears in such a tame way makes us feel his foreignness; he's not a typical Australian boy. Version 1, in my opinion, has lots of unnecessary TLSDEIA. For instance, readers already know it's warm and we don't need to know that lots of golfers are playing in the warm sunshine in order to help us understand the LPTO or characters better. Sometimes, good writing follows the SLES-is-ROME rule. It's also interesting that the ROATHU of version 2 uses that very long sentence at the end — this is an interesting TYSLE choice because that long sentence gets the reader quickly all the way from the jetty to Alexander's home — a much friendlier DWRO than 'house', by the way. That long sentence is in a rush (as is the reader) to try to LESVO the mystery: is Alexander really and truly related to the long dead Czar of Russia? The very long sentence rushes the reader along and adds to the SSUPNEES.

author	plot	suspense	setting	more
second	details	style	key	solve
word	story	less		



LANGUAGE link

Noun groups

A noun group (or noun phrase) is a group of words that functions as a noun; for example: *Our new dog*.

Noun groups can contain:

- (a) articles such as *a, an* or *the*; for example, *a sliver of blood*
- (b) adjectives such as *crumpled*; for example, *a crumpled handkerchief*
- (c) possessive adjectives, such as *my, his* and *their*; for example, *my bike, his house*.

Nouns can be either concrete or abstract; for example, *handkerchief* and *bike* are concrete nouns because they name things we can see and touch, while *truth* is an abstract noun because it is an idea or a concept.

Wordsmith ...

WRITING TO CRAFT MOOD

Writers of imaginative or reflective prose often rely heavily on creating a mood that will bring the reader into the world of their text. Mood can be created through a description of setting. For example, in a horror story the setting might be a dark stormy night in a forest where trees loom as menacing shadows and bats swoop around. As with poetry, figures of speech such as similes, metaphors, onomatopoeia, personification and alliteration can be used in description in prose to create mood.

1 Look at how a mood of mystery or horror has been created in the text below. Use the key to the coloured words to see the figures of speech that have been used to create this mood.

similes

metaphors

personification

alliteration

onomatopoeia

The shack was tucked tight against the scarred rockface, a hideaway beneath the granite shelf that frowned against the bruised sky. Its blank, sightless exterior gave no hint of any life within. A rotting fence, daubed with red paint, surrounded it like a bleeding wound. Haunted howling came from somewhere inside the fence's now darkening perimeter. As the sun fled in the face of the storm's fury, the shack, its eyes closed and unseeing, was a cold and unwelcoming host.

2 Now rewrite the following description of a cottage to create a cheerful and cosy mood, choosing figures of speech from the list at right or coming up with your own.

The stone cottage _____. It _____, and its chimney _____ smoke into the sky in bursts. Striped yellow curtains, _____, framed the windows at the front. A _____ of flowers grew _____, forming a bright pathway down to the _____ stream. In the trees high above, a bird _____ as the sun lowered its _____ and the warm summer evening _____.

eBook plus

Interactivity:

You be the writer:

Writing to craft mood

Searchlight ID: int-3008

SIMILE: as cheerful as children

METAPHORS: was a safe little harbour; riot

PERSONIFICATION: hiccupped; face; smiled

ALLITERATION: wilfully wild; stood sturdy and strong

ONOMATOPOEIA: burbling; trilled



OVER TO YOU ...

Use the image at right as a stimulus to write a short prose text containing figures of speech. Use the colours from the key above to show those you have used.





LANGUAGE link

Embedded clauses

The sentence below is constructed using two clauses: an independent clause (in blue) and a dependent or subordinate clause (in red).

A rotting fence, which was daubed with red paint, surrounded it like a bleeding wound.

A clause is a group of words that contains a subject and a 'tensed' verb. The independent or main clause that can make sense on its own is *A rotting fence surrounded it like a bleeding wound*. Embedded within this clause is another clause: *which was daubed with red paint*, which gives more information about the noun *fence* in the main clause. This clause uses the relative pronoun *which* and is known as a relative clause. Notice, however, the writer of the extract removed the words *which was* and just writes *A rotting fence, daubed with red paint, surrounded it like a bleeding wound*. This makes the sentence flow better.

Another example of a sentence with an embedded clause is *The model, whose face had been on every billboard in town, was now recognised everywhere*.

Note that some embedded clauses are separated from the main clause by commas. If the information in the embedded clause defines the preceding noun, it does not need commas:

The girl who won that race is my sister.

If the information in the embedded clause just adds information about the preceding noun, it needs commas:

My English teacher, who has just come back from Switzerland, gave us all chocolates!

Find another example of an embedded clause in the extract about the shack.

Crafting an appeal to the senses in a short story

The short story that follows uses simple vocabulary and short sentences. The writer's aim was to capture a particular mood with his choice of language. The story makes use of figures of speech as it describes a very intense and dramatic moment in the life of a boy who has just been involved in an accident.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Scan the text and rate its difficulty level for you as a reader (for example, with 1 being very difficult and 5 being very easy). Does it:
 - contain many unfamiliar words
 - contain easy enough words but long sentences
 - have lots of dialogue?

Choose a paragraph that illustrates how you have rated the reading ease of this text. Next, read it aloud to a partner. Together, try to work out why it deserves this rating.

- List all the unfamiliar words in your chosen passage and find out their meanings.
- Have you ever been in a tense situation that you had to try and distract yourself from?
- Why are there numbers next to some lines of the text?



Moments

by Stephen Kimber

1 ‘Hold on, hold on. Don’t go to sleep. Hold on, you’ll be right.’ The voice
— snapped into immediacy for Daniel, like a rubber band stretched tight
— suddenly let go. Light hammered at his eyes.

— He went to look for the voice but he didn’t like moving his head.
5 Something felt broken inside. More light. He closed his eyes.

— ‘It’s okay, it’s okay,’ the voice soothed. ‘That was my torch,’ the voice
— said. ‘I won’t use it again. We’re coming for you. Just hold on.’

— There was, Daniel realised, a lot of noise. Other voices. Cars or trucks.
— But they didn’t sound right. Daniel heard someone heaving on a pull
10 cord for a chainsaw. The saw started and then choked out. The voice
— swore. Daniel smiled dreamily. Just like Dad.

— Where was Dad? He was on the train too. And Mum. And Jen?

— ‘We’re going to cut you out,’ the voice said.

— He focused on the voice; the voice was good.

15 ‘I know you’re listening to me. Don’t go to sleep, hold on. We need to
— cut you out.’

— How does he know I am listening? Daniel wondered.

A Narrative texts start with an orientation to allow the reader to enter the story. (1)

The simile really helps the reader feel how sudden Daniel’s awareness of the voice is. (2–3)

The writer emphasises how the boy is using his senses. The light is bothering him. (5)

Sentence fragments suggest Daniel is gathering little sound snippets. (8)

— ‘Wiggle your fingers,’ the voice instructed. Daniel did. His right arm
— worked but he could get no signal through to his left. He wondered
20 about that.

— He liked moving his hand though. It reassured him. He ran his thumb
— over the insides of his fingers. They were slick with something. Probably
— blood, he suddenly thought.

— He felt cold. It was his blood. Focus on something, he told himself.
25 Where was the voice?

— He felt the bumps beneath two of his fingers on his right hand. At
— the joints where they’d broken. He remembered the pipes where he’d
— been playing by himself. He was six and they were repairing the bridge
— near home, putting in new huge pipes for the water to run through.
30 The pipes were slick with moisture because it had just rained. It made
— jumping from one to another more exciting because if you didn’t go just
— right you’d slip and maybe hurt yourself. He remembered the sudden
— cold shock of slamming his hand into the rim of a pipe when he missed
— his jump. White-faced, he ran home. He hadn’t cried. ‘Can you talk?’ the
35 voice asked again. It cut into the memory. The moment was gone and
— Daniel felt alone again.

— Daniel didn’t want to.

— ‘All right, I heard you,’ the voice said.

— What did he hear?

40 ‘I am going to have to use my torch.’ Daniel closed his eyes but he
— could still feel the light around him.

— ‘Right,’ the voice called, ‘I’ve turned it off. Open your eyes. We’re going
— to cut you out soon. Listen to me. We are going to have to brace some
— structures so that the other carriage doesn’t crush the . . . You’ve been in a
45 train wreck. Okay. Well, there’s not a lot of strength in what’s above you.
— Okay. I know you’re a bright lad so I’m telling you this. Okay. Another
— one of the carriages is resting on this one, right . . .’

— It was like a documentary. Daniel remembered Jen watching *Trials*
— *of Life* over and over. Sitting on the sofa, she’d sometimes mouth the
50 words; she’d seen it so often. Mum and Dad were getting the dinner.
— He could smell it. Lamb chops, his favourite, and chips and salad. If he
— closed his eyes he could see it all. The light was pale orange through the
— curtains.

— It was like, suddenly, all his senses were super sharp. A sudden shock
55 of pain. Daniel closed his eyes. Rested.

— ‘Are you Daniel?’ the voice said. ‘I think you are. Okay, Daniel, hold
— on. I know you’re bleeding but it’s not bad. Okay. I know, Daniel, it’s
— the wrong colour to be arterial blood. I think you’ve got a head wound
— Daniel, probably round your ear; that’s why there’s a lot of it. I’m an
60 ambulance officer, Daniel. Okay. It won’t be long now. Hold on.’

— How did he know? Daniel wondered. He ran his right thumb over
— his fingers again. The blood was starting to dry. That was a good sign,
— Daniel thought. He wasn’t bleeding to death. He felt very cold though.
— He licked his lips.

65 Mango ice-cream on 4 Mile Beach. The beach was too pebbly, not
— clean and white like the ones near Daniel’s one-time home. He was on
— holiday. He loved those mango ice-creams. He and Jen walked down the

Movement means we are now exploring touch. Alliteration is used to keep the description engaging. Then we realise Daniel is probably hurt. (21–22)

This is a complication in the short story — Daniel is hurt. (24–25)

B Flashback is a technique used by the writer to give more information about Daniel’s recollections of past events. It helps the reader get to know Daniel’s character. (27–28)

The word *cold* is important and keeps recurring in the story. (33)

The light is so strong that Daniel can *feel* it. (41)

The writer only now reveals how and why Daniel is stuck — this delay has helped generate suspense. Notice how it was foreshadowed earlier in line 12. (44–45)

Another sense-inspired moment that he remembers (51)

C The continued use of sentence fragments reinforces how Daniel’s senses are being bombarded. (54, 55)

Feeling very cold triggers another flashback memory for Daniel of eating mango ice-cream. (65)

— beach to Douglas Street. There was an ornate sign, carved metal with
— ‘Olde-Englishe’ type of writing saying the street name just near the shop.
70 Daniel liked the sign; he’d copied the style and written a few signs of his
— own on the drawing paper that went everywhere with him. Mum and Dad
— sauntered down behind them and he and Jen ran ahead. Seagulls lifted, crying.

— Where were Mum and Dad? If there was a train wreck, where were
— they? He’d been coming back from the service bar when it happened. He
75 suddenly remembered. The grind of brakes and being flung off his feet
— and the roaring, wailing, shrieking noise. And darkness.

— Where was the voice when he needed it? Where were Mum and Dad?
— It was dark. Was it night? How long?

— Where was his drink? He’d bought a drink of bottled water ‘cause he
80 was on a health kick. No junk for me, he bluffly told his dad. They were
— always joking about ‘real men’.

— It was dark and Daniel couldn’t be bothered opening his eyes. He was
— cold, very cold. He remembered when he was very little — about three
— — and Larry Jameson, a big boy from up the road, had put him beneath
85 a big box and sat on it so he couldn’t get out. It was dark like a tomb
— and after a while Daniel had started to scream. He screamed once and
— nothing happened. He thought, I’m a big boy and nothing can hurt me.
— It was what his Dad told him.

— No-one came. It was dark and it was cold on the wet grass and
90 no-one came. He screamed again. And waited, but not so long. Then
— he screamed, and screamed, and screamed . . . To be suddenly unleashed
— into light, and shame. Larry Jameson’s friends had crowded around the
— box, silently, like ghosts, and now they pointed and laughed. Called him
— cry-baby, snotty-nosed baby.

95 ‘Are you there?’ the voice whispered. It sounded a long way off. ‘We’re
— coming . . .’

— Daniel suddenly flung himself against whatever was holding him, like
— a small boy at a box. He felt something in his head tear. Warm liquid ran
— down his arm.

100 It was like summer rain at home. Daniel smiled. There was light ahead
— in the darkness. He saw it.

— Then he remembered Mum saying, ‘You’ll catch a chill, you’ll catch
— your death.’ He used to love walking in the rain. Even though he almost
— always turned cold.

105 The light went away.

— He was cold now. The liquid running down his arm had slowed, was
— a steady drip . . . drip . . . drip. Daniel thought, ‘It’s blood. My blood.’ He
— saw the word, blood. BLOOD. The word sat in the back of his mind; it
— was a thought. The thought was a long way off. And growing smaller. It
110 was disappearing into darkness.

— He was very tired. And cold. The word was gone. What had he been
— thinking? What was the word? It was there, right in the back of his
— mind. Something black, growing. It was black, like a door opening into
— something else he wasn’t quite sure of. Like a surprise. He tried to smile
115 and couldn’t, quite. Everything was black.

— And then there was light. Again. Daniel smiled. He walked towards
— the light and it grew brighter and brighter.

The use of personification gives the train the qualities of a living thing: it makes the train seem like a wounded animal. The writer is appealing to more than one of our senses in these two sentences. (75–76)

Note how the writer again uses the sensation of cold to trigger a flashback of memory. (83–85)

This strong verb makes the reader feel Daniel is being set free — but it’s painful. (91)

D A simile is used — the blood is like summer rain and so Daniel smiles. (98–100)

Again *cold* is used. This sensory detail is being repeated more and more often. (104,106,111)

The light has disappeared. (105,115)

The gap between paragraphs suggests that time has passed. (between 105 and 106)

This is the climax of the story followed immediately by the resolution of the story. (116–117)



LITERATURE link

The short story

Short stories have their own set of characteristics that make them different from novels, films and other forms of narratives. Generally they:

- should be short enough to read in one sitting (around half an hour) and exclude the detail you might expect in a novel.
- have fewer characters, a single or limited setting, and take place over a short time frame.

Famous short story writers include Roald Dahl, Katherine Mansfield, Edgar Allan Poe, Ray Bradbury and Stephen King.

Consider whether the short story 'Moments' follows this set of rules.

NEED TO KNOW

orientation the beginning of a narrative text. The function of the orientation is to alert the reader/viewer to where and when the story takes place. It also introduces the main challenge or problem at the heart of the story.

complications the challenges or issues that cause conflict in the story

climax the point at which all complications come together and the key characters make their ultimate decisions or choices that affect the outcome or resolution

sentence fragment an incomplete sentence, in which the thought being expressed is not finished.

Activities ...

UNDERSTANDING short story texts

Getting started

- 1 Take about ten lines of the text and use the **Wordle** weblink in your eBookPLUS to create a picture (see page 64). What words show up as important? Do you agree that these words are important in the story?

Working through

- 2 How is Daniel trapped?
- 3 Who does the voice that talks to him belong to?
- 4 List any unfamiliar words and look up their meaning.
- 5 List any sections of the story you found difficult to understand.
- 6 In one paragraph, handwrite a summary of the story, recording the beginning (**orientation**), middle (identifying the **complications**) and end (identify the **climax**). You could chart it on a plot graph.

INTERPRETING short story texts

Working through

- 7 The story makes a great deal of how Daniel senses the world. This occurs in the present, when he is trapped, and in the moments of his past, when he remembers. In your notebook, draw up a table like the one below. Complete it by identifying the senses the writer appeals to, the kind of language (verbs, adjectives, similes, metaphors) and details he includes to tap into these senses.

Part of the story	Senses	Details
A When Daniel first regains consciousness	Sight	<i>Light hammered at his eyes</i> strong verbs, imagery
	Sound	<i>a lot of noise</i> <i>they didn't sound right</i>
B The memory of breaking his fingers when jumping on the pipes		Adjective <i>slick</i> blood and wet pipes
C Remembering the 'documentary' of home life		
D Trapped under the box by the bully		<i>dark</i> <i>cold and wet grass</i>

- 8 Why is the story entitled 'Moments'? Suggest an alternative title and explain why it would be appropriate.
- 9 Why does the story sometimes use **sentence fragments**, such as *More light* (line 5) or *Other voices* (line 8)? Find two other examples.

Going further

- 10 Research the effects of sensory deprivation (removal) and sensory overload on a person. Which of his senses was Daniel deprived of in the story? Which were overloaded? How did he compensate for this?
- 11 Has the writer of 'Moments' overdone the appeal to the reader's senses in this story? Discuss in small groups and see if you can reach a consensus. Then write a summary of what the group decided, giving reasons.

CREATING and RESPONDING to short story texts

'Moments' features many moments that Daniel remembers, such as the happy memory of eating ice-cream on the beach while on holiday, or the awful memory of being trapped under the box by the bully. These remembered moments take him away from his current situation.

Getting started

12 Draw up a table with two columns. Head the first column 'Happy memories' and in it list as many happy memories from your childhood as you can. Head the second column 'Unhappy memories' and do the same. If you don't want to use your own experiences, create them based on a fictional character.

Working through

13 Take one of the happy memories from your list and write about it. Now do the same with one of the unhappy memories. Try to create a happy mood in the first memory and an unhappy mood in the second. Compare the language you have used to re-create the experiences. Is there a difference?

Going further

14 Use figurative language and language that appeals to the senses to help you compose a memory that might distract or take you away from a tense or uncomfortable situation. Try to write at least 200 words. Outline the situation you are in as your opening paragraph, then re-create the memory. You could begin the second paragraph simply with 'I remember ...'



LITERACY link

Reading comprehension

Reading comprehension means understanding what we read.

Sometimes, a text we are reading does not give us all the facts and details we need to understand it. Making connections to the text from our background knowledge of other texts (text-to-text) or prior life experience (text-to-self) can help us understand. For instance, when we read 'Moments' we may think about other texts about train crashes or rescues. We may even have experienced what it feels like to be injured or unconscious. Certainly most of us have experienced being in the dark, feeling cold or tasting an ice-cream.

List some experience you may have had that would help you understand a text about feeling nervous or frightened.



LANGUAGE link

Varying sentence length and construction

A sentence is a group of words that contains at least one independent or main clause; for example, *He closed his eyes*. In this sentence, *He* is the subject and *closed his eyes* is the predicate.

Written texts are based on the sentence. You can make your writing more interesting to read if you vary the construction and length of your sentences.

'Moments' uses a mix of long and short sentences and many sentence fragments. You would not use sentence fragments in a report or explanatory text, but in creative writing you can break or bend some of the rules or conventions of sentence structure to achieve a particular effect.

Look at a passage from the class novel or wide reading book you are currently reading. Does the writer break any rules?



My view ...

After working through this section, think about why rules exist in writing — rules concerned with grammar, spelling and punctuation. The writer of 'Moments' broke some of these rules. Yet rules can also help a writer to craft a text. Should a writer know all the rules before she or he breaks them? Is it good to break writing 'rules' in imaginative texts? Justify your opinion.

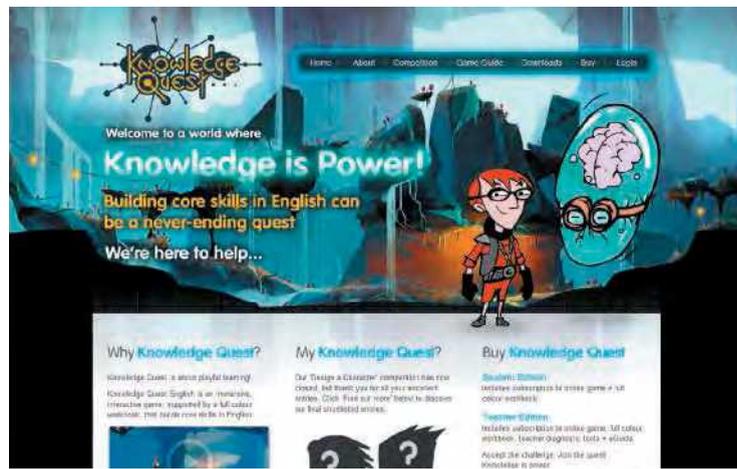
3.3 CRAFTING MULTIMODAL TEXTS

How do web designers craft web pages?

A web page is an online document that can be accessed on the internet through its unique URL or address. Web pages are designed by web designers. The copy for the web page may have been provided by a writer but the positioning or placement of text, graphics and other visual elements is decided by the web designer to achieve maximum impact and functionality. Web pages are an example of multimodal texts because they use a number of modes or ways of communicating: text, images, colour and sound, for example.



When building or 'crafting' a web page, web designers make decisions about *what* is presented to the audience and *how* it is presented. For instance, the age or gender of the intended audience will influence how it is crafted. So too will its purpose. For instance, is its purpose to inform, entertain or amuse?



The web page on the next page is an extract from the home page of a site promoting Aboriginal culture in the Northern Territory. Look carefully at how features are laid out and organised on the page. Before you look closely at the web page, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- What does the term *Aboriginal Culture* mean? What do you already know about this topic?
- View the web page and think about what catches your eye first: is it the words or the images?
- What ideas do you get about the subject matter from the images?
- Scan to see if the web page uses text features such as headings, bolded words and different fonts, or graphic features such as diagrams, maps and photographs.
- When you view the page online, can you hear any sound?
- Find at least three words on the web page that appear to be important to this topic.

Note the indication of the navigation pathway that has been followed. The home page will take a viewer to the Northern Territory website.

Navigation banners at the top, which feature headers or tabs, are a common feature of websites. Notice that Aboriginal Culture is highlighted.

Social networking site links: the internet now uses **social media** to promote information and activities.

The quotation from an Indigenous land owner gives the site authority — its use of **inclusive language** (*our stories, our land*) suggests the site has been approved by Aboriginal groups.

Headings such as 'Visit Aboriginal Australia' help to introduce sub-topics and explain the text or images presented.

The text uses active process words or verbs such as *visit, plan, discover, watch, learn*.

Underlined words are links to deeper levels — second layers within the Aboriginal Culture layer.

Mini-sites are embedded layers within the main site.

share our story NORTHERN TERRITORY

Home About NT Destinations **See & Do** Travel Info Plan Hot Deals

Festivals **Aboriginal Culture** Nature The Outback Adventure Fishing Backpacking Driving Walking - Trekking Photography

/ See & Do / Aboriginal Culture

Like 48 | Share |

Aboriginal art and culture

"Come and hear our stories, see our land. A little bit might stay in your hearts."
- Jacob Naynggal, Traditional Land Owner

Visit Aboriginal Australia

The Northern Territory is home to Australia's largest population of Aboriginal people.

Discover living aboriginal culture rich with traditions over 40,000 years old. Weave a basket, spear a fish, enjoy story telling, translate rock art and taste local bush tucker on an Aboriginal guided tour.

Watch traditional dances and learn to play the didgeridoo at one of the many cultural festivals or visit community art centres and watch the

Things to See and Do

ART GALLERIES

View and purchase regional modern and traditional aboriginal art

More

CULTURAL CENTRES

Stop in at these interpretive culture centres with displays for self discovery

More

Plan your Trip

GUIDED TOURS

Discover traditional lands, food and customs with a local aboriginal guide

More

Learn more about Aboriginal Culture

Discover the Didgeridoo

Producing a distinctive and wholesome natural sound, the didgeridoo is an ancient musical instrument.

Tropical Bush Tucker

The billabongs, woodlands, sandstone escarpments and coastal beaches of the Northern Territory provide a rich source of food and medicines.

Central Aboriginal Art

Be inspired by the artistic works of the Central and Western Desert peoples. Discover the rich art history, variety of styles and symbols and the prominent local artists.

NEED TO KNOW

social media the online media used for social networking, such as emailing, blogging or tweeting over the internet

inclusive language language that does not exclude or discriminate against anyone. In this case, the use of *our* includes all Aboriginal people.

eBook plus

Use the **Aboriginal Culture** weblink in your eBookPLUS to view this web page.



LANGUAGE link

Websites and layers (or levels) of content

In a novel, readers read across the page from left to right and down the page from top to bottom. This is called *linear* reading. Readers of a web page, however, can navigate or move about the document in a *non-linear* fashion — backwards and forwards, up and down. When surfing a web page, you can make use of a menu bar and/or a scroll bar. You will probably click on hyperlinks (which take you to other areas within the web page) and other onscreen elements. The website might have many layers of content, as in the website on page 79.

Breadcrumb trails are another navigation aid for web pages. These allow readers to keep track of where they are in the overall website. Breadcrumb trails typically appear horizontally across the top of a web page, usually below title bars or headers and look like this:

Home page/Section page/
Subsection page

The Aboriginal Culture web page is in fact a lower layer within the larger website or portal of the Northern Territory's Tourist promotion site. If a website has a site map, it will show you the website's structure.

Does the Aboriginal Culture web page have a breadcrumb trail? Research the origin of the term *breadcrumb trail*.

Activities ...

UNDERSTANDING features of multimodal texts

Getting started

- 1 What is the main topic or subject of this web page?
- 2 What do you think is the purpose of the web page? Is it to:
 - a entertain
 - b persuade
 - c inform
 - d both inform and persuade?

Explain your choice.

- 3 Who is the intended audience for this web page? Is it:
 - a Aboriginal people
 - b tourists
 - c students
 - d others?

Explain your choice.

Working through

- 4 What is shown in the largest picture on this web page? Describe it in a sentence. Why do you think the web designer might have chosen this image?
- 5 The web designer has placed the quote from the traditional land owner over the top of this largest image. Why do you think he has done this? Write down what you believe the quote means in your own words.
- 6 What words on the page tell a visitor that they can get actively involved with Aboriginal culture — that you can experience it for yourself?
- 7 What are mini-sites and what types of content do they contain? What level or layer of content are these within the Aboriginal Culture section?

ANALYSING features of multimodal texts

Working through

- 8** Look at the opening paragraph under the heading 'Visit Aboriginal Australia'. How does it help to persuade or convince people that the Northern Territory is a good place to explore Aboriginal culture? Look carefully at the words used to make it sound appealing to the audience.
- 9** Read the first paragraph under the heading 'Visit Aboriginal Australia'. Why has the web designer put it in bold type?
- 10** The page also lets you know that you can learn more about Aboriginal culture. How would a visitor to this page do this?
- 11** Rank the possible purposes of this web page, listed below, from what you think is most important to least important. Then explain your ranking.
 - To entertain the person who visits this page
 - To inform people about Aboriginal culture
 - To persuade people that the Northern Territory is a good place to visit
 - To promote Australia as a tourist destination for overseas visitors

Going further

- 12** How would you change this web page if your audience was primary school children? Explain your decisions.
 - a** How would you change the text? Think about sentence structure, vocabulary and ideas expressed.
 - b** How would you change the images? Would you have more, fewer or a different type?
 - c** How would you change the layout? Would you have more or fewer elements on the page? Would you remove the need to scroll down?
 - d** How would you change the structure? Would you have more or fewer mini-sites and videos? More or fewer hyperlinks?
 - e** Would you use any special effects, for example, animation?

RESPONDING to multimodal texts

Getting started

- 13** Do you think the web designer has created a web page that appeals to its intended audience? Discuss with a partner, then handwrite three sentences explaining your point of view. Can you think of anything the web designer could have added to better achieve the website's purpose?

Working through

- 14** Use a search engine such as Google to find another website that deals with Aboriginal culture. Print a screenshot copy of the home page (enlarge it if necessary) and then annotate its structure and features using the annotated website on page 79 as a guide.

Going further

- 15** In your opinion, which web page (the one on page 79 or the one you have located yourself) is crafted more effectively and best achieves its purpose? Work out a set of criteria to assess the web page. Justify your decision with reference to both web pages.
- 16** What do you see as the advantages a multimodal text such as a web page might have over a page in a printed book? What might be some disadvantages? Considering both, what mode comes out ahead? Discuss in pairs or small groups.

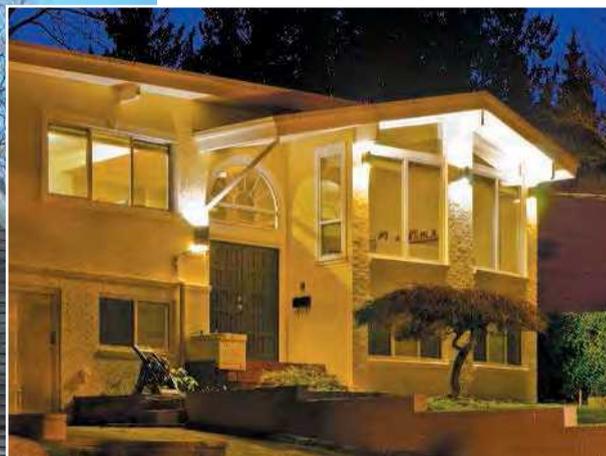
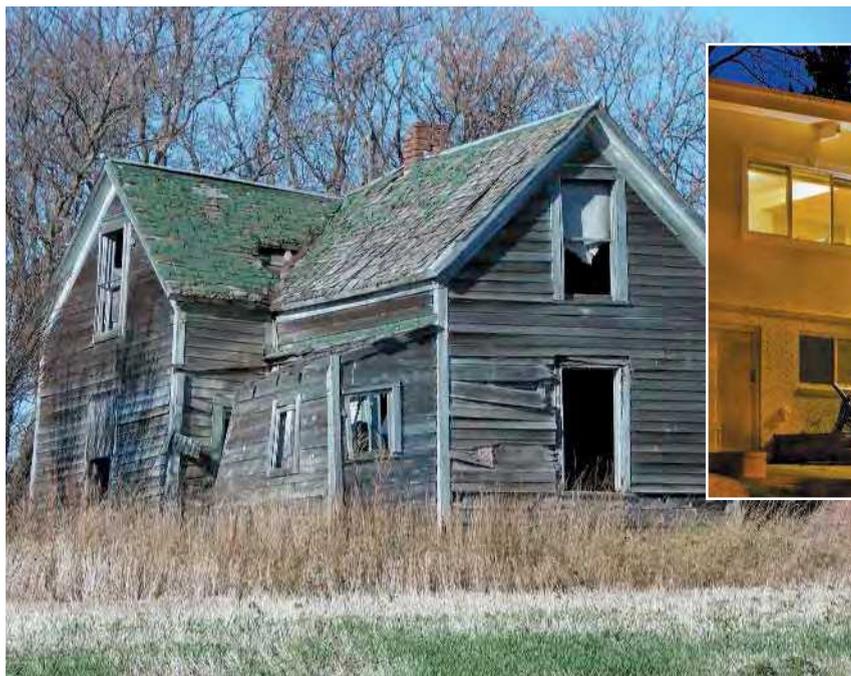
Why might the composer of the web page text have chosen to write (or craft) those sentences as they did? There may be a number of reasons:

- Starting the sentence with a main verb without a subject gives a sense of action or persuasion to the sentence, and makes it an offer or command. This would lead or encourage readers to take the action expressed by the main verb.
- There is limited space (sometimes called 'real estate') on a web page and removing unessential words or having an understood subject saves space. It may, for instance, prevent a line having to turn over.
- It sets up a consistent structure for sentences and helps create a uniform look and tone for the language on the page. This helps readers predict what they are reading and gives the text a sense of familiarity to them.



OVER TO YOU ...

- 1 List four other main verbs that start sentences on the web page.
- 2 Choose two other sentences from the web page and rewrite them so that they have a subject and a helping verb with the main verb. Decide which version you prefer. Why?
- 3 Write three new sentences of your own, starting with an imperative verb, in the way the sentences on the web page do, on the topic of 'My home'. Your purpose is to advertise your home to potential buyers. Choose one of the images below to inspire you.



My view ...

Do you think that web designers are engaged in a craft the way that writers are? Justify your opinion. What do you think are the most important skills a web designer has to use when crafting a web page? Would you now change the definition of 'craft' that you wrote on page 61? If so rewrite it.

COMPOSE AND CREATE

Productive focus: writing and creating

1

Write to capture mood

Either

Create a series of four haiku related to outside environments for inclusion in a poetry anthology with a nature theme.

Or

Write a mood poem, based on the activity you did in the Wordsmith in section 3.1, for inclusion in the school magazine.

Remember to focus on the creative use of sensuous language, similes, metaphors and so on.

Or

Create a prose mood text for a natural place, for inclusion in an environmental magazine called *Special Places*. Use the same approach as you would for a mood poem but write prose with sentences and paragraphs rather than poetry.



You could use this process to write your own haiku:

- Write down the month of the year and the season.
- Now look out the window (even better, go outside) and look carefully at the natural environment, exploring with all your senses.
- Write as many descriptive words as you can to describe your impressions: colours, scents, the feel of the sun on your back, something that startled you or makes you smile.
- Sort your words into one, two, three or four syllables. Now combine words into groups so that you have some five- and some seven-syllable groups.
- Now order your word groups into the haiku pattern.
- Adjust the words and their sequence until you are pleased with the result. Try to ensure you have captured a feeling or an idea about nature.

Some key points to remember

- Remember your purpose. With haiku, you are seeking to make a sensuous statement about a moment in time and place — one with a natural feel. With a mood poem or prose, you are aiming to establish and sustain a mood and clearly communicate how the space made you feel.
- Remember your chosen audience: nature lovers/poetry readers/other students and your teacher.
- Language can appeal to all senses, but remember that the sense of sight will naturally dominate.
- Figurative language helps us see with our mind's eye, so use similes, metaphors and other imagery.
- Sensuous language is intertextual; it can connect a reader to, and remind them of, other texts.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

2

Write a story section

Either

Create an orientation of at least one page for a story written in response to 'Moments' — one in which you use memories to distract you from a current predicament or problem. Your audience is fellow writers at a story writing workshop. Just as Daniel experienced, it might be a very stressful situation or it might be quite ordinary and everyday. Imagine, for example, that you're sitting outside the principal's office, not quite sure why you've been called there.

Or

Imagine that you are the rescue team member who has been with Daniel. Pick up the story just after 'Moments' ends. What happens next? You are describing events to other rescue workers or a trauma counsellor months later. You will retell some of the events in 'Moments' but from a different point of view: yours instead of Daniel's.

Some key points to remember

- Remember your purpose: you want to capture a sense of how the place made you feel, OR you're creating a setting in which something triggers a memory OR retelling from another point of view.
- You want to evoke a response from your reader, make them feel the mood of this special place OR make them interested in a character and what is going to happen to him or her.
- Remember your audience: your fellow writers, the trauma counsellor etc. Although your teacher is assessing the story, he or she is not your audience.
- Language can appeal to all senses, but remember that the sense of sight will often naturally dominate.
- Figurative language helps us see with our mind's eye, so use similes, metaphors and other imagery.
- Sensuous language is intertextual; it can connect a reader to, and remind them of, other texts.



eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

3

Design a website

Either individually or with a partner, design a website aimed at attracting students to your school. The website will be used by the principal at an information night promoting your school to prospective Year 7 students. Don't forget the key structural and navigation devices for a website studied in section 3.1.

Some key points to remember

- Remember your purpose: you're 'selling' your school. Persuade other teenagers (and their parents) that it's great!
- You want to attract other teenagers but remember that your key audience is parents.
- Size of headings is important.
- Avoid too much text, particularly on the top level (first layer) pages. Decide whether the main tone of your text will be entertaining, informative or persuasive, or a mix of these.
- Is navigation easy? Getting home, back to the first layer, needs to be available on every second-level page.
- Images matter. Choose them carefully to suit your purpose and audience. Parents will not want to see photos of the oval with litter on it.
- Can you insert sound? Perhaps get the school band to play a song.
- Video sells really well. Why not film a fly-through of your school's best features and embed it in your website?



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Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What new vocabulary did you learn during this unit?
- 3 What writing strategies have you learned during this unit?
- 4 At times through this unit and in some assessment options, you were asked to work in groups. How did that affect the way you approached the task?

INDIVIDUAL PATHWAYS

Worksheet 3.1
doc-10079

Worksheet 3.2
doc-10080

eBook plus

Worksheet 3.3
doc-10081

UNIT 4

NARRATIVE WORLDS

The BIG question

How do narratives capture an imagined world?

Key learnings

- Narratives engage readers through a sense of time and place.
- Characters' actions and reactions move narratives forward.
- Successful writers alter their narrative voice depending upon audience and purpose.
- Narrative texts have changed over time, continually evolving to connect with new audiences.

Knowledge, understanding and skills

Students will:

- read and analyse a range of narrative texts
- investigate the narrative techniques authors use to engage readers
- experiment with writing about different settings and characters
- use different narrative voices for different audiences and purposes.



Narratives rule ...

Dear Mum

I hate it here. Nobody will talk to me, and I get stuck with the worst chores. The whole camp looks like it was built in the Dark Ages (which is appropriate, because did I tell you it's lights out at 8pm? 8pm?!)

The days are freezing, and the nights are worse. We have to sleep four to a room on rickety bunks with squeaky rubber mattresses. We have to cook our own food, so you can imagine how bad that is. And last night I swear I heard rats in the walls. Please tell me I don't have to stay here all term!

Yours hopefully,

Karen

— A student writes a letter home during a term spent on-campus.

Tuesday, 11 April, 1944

It turned half past ten, eleven, but not a sound; Daddy and Van Daan joined us in turns. Then a quarter past eleven, a bustle and noise downstairs. Everyone's breath was audible, otherwise no one moved. Footsteps in the house, in the private office, kitchen, then ... on our staircase. No one breathed audibly now, footsteps on our staircase, then a rattling of the swinging cupboard. This moment is indescribable. 'Now we are lost!' I said, and could see us all being taken by the Gestapo that very night.

Twice they rattled at the cupboard, then there was nothing, the footsteps withdrew, we were saved so far. A shiver seemed to pass from one to another, I heard someone's teeth chattering, no one said a word.

There was not another sound in the house, but a light was burning on our landing, right in front of the cupboard. Could that be because it was a secret cupboard? Perhaps the police had forgotten the light? Would someone come back to put it out?

— From *The Diary of a Young Girl*,
by Anne Frank, Tuesday, 11 April, 1944

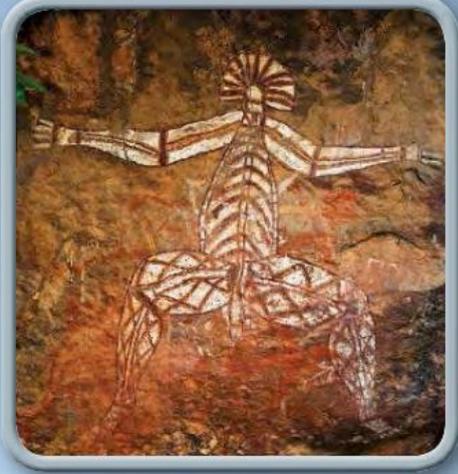


For sale: baby shoes, never worn.

— An early example of flash fiction by Ernest Hemingway. This is a complete story written using only six words.

**I wonder, O wall,
that you have not
fallen in ruins
from supporting
the stupidities of so
many scribblers.**

— Graffiti from the streets
of Pompeii, AD 79



Understanding the what and how of storytelling

A narrative is a story containing events or experiences, real or imagined. Narratives have existed for as long as there have been people. They tell us about the world and about our place in it. In studying how narratives are constructed, we need to look at the story (*what* it is about, including the events, setting and characters) and the discourse (*how* it is told).

A strong narrative is one that thoroughly engages the reader or listener. As well as containing interesting events, an entertaining narrative will usually include interesting settings and characters that the reader can understand or relate to. Effective writers work hard to develop a distinctive 'voice' to tell their stories — a voice that allows their stories to be identified from those of other writers. In order to develop this narrative voice, writers carefully choose words and expressions for **dramatic effect**. By analysing the way that different writers construct narratives, we will find it easier to construct effective narratives of our own.

Tuning in

1 Think and compare:

- Draw (by hand or by computer) a table with seven columns, one for each day of the week. Then think about how many narratives (in any form) you have read, viewed, played or listened to over the course of the last seven days. Compare your table with those of other class members. Does the total number surprise you?
- Look at the **flash fiction** narrative written by Ernest Hemingway and write down anything you can deduce (work out) about the events, characters and setting.
- Choose two examples of narratives from the collage opposite. Based only upon these snippets, write as much as you can guess about the narrator, including their age, gender, views and opinions, and whether they were writing today or in the past.

Once you have finished, compare your answers to questions (a), (b) and (c) with those of a classmate.

- Experiment and decide:** Using the Ernest Hemingway example as inspiration, write your own piece of flash fiction (no more than 50 words) that establishes something about character, setting and at least one event. Then decide what the biggest challenge is when creating a narrative of this length.

NEED TO KNOW

dramatic effect the ability of literature to deeply stir the emotions or imagination

flash fiction also known as 'micro fiction', this is a form of prose defined by its extremely short length

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eLesson:

The English is ... team explores how narratives capture an imagined world.

Searchlight ID: eles-1579

LITERATURE link

Creation stories and myths

Narratives are as old as time. The first narratives were oral (spoken), and were occasionally accompanied by pictures, some of which remain in the form of cave paintings. These paintings reveal many things about the people who created them, such as their beliefs about the creation of the natural world and their own existence within it. It could be said that myths and creation stories were people's way of expressing what they understood about the world, what they feared, and what they considered mysterious and 'unknowable'. Mythological characters include beings such as Thor, the Norse god of thunder; Tangaroa, the Maori god of the ocean; the Rainbow Serpent, who is seen by the people of western Arnhem Land as the creator of human beings; and Tagai, the warrior featured in Torres Strait Islander stories.

Research one mythological story or character from your local area or, if you have recently arrived from another country, research a story or character from that region. What do you think this story or character says about the beliefs of the people who first described it? Share your findings with your classmates.



4.1 SETTING CREATES NARRATIVE WORLDS

How do writers create vivid and engaging settings?

If events are the *what* of a narrative, the setting may be considered the first part of *how* a narrative is told. Settings include when and where a story takes place. When a setting is detailed enough, readers will often lose a sense of themselves, as they truly begin to inhabit the world of the story. The world in which the story takes place may be as small as a room in a house, or as large as a newly discovered universe. The story may be set in the present day or at some time in the past or future.

Often, particular settings are associated with different **genres**. For instance, many horror stories are set in isolated places, while 'Westerns' take place in frontier America in the late nineteenth century. Within each of these genres, there are further expectations about setting: horror stories often take place in stormy weather; Westerns show the heat and dust that people had to contend with. Sometimes, a writer might play with the reader's expectations by giving a story an unlikely setting.

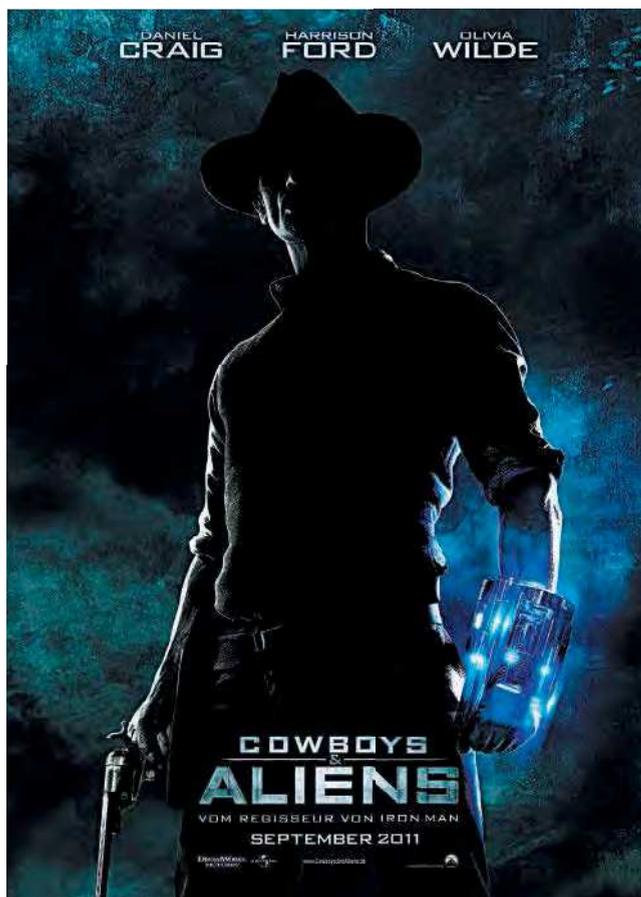
For more on genres in narratives, see *Unit 7*.

NEED TO KNOW

genre kind or sort; a category of literature or artistic works

eBookplus

Use the **Cowboys & Aliens** weblink in your eBookPLUS to explore the graphic novel version.



In 2006, Platinum Studios developed the comic book *Cowboys & Aliens*, which placed aliens in a familiar Western setting. In 2011, the comic book was made into a movie starring Daniel Craig.

NEED TO KNOW

prose ordinary written or spoken language that is not poetry or verse

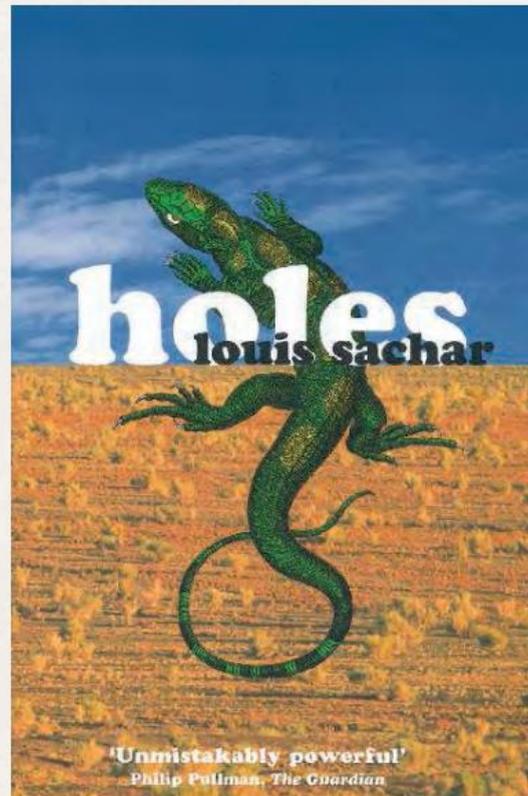
protagonist the leading character in a novel or other literary work

Creating a setting means painting a clear picture of where your story is set, so that the reader can see it in their mind. This can be a tough thing to do. In **prose** fiction, you need to consider how much detail to include and how to describe it. In the extract from *Holes*, by Louis Sachar, Camp Green Lake is more than just a setting; the camp becomes a character in its own right. Speaking about the book, Sachar has said that 'the story began with the place, and the characters and plot grew out of it'. You can see how the author creates Camp Green Lake in the mind of the reader in the extract on the next page as the **protagonist** sees it for the first time. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- When was the last time you went away without your family? How did you feel?
- When you enter a new place for the first time, which of your five senses do you use the most?
- Do you know this story already, either because you've read the book or seen the movie? If so, how might this affect your reading of a particular section?
- Read this extract through once, ignoring the annotations. Then read the story a second time, reading the annotations to gain a more detailed understanding.



from *Holes*

by Louis Sachar

1 Stanley Yelnats was the only passenger on the bus, not counting the
 — driver or the guard. The guard sat next to the driver with his seat turned
 — around facing Stanley. A rifle lay across his lap.

Stanley was sitting about ten rows back, handcuffed to his armrest.
5 His backpack lay on the seat next to him. It contained his toothbrush,
 — toothpaste, and a box of stationery his mother had given him. He'd
 — promised to write to her at least once a week.

He looked out the window, although there wasn't much to see —
 — mostly fields of hay and cotton. He was on a long bus ride to nowhere.
10 The bus wasn't air-conditioned, and the hot heavy air was almost as
 — stifling as the handcuffs.

Stanley and his parents had tried to pretend that he was just going away
 — to camp for a while, just like rich kids do. When Stanley was younger
 — he used to play with stuffed animals, and pretend the animals were at
15 camp. Camp Fun and Games he called it. Sometimes he'd have them
 — play soccer with a marble. Other times they'd run an obstacle course, or
 — go bungee jumping off a table, tied to broken rubber bands. Now Stanley
 — tried to pretend he was going to Camp Fun and Games. Maybe he'd
 — make some friends, he thought. At least he'd get to swim in the lake . . .

20 . . . The bus was slowing down. The guard grunted as he stretched out
 — his arms.

'Welcome to Camp Green Lake,' said the driver.
 — Stanley looked out the dirty window. He couldn't see a lake.
 — And hardly anything was green.

The story is told in the third person. (4)

The reader sees what Stanley sees. (8,9)

Reference to Stanley's physical discomfort helps the bus ride feel real to the reader. (10–11)

A single sentence, on a line of its own, shows Stanley's realisation that his imagined setting is very different from its reality. (19,23,24)

Activities ...

UNDERSTANDING an imaginative text

Getting started

- 1 What was the name of the camp Stanley was going to?
- 2 How many people were on the bus, including Stanley?
- 3 How does Stanley feel about being on the bus? Find words or phrases that reflect his feelings and write them in your notebook.

Working through

- 4 What sort of place does Stanley imagine Camp Green Lake will be? What sort of activities does he imagine? Do you think things will be as he expects? Why or why not?
- 5 What would you predict about what happens next in the story? How might the setting continue to play an important part in Stanley's experience?

ANALYSING an imaginative text

Getting started

- 6 Complete the table below by choosing some of your own words to describe what each phrase from the extract makes you think or feel.

Sentences	Your reaction: thoughts and feelings
He looked out the window, although there wasn't much to see — mostly fields of hay and cotton.	
The bus wasn't air-conditioned, and the hot heavy air was almost as stifling as the handcuffs.	
Stanley looked out the dirty window. He couldn't see a lake.	

Working through

- 7 Why do you think the author tells the reader about Camp Fun and Games?
- 8 The author uses the description 'He was on a long bus ride to nowhere'. What do you think he means by this? How do you imagine 'nowhere' to look?
- 9 The last line in this extract is 'And hardly anything was green'. How would Stanley have been feeling when he saw this? What effect might it have on the reader?

Going further

- 10 With a classmate, decide whether we care more about a setting when we see it through the eyes of a character. If so, why? If not, why not? Use examples from your own reading to support your view.

CREATING in response to an imaginative text

Getting started

- 11 Draw a picture of (a) what Stanley sees from his bus window when he arrives at Camp Green Lake and (b) what he would have liked to have seen. How different are the two pictures?

Working through

- 12 Rewrite the last four lines to show a very different setting and conclusion to Stanley's bus ride.



LITERATURE link

How do events, settings and characters combine to engage the reader?

How a reader feels when reading a narrative depends upon a combination of elements, including the events, characters, and setting. The setting is important, but a narrative is not a tourist brochure. The setting should be described either because it will make the reader see it as the characters do, or because it will play a role in the story.

With a partner, analyse the extract from *Holes* that you have just read. Decide which phrases or sentences gave you the greatest sense of immersion, or being there. Did these phrases or sentences concern the events (taking the bus ride), the setting (the bus, and Camp Green Lake), or the character? Use examples to justify your opinion.

Creating settings in visual narratives

Creating a vivid setting is an important aspect of all imaginative texts such as narrative writing. It is a particular challenge for writers who create stories that contain pictures, such as picture books and **graphic novels**. The setting in a graphic novel must be communicated to the reader largely through the illustrations or pictures. Words can then focus on conveying character and events. We have all read stories where there may be so much description of setting at the beginning of the story that we become impatient and wonder when the 'real story is going to start'. We may feel like this at the beginning of 'Holes' for example, where there are only words to fill the reader in on the details of what Stanley is seeing as he travels towards Camp Green Lake. Our imagination must create the pictures in our mind.

Someone else's imagination does this for us in a visual text and then transforms it into artwork. If the illustrator of a graphic novel is not also the writer of the words, then what we see drawn is the illustrator's interpretation of the setting. It is common for writers of these types of stories to work closely with the artist to choose the right **visual grammar** to bring the setting to life. In the same way, a film director and the cinematographer can shape the way the viewer sees a setting through what they choose to show on screen. Again, we have all seen a film version of a novel we have read and think when we see a setting, 'Hmm, that's not as I imagined it'.

To learn more about graphic novels and the language of visual texts, see *Unit 2* of this book.

In *Coraline*, written by Neil Gaiman and illustrated by P. Craig Russell, the protagonist has just moved into a new house, and spends some time familiarising herself with her rundown surroundings. This will become important to the story when she enters a door in the drawing room and enters a world that looks strangely similar to her own, yet better. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

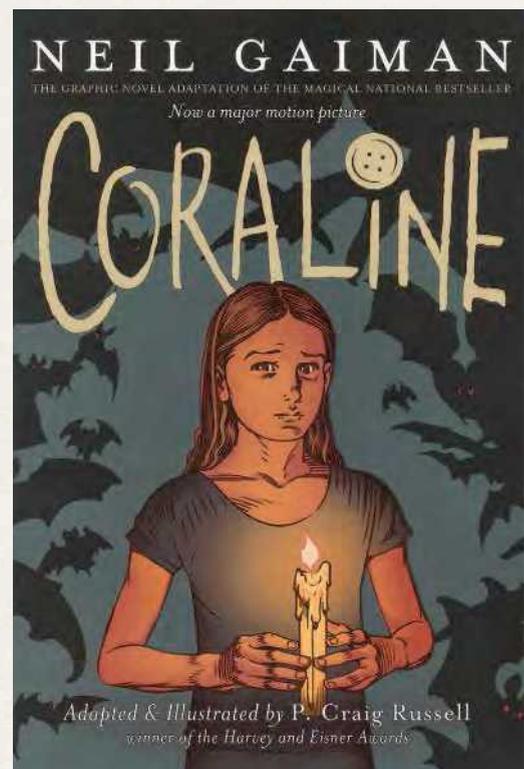
graphic novel a story told in comic-book format

visual grammar the rules, elements or patterns of visual language that allow us to understand an image or multimodal text.



READY TO READ ...

- Close your eyes and think about walking into a section of your own house. It could be inside or outside. Now open your eyes. What sort of a place is it? (Think about the size and shape, what this part of the house is used for, and where the various doors might lead.)
- Do you think a house can have a 'personality'?
- Look at the cover of *Coraline*. What mood or atmosphere is conveyed by the elements on the cover? What sort of story does it lead you to expect?



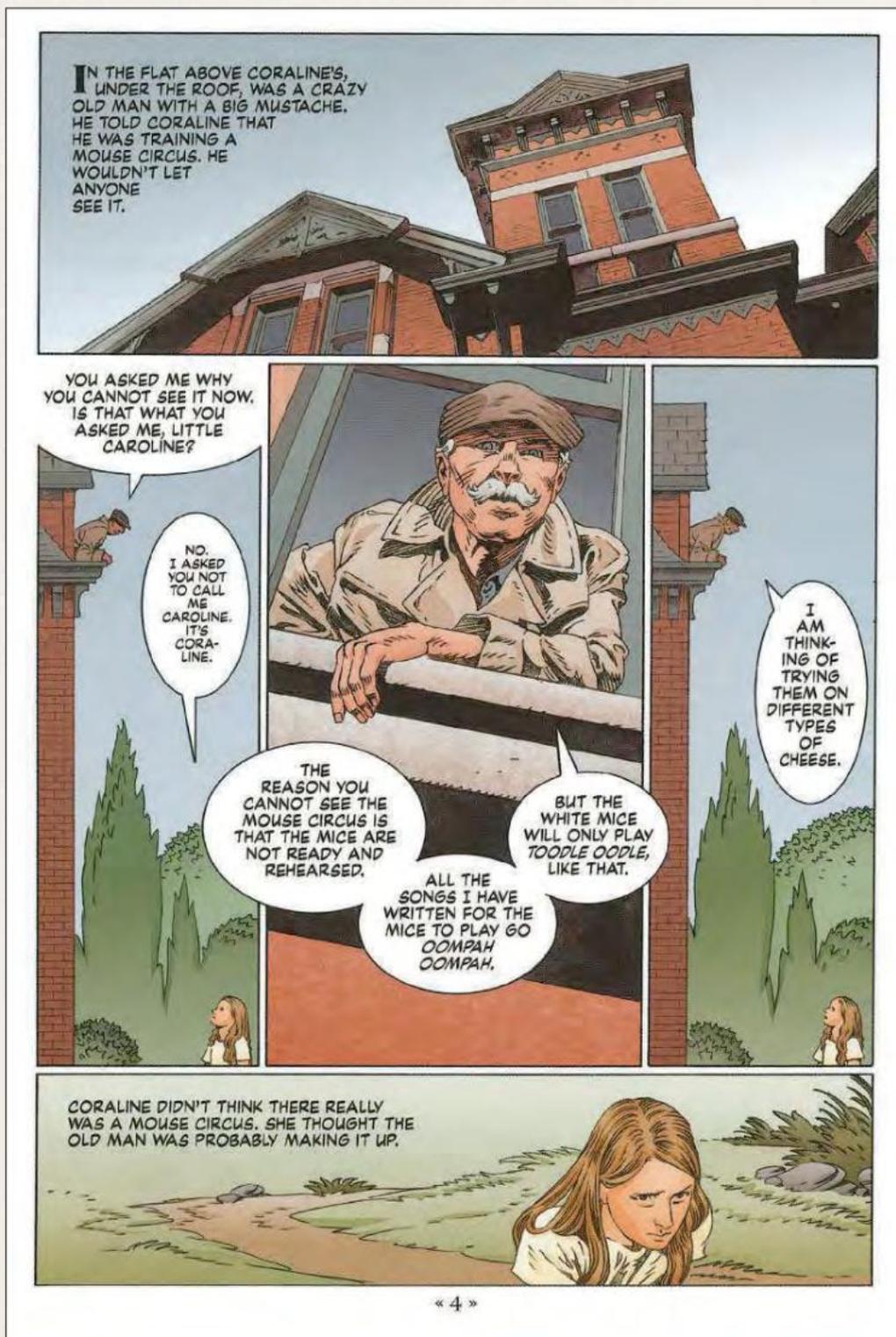
A view from the ground of the top of the house highlights that it is an old and somewhat scary building.

Characters' speech is contained in 'speech bubbles'.

The old man's speech is in larger type than Coraline's words to show he is calling down to her from above.

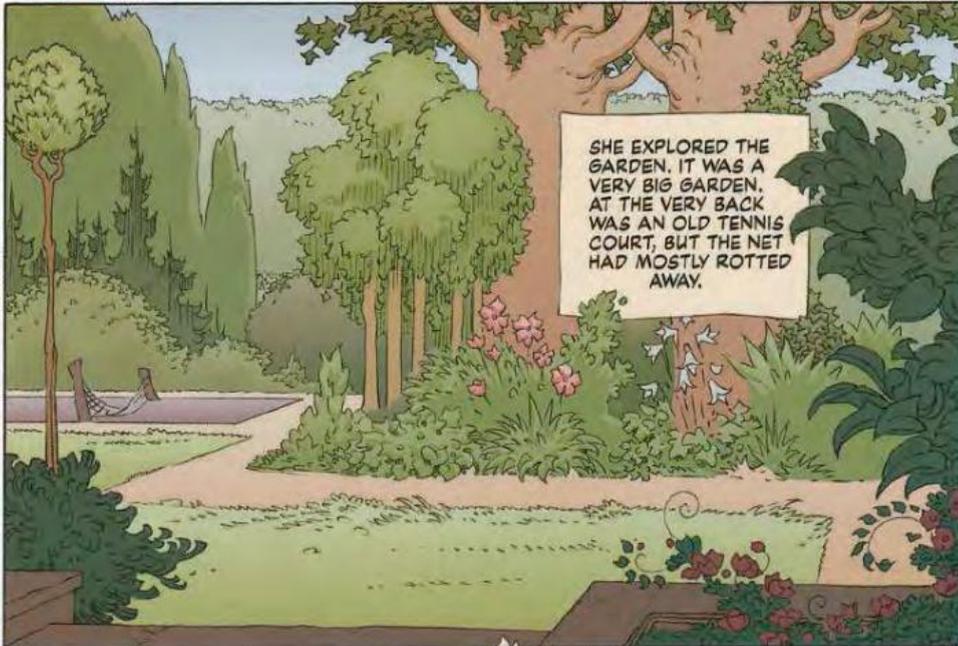
The two outside vertical panels highlight how tall the house is, and how small (and insignificant) Coraline is by comparison. The central panel is a close-up view, which creates visual drama and contrast with the narrow long-distance views.

Careful placement of speech bubbles allows us to read them in the correct order. This is part of the visual grammar of the comic book format.

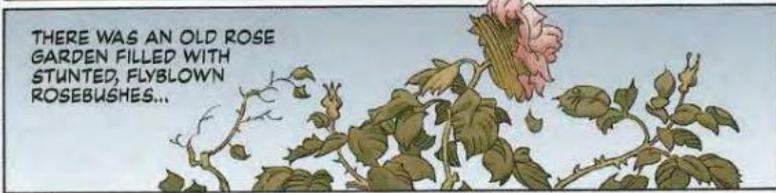




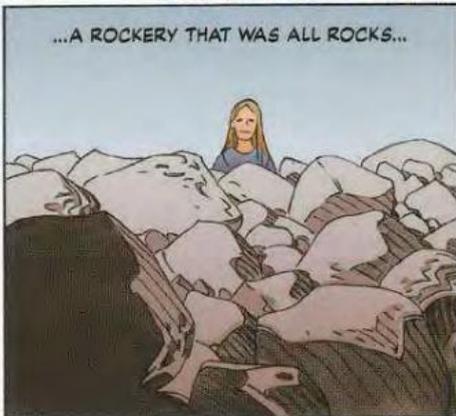
THE DAY AFTER THEY MOVED IN, CORALINE WENT EXPLORING.



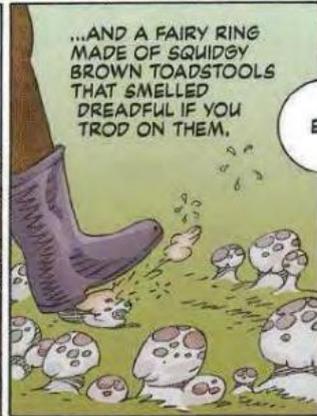
SHE EXPLORED THE GARDEN. IT WAS A VERY BIG GARDEN. AT THE VERY BACK WAS AN OLD TENNIS COURT, BUT THE NET HAD MOSTLY ROTTED AWAY.



THERE WAS AN OLD ROSE GARDEN FILLED WITH STUNTED, FLYBLOWN ROSEBUSHES...



...A ROCKERY THAT WAS ALL ROCKS...



...AND A FAIRY RING MADE OF SQUIDGY BROWN TOADSTOOLS THAT SMELLED DREADFUL IF YOU TROD ON THEM.

EW.



THERE WAS ALSO A WELL.

Narration is written in the third person and seems to float in the air, using the images as a backdrop.

A large panel, taking up more than a third of the page, allows the reader to see a large part of the garden at a glance.

The words support the picture.

A series of small panels allows the reader to see each separate part of the garden as Coraline describes them.

The image of the well is smaller than the rest, but is contained by a large border, highlighting its importance.

The narration moves forward with linking text at the top of panels.

The word *well* is in both bold and italic type to highlight the humorous tone of the narrative as the character uses a play on words.



This panel is quite large, demonstrating the importance of the well to Coraline.

The bubbles that capture Coraline's counting are drawn a different shape to those that contain dialogue.

Activities ...

UNDERSTANDING a visual text

Getting started

- 1 What age group do you think would enjoy this graphic novel most? What makes you say this?
- 2 Locate the first image that depicts the main character, Coraline. Looking at her facial expression, body language and clothing, what do you predict about the sort of person she is?

Working through

- 3 In what way is Coraline's narration used to create the setting?
- 4 Which of the pictures in the extracts are most important in setting the scene?

Going further

- 5 Draw a map of Coraline's new house and its grounds, based upon what you've read so far. Annotate the map so that it would make sense to somebody other than you. What significant events have already taken place in each location?
- 6 There are three pages that precede the three pages included here. What do you think might have been presented on these pages?

ANALYSING a visual text

Getting started

- 7 Which is the most common type of written text in this extract: narration, dialogue or sound effects? Why might this be?
- 8 If the speech bubbles were removed, could you still follow the story? Explain.

Working through

- 9 Words and pictures work together to create meaning in a comic or graphic story. Based on the pages you have read, was it the words or pictures that helped you most in understanding the setting? Is this the same for your understanding of the characters?
- 10 Choose one image from the text that clearly depicts a part of either the house or its grounds. Then, analyse it by considering the following questions.
 - a What architecture, furniture or other props can you see? What do these suggest about Coraline's new house?
 - b How has 'lighting' been used to create a particular mood?
 - c What do the colours suggest about the setting?
 - d What other interesting observations have you made about the setting based upon the visuals in this image?

Going further

- 11 An important part of graphic novel construction is the size of panel that the artist chooses to use to depict each visual event. Often, the larger the panel, the more dramatic the picture is, and the more important to the story.
 - a Find three examples of larger-than-average panels used in these pages from *Coraline*. For each one, explain why you think the artist chose to give this picture more room on the page than some others.
 - b Do you agree with his choices, or are there other events that you would have given prominence? Explain your view.

- 12** *Coraline* has been made into a film. If you can, view the film and look at how the pages reproduced on the previous pages were transformed in the film. What is the same and what is different?
- 13** Do you think that a graphic novel can be a 'real' novel? Why or why not?
- 14** Check out other graphic novels in your school or local library or bookshop. Are there any common genres, storylines, characters or settings that feature in these?

CREATING and RESPONDING to a visual text

Getting started

- 15** Using what you now know about Coraline and her new house, write a brief description of what you think might happen on the next page.

Working through

- 16** Turn your description of what happens next into a script that includes narration, dialogue, sound effects (if necessary), and instructions for an artist to accurately show what you imagine. In your writing, you should do your best to replicate the writing style of the author.
- 17** Rule up a piece of paper into three rows and three columns, nine squares in all. Then plan what is going to happen in each panel in order to tell the next part of the story.

Going further

- 18** Work in pairs to illustrate the script you have created using your nine panel plan as a guide. If you feel that you need to decrease or increase the number of panels to tell your story properly as a comic book, you can do so, but you must stick to one page. Throughout the process, you must share the tasks of pencilling, inking and colouring the page.
- 19** Having finished your page, are you happy with the finished product? Why or why not? Did you enjoy collaborating with a partner to create your page? Explain what you enjoyed, and how you believe the process could be improved in future.
- 20** Alternatively, create your page using free software found in the **Comic life** weblink in your eBookPLUS.

eBook *plus*

LITERATURE link

Text transformation

One imaginative text can have many different 'lives' — from novel to graphic novel to film to interactive game. *Coraline* is a good example of a novel transformed first into a graphic novel and then an animated film. It's not a huge leap to think that in future it could also be transformed into a computer game. Stories that adapt well to transformation are often based on universal themes and traditional or archetypal characters. *Coraline* draws on the tradition of the scary fairytale and the idea of reaching a parallel world through a portal, in this case, a door in the old house. C. S. Lewis used a wardrobe as the portal in *The Lion, the Witch and the Wardrobe* in a similar way.

What other imaginative texts do you know of that have been transformed from one text type to another? What ingredients do you think make for a successful transformation?

Wordsmith ...

CHOOSE LANGUAGE TO CREATE IMPACT

To succeed, a writer or storyteller must immerse the reader in the world of the story. In a novel, all that a writer has at his or her disposal are words. The most powerful tool that any narrative writer has at their disposal is language choice: selecting words that will paint pictures in the reader's imagination.

For example, in *Holes*, Louis Sachar uses the clause:

'... the hot heavy air was almost as stifling as the handcuffs.'

He made a deliberate choice to use the adjectives *hot* and *heavy* to add information about the air. Notice how he has supported this feeling of heat and the weight of the air by another adjective: *stifling*. In a few well-chosen words, we are in the bus with Stanley, feeling the oppressive heat restricting our breathing as it does Stanley's.

Look at the table below, in which a writer has chosen words from the middle column in order to complete the sentence on the left. The aim is to create a powerful setting for a scary story. In the right-hand column, the writer has given reasons for her choice. Now do the same yourself with the remaining sentences in the table.

Description	Possible word choices	Reasons for choice
Chloe entered the _____ mansion.	old/ <u>crumbling</u> /decrepit	<i>Old</i> is not necessarily scary. <i>Decrepit</i> is a Latin word and seems less 'visual'. <i>Crumbling</i> is a simpler word, but paints a picture. A 'crumbling' mansion has atmosphere.
The place was dark and smelled of _____.	<u>decay</u> /mothballs/rot and filth	Can an entire house really smell of <i>mothballs</i> ? And what does <i>rot and filth</i> actually smell like? <i>Decay</i> reminds us of dead animals, bad teeth and rotten timber, and creates alliteration with <i>dark</i> .
Holding her breath, Chloe heard only a/an _____ silence.	overwhelming/eerie/deafening	
Then somebody laughed on the floor above — a _____ laugh that made the hair on the back of her neck stand up.	lilting/maniacal/loud	



OVER TO YOU ...

- 1 After completing this activity, share your scene with a partner and compare your reasons for the words you selected. How different were your choices? What difference did this make to the feel of the story?
- 2 Write the next part of this story in 100 words or fewer, making sure to choose adjectives and other words that create impact and immerse the reader in the time and place. Swap with a partner when finished.



My view ...

After working through this section, write down three 'musts' or rules for creating a vivid and engaging setting in a narrative. Are these rules the same for prose fiction as they are for a visual narrative, such as a graphic novel?

4.2 CHARACTERS CREATE NARRATIVE WORLDS

How do characters bring a story to life?

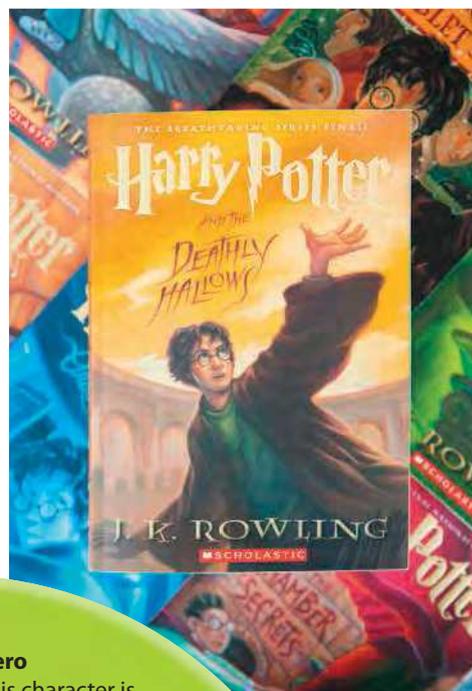
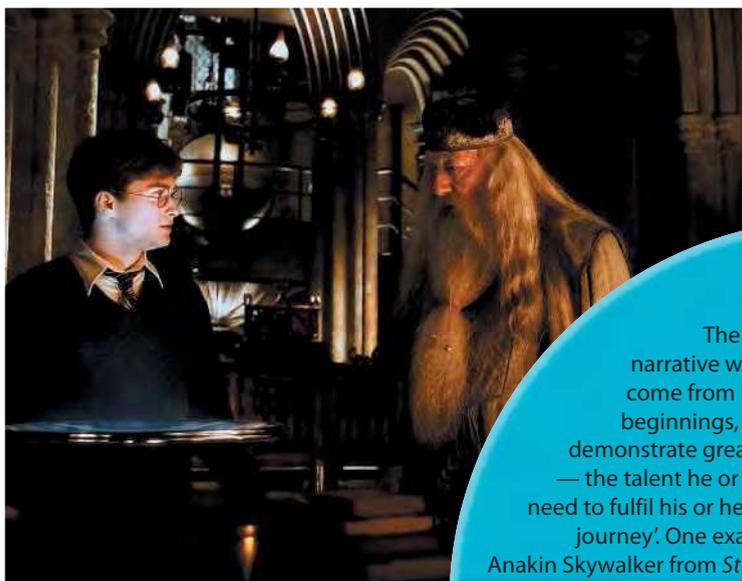
When creating a narrative, a writer might have an interesting series of events and a great setting, but without great characters the reader will lose interest. Solid and detailed characterisation makes a story interesting to read and easy to relate to. This doesn't mean that readers have to *like* all the characters, but it should be clear what kinds of people they are. This can be seen through the way they act, react and interact. Harry Potter, for example, is one of the most popular and successful heroes in recent fiction. Readers and viewers get to know Harry so well through the characterisation in J.K. Rowling's books and the films, that many fans think of him as a real person, and that they know him personally.

Characters of myth and fairytale

Although the situations in which characters find themselves might have changed over time, the basic character types have not changed very much. They can all be found in the stories that many of us grew up with, including myths and fairytales. These common character types, or **archetypes**, include the Child, the Hero, the Mentor and the Trickster.

NEED TO KNOW

archetype a typical example. An archetype is a character type that occurs again and again in narratives.



Child

The child in narrative will often come from humble beginnings, but will demonstrate great talent — the talent he or she will need to fulfil his or her 'hero's journey'. One example is Anakin Skywalker from *Star Wars*.

Hero

This character is usually the protagonist of the story. He or she will display courage in the face of great danger for the benefit of humanity. The hero's story often acts as a life lesson, especially in fairytales. One example is Harry Potter.

Mentor

This character often takes the hero under his or her wing and imparts wisdom. The mentor may die in order to protect the hero. One example is Dumbledore from the Harry Potter films.

Trickster

This character is willing to bend or break the rules, usually just in order to have fun. However, the trickster can be very important in helping the hero to achieve his or her goal — even if this happens accidentally. One example is Han Solo from *Star Wars*.

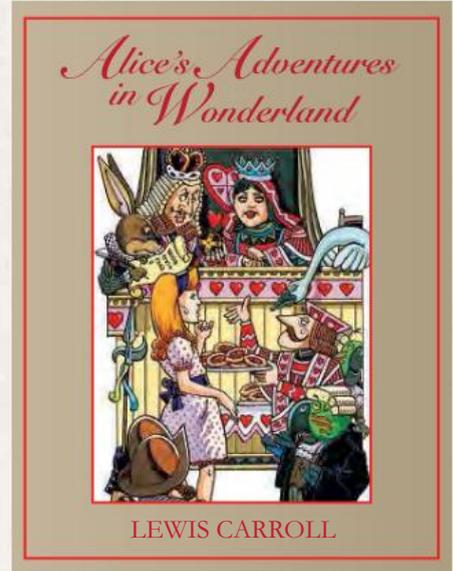
At least two of these character types can be found in the following extract from the classic fantasy or fairytale *Alice's Adventures in Wonderland*, written by Lewis Carroll in 1865.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Think about the stories you were told when you were young. They might have been read to you or told orally. How many of these involved a hero (male or female) who had to complete a quest?
- What examples of heroes' quests can you think about from your favourite books, films, TV shows, comic books or computer games?
- Skim the extract on the next page and judge whether you think it is easy, challenging or difficult to understand. Are there any unfamiliar words or phrases that jump out at you? If so, look them up in a dictionary.
- Make a prediction about what the extract may be about, based on the illustration below.



from *Alice's Adventures in Wonderland*

by Lewis Carroll

1 The table was a large one, but the three were all crowded together at one
— corner of it. 'No room! No room!' they cried out when they saw Alice
— coming.

— 'There's *plenty* of room!' said Alice indignantly, and sat down in a large
5 armchair at one end of the table ...

— 'Then it wasn't very civil of you to offer it,' said Alice angrily.

— 'It wasn't very civil of you to sit down without being invited,' said the
— March Hare.

— 'I didn't know it was *your* table,' said Alice; 'it's laid for a great many
10 more than three.'

— 'Your hair wants cutting,' said the Hatter. He had been looking at
— Alice for some time with great curiosity, and this was his first speech.

— 'You should learn not to make personal remarks,' Alice said with some
— severity; 'it's very rude.'

15 The Hatter opened his eyes very wide on hearing this; but all he said
— was, 'Why is a raven like a writing-desk?'

— 'Come, we shall have some fun now!' thought Alice. 'I'm glad they've
— begun asking riddles. 'I believe I can guess that,' she added aloud.

— 'Do you mean that you think you can find out the answer to it?' said
20 the March Hare.

— 'Exactly so,' said Alice.

— 'Then you should say what you mean,' the March Hare went on.

— 'I do,' Alice hastily replied; 'at least — at least I mean what I say —
— that's the same thing, you know.'

25 'Not the same thing a bit!' said the Hatter. 'You might just as well say
— that "I see what I eat" is the same thing as "I eat what I see"!'

— 'You might just as well say,' added the March Hare, 'that "I like what I
— get" is the same thing as "I get what I like"!'

— 'You might just as well say,' added the Dormouse, who seemed to be
30 talking in his sleep, 'that "I breathe when I sleep" is the same thing as "I
— sleep when I breathe"!'

— 'It *is* the same thing with you,' said the Hatter, and here the conversation
— dropped, and the party sat silent for a minute, while Alice thought over all
— she could remember about ravens and writing-desks, which wasn't much.

35 The Hatter was the first to break the silence. 'What day of the month
— is it?' he said, turning to Alice: he had taken his watch out of his pocket,
— and was looking at it uneasily, shaking it every now and then, and
— holding it to his ear.

— Alice considered a little, and then said 'The fourth.'

40 'Two days wrong!' sighed the Hatter. 'I told you butter wouldn't suit
— the works!' he added looking angrily at the March Hare.

— 'It was the *best* butter,' the March Hare meekly replied.

— 'Yes, but some crumbs must have got in as well,' the Hatter grumbled:
— 'you shouldn't have put it in with the bread-knife.'

45 The March Hare took the watch and looked at it gloomily: then he
— dipped it into his cup of tea, and looked at it again: but he could think
— of nothing better to say than his first remark, 'It was the *best* butter, you
— know.'

Dialogue immediately gives the reader a sense of the Hatter's personality: he is rude and impetuous. Alice's reply tells the reader about her character. (11,13)

Contractions, such as shortening *it is* to *it's*, make this feel more like real speech. (14)

Although this extract is written in the third person, the reader is still given access to Alice's thoughts. (17)

A punctuation mark called a dash demonstrates a break in Alice's thoughts, showing us that she is hesitant. (23)

The author plays with phrases to confuse the protagonist and amuse the reader. (30–31)

Text is italicised for emphasis. (32)

An adverb makes the tone of the March Hare's reply clear, and tells us about his character. (42)

A 'saying' verb is a quick, clear way of describing the manner in which the Hatter is speaking, and tells us about the Hatter's character. (43)



Activities ...

UNDERSTANDING characters in fairytales

Getting started

- 1 List the characters we meet in the extract. Identify them in the illustration.
- 2 What sort of character is Alice? For example, is she bossy, confident or clever? How can you tell, based upon this extract?

Working through

- 3 Choose one of the characters (other than Alice) featured in this extract and draw up a character profile, including the following information:

Picture (Your depiction of the character: be as creative as you like)	Name: Gender: Age (approximately): Character traits: Quote:
--	---

Going further

- 4 In what ways does Alice seem like the archetypal hero? In what ways does she differ from this model?

ANALYSING characters in fairytales

Getting started

- 5 How would you describe the relationship between the Mad Hatter and the other characters (excluding Alice)? Consider equal, unequal, friendly, unfriendly.

Working through

- 6 Why do you think that fairytale characters, such as those in *Alice's Adventures in Wonderland*, continue to appeal to audiences?
- 7 Do they appeal only to children or to adults as well? Why might this be so?

Going further

- 8 Would *Alice's Adventures in Wonderland* be as effective if it was set today? How might a present-day version of Alice differ from her nineteenth-century version?

CREATING characters in fairytales

Getting started

- 9 Fairytales have archetypes, recognisable settings and a lesson. From the table, choose a combination of archetype, setting and lesson for your own fairytale. Choose up to two archetypes, one setting, and one lesson. Add a 'baddie' to challenge the protagonist, such as a witch, a wicked stepmother or a cruel king.

Archetypes	Settings	Lessons to learn
Child	Forest	Friends are more important than belongings.
Hero	Castle	If you are pure of heart, you will succeed.
Mentor	Gingerbread house	Trust your own judgment.
Trickster	Cave	Always listen to your parents.

Now use headings and dot points to outline your own fairytale.

Working through

- 10 Write the beginning of your own fairytale, introducing the main characters and the challenge.

LANGUAGE link

How does language express identity?

When writing dialogue to convey character, a writer must remember that characters come from a particular place, time and culture, and may have a unique way of expressing themselves.

For example, read this line of dialogue from *Alice's Adventures in Wonderland*: 'You should learn not to make personal remarks,' Alice said with some severity; 'it's very rude.' This suggests that Alice values manners; they are very important to her, and she expresses herself in very formal language. It appears that Alice comes from a section of nineteenth-century English society in which this is the standard way of speaking. In contrast, many of the characters created by Charles Dickens (who was writing around the same times as Lewis Carroll) depict a different section of that society. In *Oliver Twist*, the speech of characters such as Fagin and the Artful Dodger is typical of the back streets of London and the **values** of trickery and cunning.

When you next read a novel, pay special attention to the characters' language. How does it represent the time and place in which the story is set and the characters' position within their society?

NEED TO KNOW

value a principle, standard or quality considered worthwhile or desirable

Action and reaction in characters

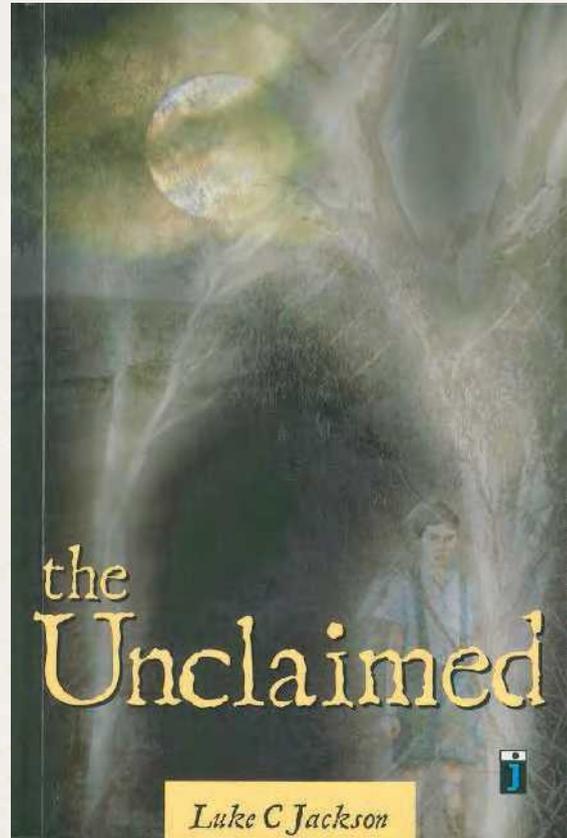
Characters are often defined by the things they do (their actions) and the way they respond to the actions of others (reactions). In *The Unclaimed* by Luke C. Jackson, Andy and Jenna, a brother and sister, have arrived in a town called Broken Reef, where things are not as they seem. In this extract, Andy searches under the staircase in their holiday house, where he's sure he will find something mysterious.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Choose a recent event in which you acted or reacted in a particular way. What do you think this says about you?
- Do you think a person should be judged more by what they say or what they do? Discuss this with a classmate.
- What sorts of characters and situations would you usually expect to find in a mystery story?
- Have you ever gone exploring somewhere when you knew you shouldn't? If so, what happened? How did you feel when you were there?
- Have you ever overheard a conversation not intended for your ears? How did you react to what you heard?
- As you read, look for the short sentence fragments that are a feature of the writer's style.



from *The Unclaimed*

by Luke C. Jackson

- 1 Under the landing, the cupboard is more than three times Andy's height.
— It is dusty, and beams and struts support the staircase from within.
— Balanced between two of the beams are loose slats that might once have
— belonged to a bed.
- 5 More boxes litter this part of the storage area, most of them empty.
— Andy gives each a cursory glance before shifting it and testing the
— floorboards beneath. None give way or are able to be lifted up.
— He is just feeling his way along the back wall when he notices
— something glimmering in the weak torchlight, and kneels to examine
10 the object.
— It's shiny, and only a couple of millimetres wide.
— As he leans closer, however, he realises that all he can see is the edge
— of something. The rest of it is buried in a small knot in the floorboards.
— He could get it out if he had something sharp ...

The narrative is written in the present tense and from a third-person point of view. (1)

It is clear that Andy is observant. (8,9)

The use of an ellipsis like this often indicates an unfinished thought. We can guess that Andy will probably try to find something sharp. (14)

15 Opening his bag and the pencil case within, Andy removes his compass
— and begins to pry the item loose. It takes him almost a minute to get it far
— enough out to use his nails.

It feels cool and smooth between his fingers.

A coin.

20 *Old, by the look of it.*

As he delicately pulls the coin out of the hole, Andy finds an eyehook
— welded to its outer rim. Looped through the hook is a thin silver chain,
— which makes a whispery noise as it comes loose.

Not a coin. A pendant.

25 He allows the chain to curl into the palm of his hand as he examines the
— object's metal face. It's small but ornate, with a ship engraved on one side
— and leaves on the other.

Opening the chain's clasp with *shaky* fingers, Andy wraps it around
— his neck. After fastening the clasp, the pendant sits just below his collar,
30 sparkling in the torchlight.

When he hears footsteps outside the cupboard, Andy makes a fist
— around the pendant, then drops it inside his t-shirt. The footsteps pass
— by the cupboard and continue into the lounge room. Although distorted
— by the cupboard door, his father's words are clear. 'So what are you saying,
35 exactly?'

Andy's mum sounds tired. 'What I've been saying for months, Darren.'

'And you choose our holiday to bring it up?'

'It's what I've been saying for *months*,' she repeats, in a voice that makes
— Andy's scalp prickle. 'You're just choosing *today* to finally listen.'

40 Andy wants to leave the cupboard, but then they'd know he heard them.
— Instead, he turns off his torch and sits with his back against the far wall,
— trying not to listen.

Andy demonstrates resourcefulness by using an item from his pencil case to dislodge the item he has found. (15, 16)

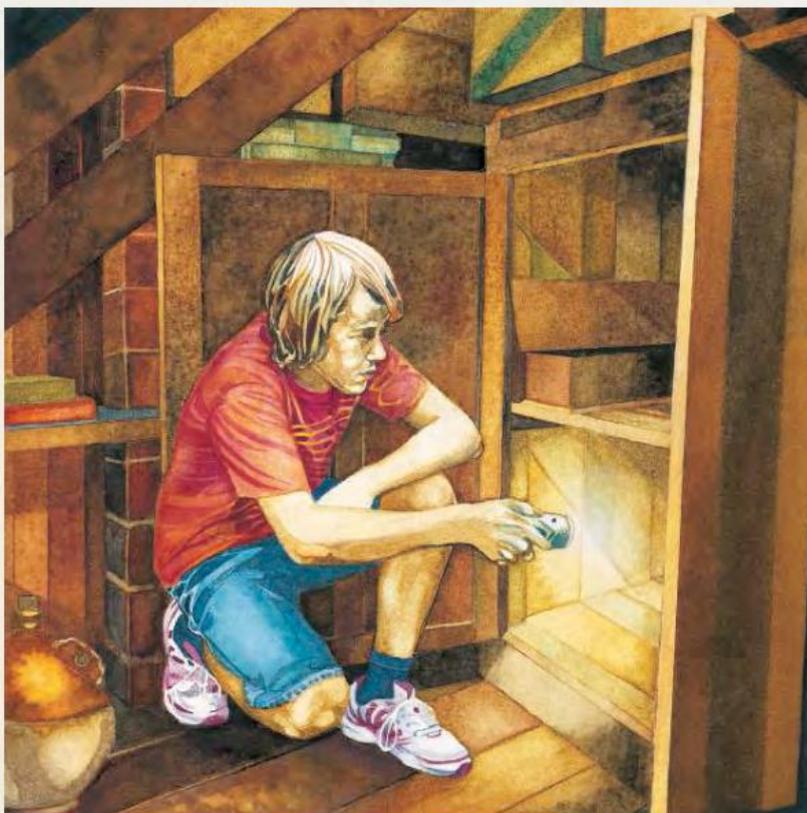
The use of italic in sentence fragments tells us that these are Andy's thoughts. (19,20,24)

The word *shaky* indicates how excited Andy is by his discovery. (28)

The reader has shared Andy's thoughts and now shares Andy's feelings as he overhears his parents' conversation. This is the vicarious experience that narratives provide.

Andy's instinctive reaction suggests that he is afraid. (38-39)

Although he had seemed resourceful earlier, as Andy sits silent in the cupboard, the reader is reminded of how young and helpless he is in the face of his parents' marriage breakdown. (41,42)



Activities ...

UNDERSTANDING characters' actions and reactions

Getting started

- 1 Choose one word you would use to describe Andy, based on this extract. For example, you could choose *brave*, *curious*, *clever*, *strong*, *dishonest* or *foolish*. Then use it in a sentence, beginning *Andy is a boy who is _____, as shown by _____*.
- 2 Do you think you would get along with Andy? Why or why not?

Working through

- 3 Draw up a table like the one below, and place as many examples (at least four) of actions and reactions as you can in the relevant column. Based upon your analysis, does Andy seem like an active or a reactive character?

Actions	Reactions
(i) Andy explores the cupboard.	
(ii)	
(iii)	
(iv)	

- 4 Andy's actions suggest that he is both resourceful and immature. Do you agree?
- 5 What do you think Andy is trying to find in the cupboard under the stairs? Which of his actions suggest this to you?
- 6 Through reading about characters and their actions and reactions, readers can have **vicarious experiences**. What vicarious experiences does the reader have in this extract?

Going further

- 7 Explain what you think the significance of each of the following lines is:
 - a Opening the chain's clasp with shaky fingers, Andy wraps it around his neck.
 - b Andy's mum sounds tired.
 - c Instead, he turns off his torch and sits with his back against the far wall, trying not to listen.
 - d 'It's what I've been saying for *months*,' she repeats, in a voice that makes Andy's scalp prickle.

ANALYSING characters' actions and reactions

Getting started

- 8 How does Andy feel about his parents' marriage? What makes you say this?

Working through

- 9 *The Unclaimed* is largely a mystery story, and yet part of this extract involves Andy hearing a heated exchange between his parents. Why might the author have chosen to include this argument in the story?
- 10 In what ways does dialogue work in this passage to give the reader a better sense of the characters, including Andy's parents? See the next Literacy link on inferring meaning from dialogue.

NEED TO KNOW

vicarious experience an experience felt at second hand, by identifying with the experience of someone else

Going further

- 11 A number of times during this extract, the author has chosen to give the reader access to Andy's thoughts, such as: *'Not a coin. A pendant.'*
- a Why might he have done this?
 - b Would it have had a different effect upon you, as a reader, if these lines had been told in a different way, for instance: *'Not a coin,'* Andy thinks. *'It's a pendant.'* Explain your perspective.

CREATING characters' actions and reactions

Getting started

- 12 Write five questions that you would like to ask Andy, and then construct answers for each of them. Does this exercise help you to get to know the character better? Why or why not?

Working through

- 13 Write a scene, starring Andy, which takes place at his school. Imagine that some art supplies have gone missing, and the teachers know that a student took them. Andy didn't take them, but knows who did, and why. How might he act and react in such a difficult situation? You can use the lines below as an opening to your story if you like.

One by one, the teacher asks whether the students took the art supplies: a pack of expensive markers that would be good for scribbling tags all over the school. Each student says 'no,' to the obvious disappointment of the teacher. Then, finally, she approaches Andy's desk...

Going further

- 14 Create a detective of your own. He or she could be young, like Andy, or an adult. Outline his or her first case and give it a suitably mysterious name. Then write one scene from the story, making sure to include actions and reactions that will convey a strong sense of character to the reader.



LITERACY link

Inferring a character's meaning from dialogue

Storytellers often hint at a character's feelings beyond the sentence or paragraph that appears on the page. Characters might not always *say* exactly what they *mean*. As a reader, it is your task to *infer*, or work out, what these 'unstated' feelings might be. You can do this by referring to what you have learned from the text so far, or to your knowledge of real-world situations. In the extract from *The Unclaimed*, the reader (and Andy) must infer meaning from Andy's parents' dialogue:

... *'So what are you saying, exactly?'*

'What I've been saying for months, Darren.'

'And you choose our holiday to bring it up?'

'It's what I've been saying for months,' she repeats... 'You're just choosing today to finally listen.'

What can you infer about Andy's parents' relationship from their dialogue? How does Andy's father feel? How does Andy's mother feel?

Wordsmith ...

WRITING EFFECTIVE DIALOGUE

Action and reaction tell the reader much about a character, but a character's personality can truly shine when they are forced to interact with other people. Often this interaction will take the form of dialogue. The following scenes from *The Unclaimed* include dialogue from a number of characters. Each example tells us something important about the speakers, either through what is said or through the tone in which it is said. The first example continues the dialogue between Andy's parents from the extract on pages 104–5. In the second, Jenna, Andy's sister, reacts to her father's questioning in a typically 'teenage' way: she provides little information when it is requested and then asserts herself when challenged. Her father responds like a typical parent, asserting his authority.

'Why did we even come on this holiday, if you had ... issues?'

'You booked the holiday, remember? As a surprise,' Elizabeth says, then softens her tone, 'which was lovely. But you didn't think to ask me first.'

'You could have said something,' Andy's father answers, his voice more sad than angry.

'When you'd already told the kids we were going? Besides, the biggest problem is that you're never around ... for them, especially ... and you seemed to be promising that you'd be there more, starting with the holiday.'

'Which I will be.'

Andy's Mum laughs softly. 'Starting when, exactly? I booked you in for the tour yesterday, but you had calls to make. Every time the kids come downstairs, you're reading or doing something outside, always by yourself. It's not enough ...'

'Where do you want to go?' her father asks.

'Out,' Jenna shrugs. 'Into town, maybe.'

'You'll have to give us a better idea than that. This is a big area.' Her father motions to Andy. 'Both of you can explore, but you have to tell us exactly where you're going.'

'What? I want to go and check out the town on my own! Andy's reading, anyway, about ... fossils and stuff.' She looks at her brother for support. 'Right?'

Andy nods. 'Madagascar ...'

'We're here for weeks. There'll be plenty of time to explore on your own and to read magazines. But neither of you know the area, and I think it would do you good to explore *together*. Okay?' It isn't really a question; with her father, it never is.

Jenna is halfway down the front steps, with her helmet buckled and backpack on, when her mum calls, 'Wear your helmets!'

The example below is from the prologue to Alice Pung's book *Unpolished Gem*. Alice's father is a recent immigrant to Australia from Cambodia, and in this scene he stands silent, totally unsure of how to proceed as he attempts to buy groceries in the hustle and bustle of Footscray market. The authentic way in which the writer captures the words of the stallholders and their customers conveys much about them and the country her father now finds himself in.

This is the suburb where words like *and*, *at* and *of* are redundant, where full sentences are not necessary. 'Two kilo dis. Give me seven dat.' If you were to ask politely, 'Would you please be so kind as to give me a half-kilo of the Lady Fingers?' the shop-owner might not understand you. 'You wanna dis one? Dis banana? How many you want hah?' To communicate, my father realises, does not merely mean the strumming and humming of vocal cords, but much movement of hands and contortion of face. The loudest pokers always win, and the loudest pokers are usually women. My father's moment is lost when a middle-aged woman with Maggi-noodle curls points at the man behind the counter with a flailing forefinger and almost jabs out an eye as she accuses the other Non-English-Speaking Person of selling her furry trotters.

'Why yu gib me dis one? Dis one no good! Hairy here, here and dere! Hairy everywhere! Dat nother one over dere better. Who you save da nother one for hah?' Bang on the counter goes the bag of bloodied body parts, and my father knows that now is the time to scoot away to the stall opposite if he wants hairless ham.

This passage is powerful because it highlights the character's sense of isolation in the middle of a crowd of market-goers who are far more comfortable at the market than he is. The dialogue is written phonetically (spelled the way it is spoken), which adds a sense of realism to the scene. However, the writer manages to portray the market-goers as more than stereotypes (fixed and oversimplified characters). She can do this because she has made a careful study of their speech patterns and because she connects with them; she is not mocking them.



OVER TO YOU ...

Keep a 'Real Voices' journal: a paper or digital notebook that you can carry with you. Begin collecting examples of authentic (realistic) speech or other writing. These examples might be words and phrases that you overhear at a family gathering, at the school canteen, on the bus or train, or at the shopping centre. They should capture the speaker's personality. Feel free to write this dialogue phonetically if it helps to convey the person's speech. Be sensitive to other people's right to privacy during this exercise.



My view ...

Characters are defined by the things they do, think, feel and say. By acting, reacting and interacting, they help to bring a story to life. Having read through this section and completed the activities, which do you think is most important: a character's actions, reactions or interactions?

4.3 NARRATIVE VIEWPOINT

NEED TO KNOW

narrator the person who tells the story or gives an account of events

unreliable narrator a narrator who cannot be relied upon to tell the truth; or who does not really know what is going on; or whose beliefs don't match those of the author. This can be both compelling and frustrating for the reader.

How do writers use 'point of view' to position the reader?

One important aspect of narrative is the perspective, or point of view, from which the story is told.

The most common point of view in narrative is *third person*. A third person **narrator** is not part of the story, and uses words such as *he, she* and *they*:

She kicked the ball straight through the goal posts.

Another popular perspective from which to tell a story is the *first person*. A first person narrator is part of the story, and uses words such as *I, me, we* and *us*:

I jumped over the fence and ran for my life.

There are both advantages and disadvantages to each kind of perspective. Writing in the third person allows the writer to move easily between describing the physical aspects of the story (such as setting) and describing the actions and events. It also allows the narrator to tell us what *all* the characters are thinking, if they choose to.

The first-person point of view gives the reader access to the innermost thoughts of the narrator. Sometimes, writers will shift between these perspectives within their stories in order to give the reader different information at different times. Sometimes, writers will even employ an **unreliable narrator** to keep the reader on their toes.

The table below summarises the advantages and disadvantages of the different points of view available to a narrative writer.

Narrator	Pronouns	Advantages	Disadvantages
First person	I, me, my, we, our	The narrator is an eyewitness to events. This makes readers feel as if they are there.	The narrator cannot know everything about the other characters. All the major action has to take place around the main character.
Second person	you, your	The reader becomes a character in the story, or the narrator might temporarily make the reader stand in his or her shoes. If done briefly in a first-person narrative, it's like being pulled into the story for a little while.	It is an unusual form of storytelling, and it is very difficult to tell an entire story in this way. The reader may not accept being a character in the story.
Third person — omniscient (knows, sees and hears everything)	he, she, they, his, her, their	It helps the reader understand all aspects of the characters and the world of the story.	The narrator may sound too detached, or too objective, so the reader may be less likely to become involved in the story.
Third person — limited	he, she, they, his, her, their	The narrator tells the story in the third person but tells us only what is experienced and felt by a single character. This can help give the reader the impression that they are part of the story.	Like first-person narration, the reader cannot see everything that occurs. You also have to 'hang out' only with the main character, which is a problem if you don't like this character much.

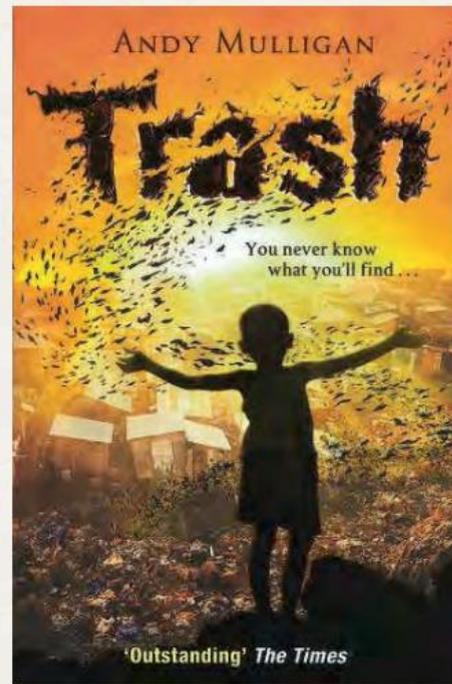
The extract on the next page is from *Trash* by Andy Mulligan, a prose fiction novel written in the first person. Look carefully at how the author uses his narrator, Raphael Fernandez, to bring the story to life for the reader.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Do you think the experience of homeless people in Australia differs much from the experience for people in a country like Brazil or the Philippines?
- What do you think it would be like if you were forced to drop out of school to support yourself financially?
- Scan (look quickly over) the text for unfamiliar words. Use a dictionary to find definitions for these words.
- Have you ever been to the council 'dump' and brought something home?



from *Trash*

by Andy Mulligan

1 I was a trash boy since I was old enough to move without help and pick things up. That was what? — three years old, and I was sorting.

— Let me tell you what we're looking for.

— Plastic, because plastic can be turned into cash, fast — by the kilo.

5 White plastic is best, and that goes in one pile; blue in the next.

— Paper, if it's white and clean — that means if we can clean it and dry it. Cardboard also.

— Tin cans — anything metal. Glass, if it's a bottle. Cloth or rags of any kind — that means the occasional T-shirt, a pair of pants, a bit of sack that wrapped something up. The kids round here, half the stuff we wear

10 is what we found, but most we pile up, weigh and sell. You should see me, dressed to kill. I wear a pair of hacked-off jeans and a too-big T-shirt that I can roll up onto my head when the sun gets bad. I don't wear shoes

— one, because I don't have any, and two, because you need to feel with your feet. The Mission School had a big push on getting us boots, but most of the kids sold them on. The trash is soft, and our feet are hard as

15 hooves.

— Rubber is good. Just last week we got a freak delivery of old tyres from somewhere. Snapped up in minutes, they were, the men getting

20 in first and driving us off. A half-good tyre can fetch half a dollar, and a dead tyre holds down the roof of your house. We get the fast food too, and that's a little business in itself. It doesn't come near me and Gardo,

25 it goes down the far end, and about a hundred kids sort out the straws, the cups and the chicken bones. Everything turned, cleaned and bagged up — cycled down to the weighers, weighed and sold. Onto the trucks that take it back to the city, round it goes. On a good day I'll make two hundred pesos. On a bad, maybe fifty? So you live day to day and hope you don't get sick. Your life is the hook you carry, there in your hand, turning the trash.

Repeated use of the pronoun *I* makes it clear that this is a first-person account. (1)

A rhetorical question seems to be addressed to the reader, putting him/her on the spot. (2)

The protagonist addresses the reader, using the pronoun *you*. (3)

The protagonist identifies himself as young by using the inclusive term *we* when speaking about other kids. (10)

Again, the protagonist addresses the reader as *you*, making it seem as if he is telling his story straight to the reader. (11)

The narrator changes from first to second person. This has the effect of making the reader feel as if they are right there in the trash heap. (27–29)

Activities ...

UNDERSTANDING an imaginative text

Getting started

- 1 Which of the following words best describes the way you felt while reading about Raphael Fernandez: *comfortable, uncomfortable, happy, sad*. Explain which words or phrases in the extract made you feel this way.
- 2 Draw a picture of the way you imagine Raphael would look if you were to find him on the rubbish dump in the Philippines.

Working through

- 3 What sort of person is Raphael Fernandez? Which words and phrases convey his personality most clearly?
- 4 Recreate the table below in your workbook or on a sheet of paper and then rate this text extract from one to five, judging how much you learn about each of the following:

	Low → High				
	1	2	3	4	5
Physical descriptions of people and places					
Detail about events					
Thoughts and feelings					

- 5 Which features scored most highly on this scale? Why do you think this might be?

Going further

- 6 With a classmate, list three alternatives for where the story might go next. How do you think Raphael might respond to changing events in his life?

ANALYSING an imaginative text

Getting started

- 7 Use the line numbers to find as many examples as you can in this extract of the narrator directly addressing the reader. Write out the examples in your notebook.
- 8 What does the **simile** 'our feet are [as] hard as hooves' make you think of?
- 9 Think of another animal-based simile that could be used to describe Raphael and the other children.

Working through

- 10 Do you think that this book is written for an audience that is familiar with the poverty faced by some children in developing countries? What makes you say this?
- 11 Why might the writer have chosen to have the narrator directly address the reader? Do you think it is an effective technique? Why or why not?
- 12 List three characteristics we usually associate with children, then share your list with a partner. Based upon the words you've listed, what advantages and disadvantages does a child narrator using the first person offer for a writer? One example might be innocence.

Going further

- 13 Using the extract from *Trash*, find examples of gaps in what the narrator tells the reader. List any questions you have about him, or his life, that go unanswered.
- 14 Based upon this extract, would you consider Raphael a reliable or an unreliable narrator? Explain your view.

NEED TO KNOW

simile a direct comparison of two different things

CREATING in response to an imaginative text

Getting started

- 15** Raphael mentions a number of other people within this extract, including the men in the dump and his friend Gardo. How might they view Raphael's situation? Write a couple of sentences from each of their perspectives. You might want to do this in a table like the one below.

Characters	Quote
Man of the dump	
Gardo	

Working through

- 16** Plan and write a short piece (200 to 300 words) from the perspective of Raphael's former teacher at the Mission School. In your writing, you should give the reader a sense of who you are, how you feel about life for kids who live in the dump, and your feelings about Raphael in particular. In order to make your writing sound authentic, you will need to do some research on the slums and shanty towns in countries like Brazil and the Philippines.
- 17** Read your finished piece of writing to a classmate and get them to comment on the following:
- a** how convincing your character's voice sounds
 - b** whether or not you have established a sense of place
 - c** how well you have conveyed your character's feelings about life for kids in the trash heap.

If your classmate expressed any confusion, or made suggestions for improvement, make these changes before submitting your final draft to your teacher. Your final draft should also include a reflection of 100 words on how you altered your story after the workshopping process you went through with your classmate.

- 18** Study the image below and write a detailed description of what you see. Alternatively, go online and do an image search using the key words 'trash dump Philippines'. Choose an image that might be a suitable illustration for the extract. Cut and paste it into a Word document and write an extended caption for it, describing it in detail.



NEED TO KNOW

empathy the ability to understand the feelings or experiences of someone else

multimodal text text that allows the audience a number of *modes* or ways of reading and interpreting the text, such as writing and visuals, or writing and sound

Point of view in multimodal texts

As we have seen, the first person perspective can be used to make the reader feel a sense of **empathy** for the narrator in fictional prose. In a **multimodal** text that is interactive, like *Inanimate Alice*, point of view is still important in the narrative. *Inanimate Alice* tells the story of Alice, a young girl who travels the world with her parents. Her story is told in diary format, in the present tense, and incorporates words, images, video, audio and puzzles. All these elements combine to make the reader feel as if Alice is a real little girl who is expressing herself in her own unique way. Before you read the screenshots, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- How many of the texts that you enjoy would be considered 'multimodal texts'? List the texts you're thinking of and compare your list with that of a classmate.
- Try scanning multimodal texts that contain words and visuals before reading them. Learn what you can about what you will be reading from the visuals.
- Unlike a book, which is designed to be read from the top left-hand corner of the page to the bottom right-hand corner, a text like *Inanimate Alice* can be read in a number of ways. As you read, think about the way your eye travels over each page, which elements you view first and last, and how this affects your understanding of the story.

Alice incorporates the image of a jeep into the background, and a little animation of a dog, to illustrate what she's talking about.

Alice uses her own style of punctuation, and ignores some grammatical features such as quotation marks to signify the use of direct speech. This helps to establish her age, and the fact that she is writing for herself.

And when we reach him he tells us that his jeep broke down
and there's no signal here, not for miles around -
he walked and walked trying to find one, but he couldn't, how strange is that? -
and that it's a kind of miracle we found him,
that my mum must have the instincts of a bloodhound,
and that reminds me, so I say, Can I have a dog?
and they both laugh and smile, but I know they'll say no,
we travel too much to have a dog, we are always on the move, always.



Alice's friends' words appear in speech bubbles to indicate that they are shouting to her. One is larger than the other, suggesting that it is louder.

Alice's narration is presented in the middle of the screen in a smaller font, and doesn't contain detailed description.

Background images help to 'set the scene' for the reader, and mean that Alice's narration can concentrate on how she feels rather than giving physical descriptions.

At certain points during the story, the reader can use different functions on Alice's phone-like device to perform tasks such as taking photos or playing music and games that Alice has created.

The reader can tell where they're up to in this episode of Alice's story by looking at the images on the right-hand side of the screen. These form navigation tools, and allow the reader to move back and forward between screens if they would like to.

Alice's friends chat to one another on Alice's phone-like device. Their language is colloquial (everyday) and abbreviated.





In this closeup on Alice's phone-like device, you can see that her friends are chatting with one another in a language that seems authentic to kids of their age living in this century. Nobody uses capital letters or full stops, and Dean uses the abbreviation l8r (later).



LANGUAGE link

Storytelling responds to new technologies

The future of storytelling seems to be digital, with texts incorporating a combination of written language, audio, visuals, interactive elements, animations and hyperlinks. Examples of digital texts include DVDs, websites, and e-literature such as *Inanimate Alice*.

As the form of narrative changes, so must the language we use to tell stories. Once upon a time, stories were told in a formal language, with correct grammar and spelling. Today, some stories incorporate more colloquial or everyday language in order to sound more authentic. In the twenty-first century, this colloquial language extends to the use of SMS text and chat language.

Design a texting/chat conversation of your own. Then share your finished product with a group of three or four other students. Who has managed to use language in the most authentic way? How did they do so?

Activities ...

UNDERSTANDING point of view in multimodal texts

Getting started

- 1 Who are the characters we meet in *Inanimate Alice*?
- 2 From whose point of view is *Inanimate Alice* told? How can you tell?
- 3 In one or two sentences, explain what this story appears to be about.

Working through

- 4 What do the sections of *Inanimate Alice* that you have read suggest about Alice and the sorts of adventures she has?
- 5 Who do you think is the intended audience for *Inanimate Alice*? What makes you say this?

Going further

- 6 Visit the ***Inanimate Alice*** weblink in your eBookPLUS and read one full episode of her adventure. Based upon this episode, write down what you learned about Alice's personality from each of the following multimodal elements:
 - a her narration
 - b the visuals
 - c the sound
 - d interactive elements.



ANALYSING point of view in multimodal texts

Getting started

- 7 *Inanimate Alice* is written in the first person. What effect does this have on you as a reader? Does it make you feel closer, or less close, to the events she is describing?

Working through

- 8 In multimodal texts, how important are the words compared to the other elements? Use examples from the screenshots presented on pages 114–16 in your answer.
- 9 Draw up a table with two columns. One column should be headed 'What we know'; the other 'How we know'. Using the extract, write down anything you learn about issues, events and characters from the narrator. In the second column, locate the specific words, phrases, or aspects of the imagery that illustrate this. You can base your table on the one below.

Text	What we know (about issues, events or characters)	How we learn this (specifically through narration)
<i>Inanimate Alice</i>		

Going further

- 10 Can you see any similarities between the story of *Inanimate Alice* and Lewis Carroll's *Alice's Adventures in Wonderland*? If so, what are the main ones? What are the main differences?

RESPONDING to point of view in multimodal texts

Getting started

- 11 When you write a narrative, what point of view do you prefer to use? Why do you think this might be?

Working through

- 12 If the character in *Inanimate Alice* were to continue writing in this digital diary format, how might the events of her life change in five years' time? How might she use future technologies to make her story more appealing and interactive?

Going further

- 13 Write a brief outline of what you think might happen in the next chapter of Alice's adventure. Then plan one page in detail, including relevant visuals, sound and interactive elements, that you would use to tell this part of the story.

Wordsmith ...

FROM THIRD PERSON TO FIRST PERSON

When writing narratives, there are advantages and disadvantages to using one perspective rather than another. (See the table on page 110.)

- The first person is ideal for demonstrating how a character thinks and feels about their situation, and for allowing the reader to hear the character's individual voice.
- The third person allows the writer to slip between multiple characters and to give a clear, objective account of the events.

These differences are highlighted by the following examples of first- and third-person description of the same event: a football match.

Notice the highlighted words (generally nouns and pronouns) in each passage, which show the point of view of the narration.

What other differences are there between the two passages?

Which account makes you feel more immersed?

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Interactivity:

You be the writer:

Choose language to create impact

Searchlight ID: int-3009

First-person account

As the ref blew his whistle for the last time in the match, it was on. **I** jumped up from **my** seat and screamed until **my** throat hurt. 'Go! Kick it! Kick it!'

I'd come to the match expecting **my** team to lose. The whole train ride there, **I'd** listened to the opposition down their end of the train carriage, singing up a storm, waving their black and white scarves. The few fans wearing blue and gold around **me** looked glum, as if **our** team had already lost.

And for nearly the whole match they'd looked like they wanted to prove **me** right, dropping the ball, kicking it out on the full, even kicking it to the other team a couple of times. But through sheer luck rather than any skill, they'd stayed in it. Now **we** were only three points down with twenty seconds to go...

Third-person account

As the referee blew his whistle at the start of the last quarter, it was on. **Alan** jumped up from **his** seat and screamed until **his** throat hurt. 'Go! Kick it! Kick it!'

Alan had come to the match expecting **his** team to lose. On the train ride there, **he'd** listened to the opposition down their end of the train carriage, singing their team song and waving their black and white scarves. The few fans wearing blue and gold looked glum, as if **their** team had already lost.

For nearly the whole match the players had looked as if they wanted to prove **the fans** right, dropping the ball, kicking it out on the full, even kicking it to the other team a couple of times. But through sheer luck rather than any skill, they'd held on. Now **the team** was only three points down with twenty seconds to go...

Write the next few lines for each account, detailing the conclusion of the match. Remember to continue in the first person for the first account, and in the third person for the second account! Which account was the easiest to finish? Now highlight the words in each account that show either first or third person.



OVER TO YOU ...

Read through the scene below. It is told using the third-person perspective. As you read, try to work out why Nigel is acting the way he is. Whatever you decide is Nigel's motivation for this scene will form the basis of your own piece of writing.

Nigel walked into the room and sat down on the far end of the sofa, as far from Cathy as possible. For the last few days, she'd noticed how sullen her son had seemed; how quick-tempered he had been. She had tried broaching the subject with him, but he had reacted angrily. Now she found herself questioning him less gently than she usually would.

'What's up with you?'

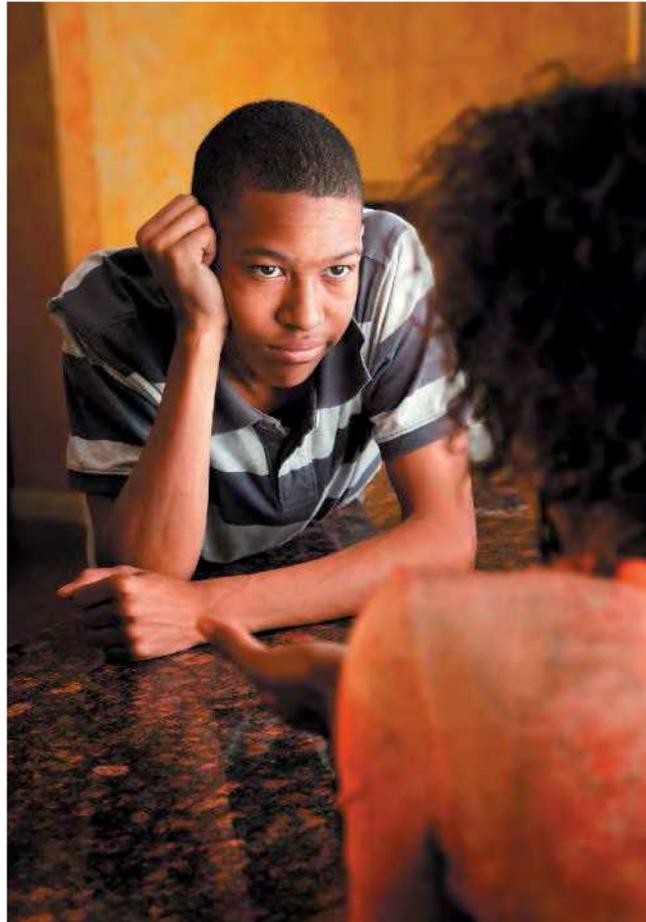
Nigel shrugged.

'Nige?' Cathy said, in a stern voice.

'I'm sick of it,' Nigel answered, his bottom lip trembling a little. 'Why do they have to pick on me? Every time!'

Getting up, Cathy moved so that she was sitting close beside him and touched his shoulder in mute sympathy.

She said nothing. She knew exactly who he was talking about...



- 1 Where do you think this scene might go from here? Outline three possibilities, each of which could be wrapped up in 200 to 300 words.
- 2 Once you've outlined your three possible continuations, choose one and develop it into a short piece of writing, to be written using Nigel's voice and from Nigel's point of view. In your piece, remember that you should explore Nigel's thoughts and feelings. It might help to first change the scene above into first person and then continue from there.



My view ...

After working through this section, consider how important a role point of view plays in capturing the imagined world of a narrative. Do different texts work better with particular points of view? Do you have a preferred point of view in the stories that you read or in the stories that you write?

COMPOSE AND CREATE

Productive focus: writing and creating

1

The perfect setting

Either

Write a reflection on a place you have been to recently, a place that you remember from when you were younger, or a place you would like to visit. The place you choose could be somewhere exotic, such as a country you once visited or would like to visit; or it could be somewhere you visit every day. It doesn't matter, as long as you give the reader a strong sense of place. You should use techniques you explored in section 4.1 to describe the setting as vividly as possible.

Or

Visit a setting that you think would be interesting for a reader to learn about. Examples might include the beach, a football match or a market. Wherever you choose should be somewhere that contains interesting visuals and sounds. You will need to record these using a device such as a smart phone. When visiting your location, take notes about what you see, hear, smell, taste and touch, as well as what you are thinking and feeling. Then write approximately a page of text in which you give the reader the experience of 'being there'.

Once you have completed your writing, import your written description into a digital presentation program such as PowerPoint or Photo Story. Then, at relevant points during the description, include pictures and snippets of sound that will combine with the words to bring the setting to life for the reader. Share your final presentation with your classmates. Ask them whether they felt as if they were 'really there', and reflect upon their comments in your workbook.



Some key points to remember

- Remember your purpose: to create a sense of a particular time and place for your reader.
- Remember your audience: your classmates and teacher.
- Use drafting, editing and proofreading techniques to refine your writing.
- Incorporate the elements of a successful digital presentation.

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Use the assessment criteria rubric to guide you through your chosen task.

2 Character creation

Either

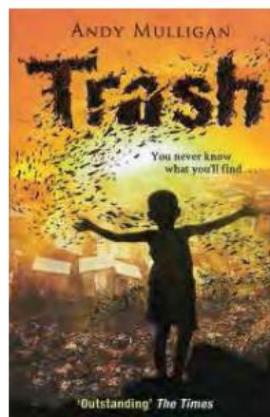
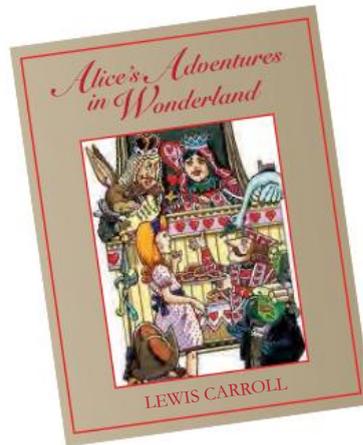
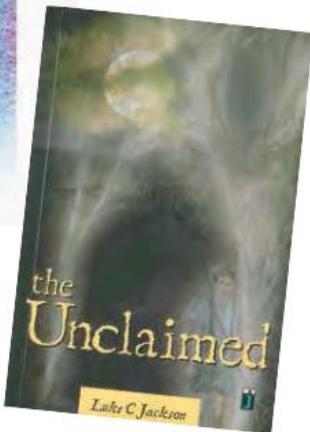
Choose one character from within the extracts in this unit or from a novel you are studying. Then, create a character profile that includes age, gender, character traits, likes, dislikes and any other interesting facts about the person. Next, write one or two paragraphs in which the character is placed in a scene in which they are forced to act, react or interact in an interesting way.

Or

Select one or more snippets from your 'Real Voices' journal, and use them as a basis for a scene, or scenes, in which your readers will learn something significant about a character. Once you have finished your rough draft, use a peer-conferencing process to help you improve the draft. Then share your final draft with your peers.

Some key points to remember

- Remember your purpose: to convey an understanding of a convincing character.
- Remember your audience: your classmates and teacher.
- Convey character through dialogue and narration. Make sure you capture the character's voice by using his or her words and expressions, including idioms.
- Use editing and proofreading techniques to refine your writing.



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Use the assessment criteria rubric to guide you through your chosen task.

3

Point of view

Working in a group of three or four, create a story segment that explores the same event from a number of perspectives. It may be based upon one of the texts described in this unit, or on a text you are reading in class. The finished product should be presented in a format that will add interest for the reader: it may contain writing, visuals and sound. After identifying the event that you are going to present from multiple perspectives, you will need to develop a timeline. Then you will need to work out whose perspective you are going to take: either somebody who already features in the event, or somebody who arrived during the event and has a unique perspective on it. In order to create interest for the reader (who will be able to read all of your group members' perspectives of the event), it is important that you decide where and how your narrator and other narrators' storylines intersect, so that character A refers to character B and vice versa where relevant. Each group member must write in the first person.

When you are finished, load your story into a digital presentation program, where you can insert appropriate images and sound. Suitable software includes PowerPoint and Photo Story. Or, for something a bit different, your eBookPLUS includes links to other digital presentation programs available online.

Some key points to remember

- Your audience is other students. They know the text you have based your story on and will be interested in a story that is consistent with the original text but has its own unique perspective.
- Remember your purpose: you are creating one perspective on an event.
- Intersections between your character and those of your group members should make sense.
- To enhance the experience for the audience, your presentation may contain writing, visuals and sound.

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Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

- 1 What did you learn in this unit that was totally new to you? What did you already know about?
- 2 In this unit, there were texts that relied heavily on visuals. Do you find it easier to understand pictures or words? How might using both pictures and words help your understanding?
- 3 After you have completed your assessment, answer the questions below in an individual reflection on the success of the task.
 - a How did you feel while working on this task? What made you feel this way?
 - b Who did you consult with as you worked on your task? How did this help?
 - c Do you feel satisfied with your final result?
 - d What would you do differently, if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 4.1
doc-10082

Worksheet 4.2
doc-10083

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Worksheet 4.3
doc-10084

UNIT 5

THE PLAY'S THE THING

The BIG question

How does drama tell stories?

Key learnings

- Plays are unique and imaginative ways of telling stories about our lives and our communities.
- In order to understand plays, we need to know about their structure, language and characters.
- We can use our bodies, voices and minds to perform plays and influence the way an audience sees, hears and understands the story.

Knowledge, understanding and skills

Students will:

- examine the features of dramatic text
- explore characters and language in context
- perform as characters in a story
- use the skills of the playwright.

Exit, stage left ...

Act 2, Scene 2: Juliet's Balcony

JULIET O Romeo, Romeo! Wherefore art thou, Romeo?
Deny thy father and refuse thy name . . .

ROMEO [*aside*] Shall I hear more, or shall I speak at this?

JULIET 'Tis but thy name that is my enemy.
What's in a name? That which we call a rose
By any other name would smell as sweet . . .

— *Romeo and Juliet*
by William Shakespeare



NARRATOR Son of Zeus — you must thwart
the flesh-eating horses of
Thrace!

CHORUS C/D Oh-oh — these guys are
meanies.

CHORUS A/B Prepare to vamoose, son of Zeus!
*[Enter the HORSES, ushered by
HERA. The HORSES are not very
bright.]*

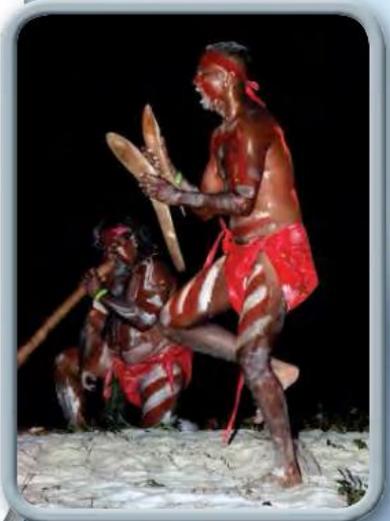
HORSES They call us the flesh-eating
horses . . .

ALL Oooooohhhh . . .

HORSES Because — we eat flesh!

HERCULES *[to the audience]* These guys really
enjoyed Year 8 — said it was the
best six years of their lives.

— *Hercules Has Some Fun*
by Richard Yaxley



THEO [*fighting for air*] Glug. Glug. Glug.
THEO'S MUM *Christos, katabini nero.* ['Christos, he's breathing water!']
THEO'S DAD Theo, I got you. *Mitera, xero ti kano.* ['Mama, I know what I'm doing.'] Theo, head up. Up!
THEO [*spluttering*] Dad. Why can't I float? They're going to laugh at me at big school.
THEO'S MUM *Theo, tha isse entaxi.* ['Theo, you'll be alright.']
THEO'S DAD Theo, no worries. We got one month to big school. I teach you swim so good you
school champion cup butterfly. Year Two Thousand, you swim Olympic Game
for Australia.

— *Small Poppies*
by David Holman

How is drama part of our lives?

Drama seeks ways to tell stories by creating or recreating people's lives on stage or screen. These ways vary a great deal, as you will notice from the words and images opposite. However, the key element of **conflict** between people will always be present.

Drama can tell stories by using actors, puppets or invented characters, in real worlds or fantasy worlds. It can incorporate dance, movement, image, song or words. These stories can be further developed by adding music, sets, digital effects, lights and sound.

Drama is a dynamic and powerful method of storytelling that has been part of all cultures, from ancient times to the present, across all the continents. As a form of storytelling, drama is common to all people; it is a universal way of communicating.

Tuning in

- 1 Think and say why:** Look at the images in the collage opposite. Describe each image. How might it relate to the idea of telling a story?
- 2 Read and say why:** Now read the texts. How are they different? How are they the same? What kind of story does each text appear to be telling?
- 3 Recall and say why:** What kinds of drama have you recently seen or been part of? Make a list that covers the last year of your life. For example, have you seen a play performed at school or elsewhere? Watched a TV show or YouTube clip? Been to the movies? Had an argument? Listened to someone's story? Played a story-based computer game? Enjoyed a song about someone's life? Why would you call these events or experiences 'dramatic'?
- 4 Find out and share:** Choose from the topics below and perform a quick internet search to find out a few facts about drama through history and across the world. Report your findings to the class, either verbally or using presentation software such as *Prezi*. You might be able to include some online video-clips of these types of drama in action.
 - Drama in ancient Greece
 - Noh plays in Japan
 - Commedia Dell'Arte in Italy
 - Corroborees of Indigenous Australians
 - Shadow puppets in Indonesia
- 5 Write** your own definition of the word drama. Consider whether drama is more than simply storytelling.

NEED TO KNOW

conflict the struggle of opposing forces in the plot of a literary work

eBook plus

eLesson:

The English is . . . team explores how drama tells stories.

Searchlight ID: eles-1580

LANGUAGE link

Word building with suffixes

Like many words, *drama* belongs to a word family. Other similar words can be built from the original, like cousins of the main member of the family.

Two words that can be made from *drama* are:

- dramatist (noun) — a person who writes plays
- dramatic (adjective) — having to do with drama.

We can build new words by adding a suffix (a letter or group of letters) to the end of the main word. For example, we added *-ist* (meaning 'someone concerned with') to *drama* to get *dramatist*.

Suffixes often change the word class of the main word. For example, if we add the suffix *-ic* to the noun *drama* we get the adjective *dramatic*.

Use a dictionary to find another word in the *drama* family that has been formed using a suffix, then use it in a sentence.



5.1 UNDERSTANDING PLAYS AS TEXTS

NEED TO KNOW

play a story performed by actors in a theatre

theatre the place where plays are usually performed. It contains a stage, dressing rooms, seating for the audience and an entrance or foyer.

playscript the text of the play, written to be performed

narrative the literary term for story

dramatic devices different techniques used for presenting plays on a stage to make them more interesting for the audience

scan to glance over a text before reading it thoroughly, in order to quickly find particular features or anticipate difficult words

What are the key features of a play?

You have probably watched many dramas on television or seen many movies that have dramatic elements. But have you seen a **play**? A play is a story performed by actors in a **theatre**. It starts with a **playscript**, which has a number of key features. Some of these features, such as the development of a **narrative**, are similar to features found in other texts such as short stories. Other features are unique to plays. All of these features need to work together for the playscript to be successful as a text.

The most significant difference between playscripts and other written texts is that playscripts are meant to be performed. The words on the page are not there to be read silently and alone, as we might read a novel. They are meant to be spoken aloud and interpreted for an audience of listeners. Onstage, different **dramatic devices** bring the words to life.

The playscript

Richard Yaxley's play *Snagglewort* is about the power of advertising. The first part of scene 1 is reproduced below, with explanations of the main features of a play alongside for easy reference.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Look at the illustration that appears with this text. Describe what you see.
- Does this text look different from other story texts? Think about the use of italics, headings and brackets. What else looks different?
- Now **scan** the text and list any unfamiliar words. Use a dictionary to find out meanings for these words, and refer to your list as you read.

1 **from *Snagglewort***
by Richard Yaxley

— Character list (in order of appearance)

— Nikki: schoolgirl, outwardly brash but inwardly shy

5 — Omar: schoolboy, health-conscious and generally sincere

— Bob: schoolboy, laid-back and a bit gloomy

— Sascha: schoolgirl, enthusiastic and talkative

— Crowd: excited shoppers (any number)

— **Scene 1**

10 — OMAR, NIKKI and BOB are sitting on three seats lined evenly across the stage. They are in a schoolyard with a lunchbox balanced on each of their laps. As the curtain opens, NIKKI reaches in and holds up a very healthy-looking salad sandwich.

The play begins with its title and the playwright's (author's) name. (1,2)

The character list provides names and brief information about each character that appears in the play. This helps the actors understand their character. (3)

Plays are generally organised into scenes. These can be numbered or given individual titles. (9)

The setting is where the scene takes place. It is written to be performed. Note the use of words such as *stage*, *schoolyard* and *curtain*. (11,12)

15 NIKKI *[to the audience]* Mmm. Crispy lettuce, creamy cheese, tangy tomato and exotic Spanish onion, all served within two slices of a fresh wholemeal loaf which has been lightly spread with a low-fat no-cholesterol yet still tasty margarine. Thanks, Mum! *[She eats with relish. OMAR holds up a semi-peeled banana and speaks to the audience.]*

20 OMAR Mmm. The humble banana — Nature’s own energy-refresher — great for a snack-sized shot of goodness to help you zing your way through the day. Thanks, Gran! *[He eats, with similar relish. BOB watches them both sceptically, then extracts a slice of pie from his lunch box.]*

25 BOB A cold pie. Last week’s leftovers. Congealed gravy, truckloads of gristle and a few skerricks of the meat that Whiskas rejected. About as tasty as a microwaved cardboard box. *[He eats; makes a ‘disgusted’ face.]*

30 *[sarcastically]* Gees, that’s good! Thanks, Dad!
[SASCHA enters from the right. She is in a state of great excitement.]

SASCHA Hey! Hey — guess what! Guess what’s happened!

NIKKI Your mother finally went to the hairdresser and got rid of the wet wombat look?

35 OMAR The Federal Government has announced that, until the end of time, there will be nothing but sport on TV?

BOB This pie will only keep me in hospital for three months, not four?

SASCHA No! No — it’s Snagglewort!

40 OTHERS *[synchronised]* What?

SASCHA Snagglewort!

OTHERS *[still synchronised]* That’s what we thought you said! *[They all freeze except for NIKKI — who comes forward and addresses the audience.]*

45 NIKKI Snagglewort! It’s been advertised on TV, on the Net, on radio and billboards, everywhere — for months now. *[Singing badly]* Oh Snagglewort, oh Snagglewort, oh how I want a Snagglewort!

Whenever a character’s name is used — unless it is said by another character — the name is written in capital letters. (14)

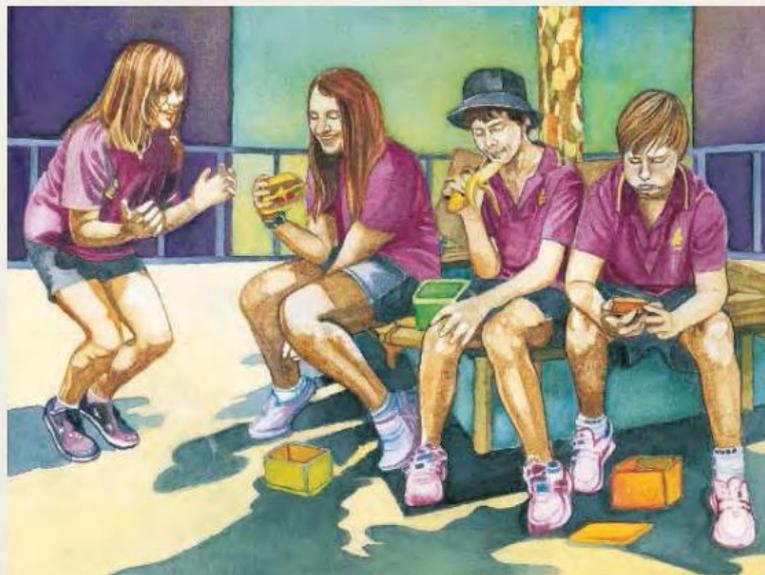
Stage directions are instructions to the actors about what to do. They are usually in brackets and often written in italic to separate them from the spoken text. (18–19)

Specific items that are needed for performance, such as the lunch boxes and Bob’s pie, are known as props: an abbreviated form of the phrase ‘stage properties’. (24)

Sometimes stage directions will refer to the emotion required by the actor, rather than an actual movement. (29)

Actors make entrances and exits, usually from the right or left side of the stage (from the actor’s point of view). This is an example of writing for performance, and shows how the writer must visualise the play on stage as they write it. (30)

Synchronised speaking, freezing and speaking directly to an audience are dramatic devices, used to make the performance more interesting. The inclusion of dramatic devices is a key feature of playwriting. (40,43,44)



Activities ...

UNDERSTANDING the features of a playscript

Getting started

- 1
 - a How many characters are there in the scene?
 - b What are their names?
 - c Are there any characters mentioned who are not actually in the scene?
- 2 The four main characters are described in turn as *brash*, *sincere*, *gloomy* and *enthusiastic*. Find out what each of these words means.
- 3 Is this scene mostly about:
 - a the difficulties of having lunch at school
 - b a group of friends arguing
 - c a new invention?How do you know?

Working through

- 4
 - a Where does the scene take place?
 - b Should the description of the setting contain more details?
 - c What might be the disadvantage of providing more details?
- 5 Some parts of the scene are written in italic type (*like this*). Why?
- 6 List all the props in this scene. Think of another prop you could add that would fit in. Where would it be placed or which character would use it?
- 7 What are the two main purposes of stage directions?
- 8 Explain your understanding of *synchronised speaking* and *freezing*.
- 9 What features of this script tell you that it has been written to be performed, rather than read passively?

Going further

- 10 This section of the play does not tell us what a Snagglewort is. Invent your own Snagglewort, using your own choice of media (digital model, hand drawing, actual model). Consider what it looks like, what it does and why people want it so much. Would you like a Snagglewort? How would you convince others that they should have a Snagglewort?

ANALYSING the features of a playscript

Now read the scene below from a play entitled *The Time Machine*, and then answer the questions that follow.

from *The Time Machine*

by Richard Yaxley

Scene 2

[*Inside a lounge-room. JOY is dusting when her daughter JILLY enters, pushing a large box.*]

- JOY Is that it?
- JILLY That's it.
- JOY A time-machine. Looks a bit — weak. Does it work?
- JILLY Yes, it does. Simply set the dial, press the red button, press the green and hey presto — you're in history.
- JOY Hm. And how exactly do you get out of history?

JILLY Easy. Set the dial, press the green button, press the red and hey presto — you're home again.

JOY Just like that?

JILLY Just like that.

JOY Okay then, little miss I'm-a-time-traveller-so-I'm-special, show me.

JILLY Sure. Just step inside.

JOY In there?

JILLY Yes.

JOY Oooh, I don't know. Is it clean — or is it like your bedroom?

JILLY It's clean . . .

[They step inside the box.]

JILLY Set the dial — red, green, GO!

[Explosions and smoke. Enter CAVEMAN.]

JOY Oooh, look! He's not wearing a shirt!

JILLY Mum, he's from the Palaeolithic Age. People were primitive.

JOY Just like that family from next door. They don't wear shirts.

Or much else, for that matter.

[The CAVEMAN makes primitive noises.]

He sounds like them too.

[CAVEMAN exits as two KNIGHTS enter from the other side, sword-fighting.]

KNIGHT 1 Have at thee, you cur!

KNIGHT 2 Take that! And that!

JOY What's this? Here, stop that!

[The KNIGHTS freeze.]

JOY Ooh — feel the power!

JILLY We're in medieval times, Mum. They were always fighting.

JOY Just like Woolworths on a Saturday morning. *[To the KNIGHTS]*

Okay, you can go now.

[Exit KNIGHTS. JOY is pleased with her new-found power.]

JILLY Anyway, now you know it works, so we should go home. I'll just set the dial . . .

JOY Here, let me have a go!

JILLY Mum, no. No, not that one, that's the future —

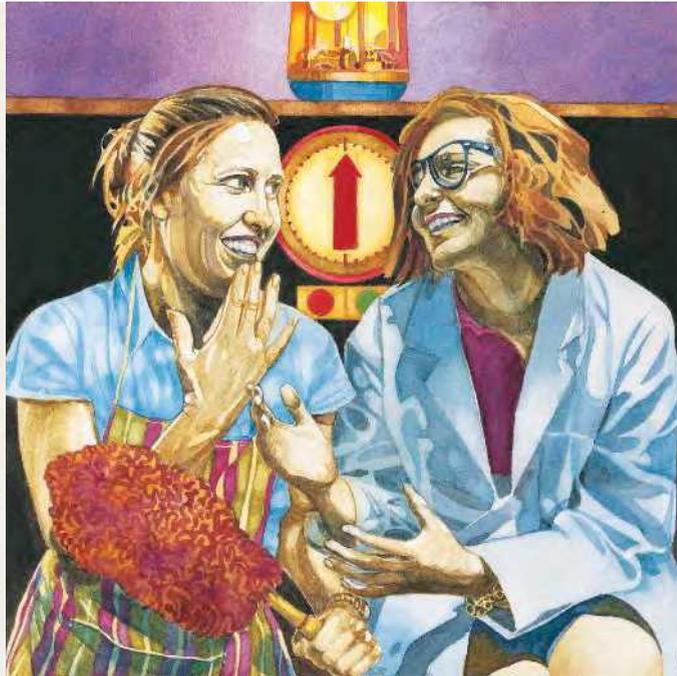
JOY Oh stop blathering, you silly girl!

JILLY Mum, that's light years away —

JOY Green, red — GO!

JILLY Nooooo!

[Explosions and smoke.]



Getting started

- 11 Does this text look similar to *Snagglewort*? If so, how?
- 12 How many characters are there? What are their names?
- 13 Is this text fictional (story) or factual? How do you know?

Working through

- 14 Study *The Time Machine* and create a checklist to show whether it includes the following features of a playscript.

Title	Setting	Entrances
Character names in capitals or small capitals	Dialogue	Exits
Stage directions	Props	
	Dramatic devices	

Going further

- 15 In groups, discuss what will happen in the next scene of *The Time Machine*. What action will take place? Who will be involved? Use your answers to improvise the scene and act it out.

How are plays structured?

There are many different ways to structure a play, depending on how many scenes or acts (groups of scenes) the playwright decides to use. One thing, however, does not change: the need for conflict.

Imagine watching a television show where all the characters speak nicely to and like each other. No-one disagrees or argues, and everyone supports each other the whole time. Realistic? No. Interesting? Not at all!

Like all stories, plays need conflict. Conflict occurs when characters disagree because they have different beliefs about what has happened, what is happening and what should happen.

Here is a familiar story that has been broken into acts and scenes. In each scene the major conflict, as well as other narrative elements, has been highlighted.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- This story is entitled 'The Three Little Pigs'. Do you already know this story? What happens?
- Look in the column headed 'Action'. Make a list of characters. Are there any characters that you did not expect to be in this story?
- The story of the three little pigs is a fairytale. Fairytales have special characteristics. They often:
 - begin with 'Once upon a time'
 - include talking animals as characters
 - involve good and evil, where good always wins
 - have good characters who live happily ever after.
- Scan this version of 'The Three Little Pigs'. Does it have these characteristics?



from *The Three Little Pigs*

by Richard Yaxley

Acts	Scenes	Action	Narrative elements
ONE	1	Once upon a time there was a mother pig who had three little pigs. She did not have enough money or food to look after them, so she sent them out to seek their fortunes.	The orientation of the story shows us the main characters and setting.
	2	<p>The first little pig found some straw and built a house with it.</p> <p>Just after the house was built, along came a wolf. He knocked at the door of the little pig's house and called, 'Little pig, little pig, let me come in!'</p> <p>But the little pig answered, 'No, no! Not by the hair of my chinny chin chin!'</p> <p>So the wolf said, 'Then I'll huff and I'll puff, and I'll blow your house in!'</p> <p>So he huffed and he puffed until he blew the house in, and then he ate up that little pig.</p>	<p>The mother is in conflict with society; she is poor so the pigs have to look after themselves.</p> <p>Tension is created by conflict between the first little pig and the wolf. The pig wants to live in his straw house and the wolf wants to destroy it so he can eat the pig. This is the first major complication in the story.</p>
	3	<p>The second little pig found some sticks and built a house with them.</p> <p>Just after the house was built, along came the wolf. He knocked at the door of the little pig's house and said, 'Little pig, little pig, let me come in!'</p> <p>But the little pig answered, 'No, no! Not by the hair of my chinny chin chin!'</p> <p>So the wolf said, 'Then I'll huff and I'll puff, and I'll blow your house in!'</p> <p>So he huffed and he puffed until he blew the house in, and then he ate up that little pig.</p>	<p>Further tension (often called rising tension) occurs because of the same conflict between the second little pig and the wolf. The pig wants to live in his stick house and the wolf wants to destroy it so he can eat the pig.</p> <p>Repetition provides a cohesive tie (link) from scene to scene, and helps with audience involvement.</p>
	4	<p>The third little pig found some bricks and built a house with them.</p> <p>Just after the house was built, along came the wolf. He knocked at the door of the little pig's house and said, 'Little pig, little pig, let me come in!'</p> <p>But the little pig answered, 'No, no! Not by the hair of my chinny chin chin!'</p> <p>So the wolf said, 'Then I'll huff and I'll puff, and I'll blow your house in!'</p> <p>So the wolf huffed and he puffed and he puffed and he huffed, and he huffed and he puffed, but he couldn't blow this third little pig's house down.</p>	<p>The tension rises further because of conflict between the third little pig and the wolf. The pig wants to live in his brick house and the wolf wants to destroy it so he can eat the pig. This time, however, he can't do it.</p>
TWO	1	When he found that with all his huffing and puffing he could not blow this little pig's house down, he was very angry indeed. He decided to climb up on the roof of the little pig's house and go down the chimney to get the pig.	Finally the tension reaches its highest point (called the climax of the story) because the conflict between the third little pig and the wolf needs to be resolved.
	2	When the little pig heard the wolf on the roof of his house and saw what he was about, he made a fire in his fireplace, filled a big pot with water, and hung it over the fire. Just as the wolf was coming down the chimney, the little pig lifted the lid off the big pot of boiling water, and in fell the wolf.	Either the wolf or the pig must win. In this case, it is the pig (a symbol of goodness) who wins over the wolf (a symbol of evil).
	3	And that is how it came about that this little pig lived happily ever after in his snug little brick house.	The resolution of the story is that the third pig lives happily ever after. 'Happily ever after' is a special characteristic of fairytale endings.

Activities ...

UNDERSTANDING the structure of a play

Getting started

1 Match each feature to its correct definition in the columns below.

Feature	Definition
Orientation	A new event in a story, which causes further conflict
Conflict	The high point of the story. All the complications and conflict have been directing us to this moment.
Tension	The beginning of the story, where we find out about characters, place and time
Complication	The feeling created by conflict. This makes us want to find out what will happen in the rest of the story.
Symbol	What happens when characters disagree about what is happening
Climax	The end of the story; what happens to the remaining characters
Resolution	When a character represents an emotion or idea, that character becomes a _____.

2 Complete each of the following sentences:

- a Tension in the story is created when _____.
- b This tension builds when _____.
- c The tension reaches its climax when _____.

Working through

3 What is the most important conflict in this story? How do you know?

4 The story is divided into acts and scenes.

- a What is the difference between an act and a scene?
- b Why has the writer chosen to finish Act 1 at the point where the wolf cannot blow down the third little pig's house? Would you change this point? Why or why not?
- c Should Act 2, Scenes 1 and 2 be combined into one? Why or why not?

5 Write down responses to the following 'if' questions and discuss them with a group:

- a If the mother pig was rich, would the story be different?
- b If the first little pig had invited the wolf in for dinner, would the story be different?
- c If the third little pig had been a weak, scared character, would the story have been different?
- d If the wolf had accepted defeat by the third little pig, would the story have been different?

These questions highlight the need to have characters who are in conflict with each other. For example, a wolf who accepted defeat would have stopped the conflict. The story would have become uninteresting.

Going further

- 6 The story does not tell us what happened to the mother pig. Write a paragraph that fills in this gap in the story.
- 7 In drama, it is necessary to have characters who are in conflict with themselves or with other characters. What would happen to the dramatic impact of 'The Three Little Pigs' if the wolf had accepted defeat?

ANALYSING the structure of a play

Below is Act 1, Scene 1, of the story, written as a playscript.

from *The Three Little Pigs*

by Richard Yaxley

Scene 1

Inside a kitchen. There is a table with four empty plates on it. MOTHER PIG enters unhappily. She opens cupboards, searching for food. There is none to be found.

MOTHER Oh dear, oh dear, there's nothing here. Nothing to eat, no bread, no meat, nothing to keep my family replete.
[Enter FIRST PIG, happily. He sits at the table.]

FIRST PIG Hallo, hallo, what food is there?

MOTHER Nothing my love, the cupboard is bare.

FIRST PIG Oh no.
[Enter SECOND PIG, happily. He sits at the table.]

SECOND PIG Hallo, hallo, what food is there?

MOTHER Nothing my sweet, the cupboard is bare.

SECOND PIG Oh no.
[Enter THIRD PIG, happily. He sits at the table.]

THIRD PIG Hallo, hallo, what food is there?

MOTHER Nothing my child, the cupboard is bare.

THIRD PIG Oh well. Time to go.
[He stands and goes to the door.]

MOTHER Piggy three, talk to me. Where do you think you're going?

THIRD PIG Please Mother, don't be sore. The problem is we're very poor.

FIRST PIG *[getting up to go]* It's true, it's right, it's very clear . . .

SECOND PIG *[getting up to go]* We haven't eaten food this year.
[Pause.]

MOTHER I know. I'm sorry. There's just nothing about, and what . . . with the drought . . . I should try harder to fill the larder . . . but since your father turned to bacon, I'm having awful trouble making . . . ends meet.

PIGS *[chorusing]* We know, we know . . .

FIRST PIG It's time to go.

SECOND PIG We really should be . . .

PIGS Independent . . .

THIRD PIG Living in three houses . . .

PIGS Resplendent . . .

FIRST PIG Mother dear, don't worry about us!

SECOND PIG We'll be right!

THIRD PIG We'll catch the bus!
[MOTHER hugs them all.]

MOTHER Farewell my children, adios, goodbye. I hope you find a nice hot pie.

PIGS Yum!

MOTHER Be strong, be good, be proud, be willing . . .

PIGS Yes!

MOTHER *[quietly]* But stay away from the wolf, that murderous villain.
[A drumbeat. Lights down.]

Getting started

Part of the story has been transformed into a playscript as Act 1 Scene 2.

- 8 Why are some sections of the text written in italic, and other sections not?
- 9 Draw a map of the room, as it is described in the first two lines. Include furniture and other items, including doors and windows.

Working through

- 10 In a group, read the scene aloud.
- 11 How has the writer established conflict in the story?
- 12 Are the pigs different characters? In what ways?
- 13 How does the mother's final line 'set up' the next part of the story?
- 14 What is the purpose of the drumbeat at the end?
- 15 The writer has chosen to write the dialogue of the play in rhyme. Suggest why this might have been done. What effect does this have when the play is read aloud? Read it aloud before answering.

RESPONDING to the structure and features of a playscript

Read the following extract from a playscript, and then answer the questions that follow.

from *The Blue Coat*

by Richard Yaxley

Inside a department store: the male clothes section. MATT, a teenager, is browsing with his new girlfriend JEN. She sees a blue coat and goes to it.

- JEN This one's nice.
- MATT [*looking up*] I don't like blue.
- JEN I think blue would suit you.
- MATT It can suit me as much as it wants, I still don't like blue. My mother used to insist that I wear blue when I was a kid. Blue pants, blue shirts, blue socks, even a pair of blue shoes. My granddad used to call me True Blue. It became this weird family joke. I hated it. [*Pause.*] So, because of all that, I don't like blue.
- JEN It's a good coat.
- MATT Jen, it's blue. Hey, why don't we —
- JEN [*ignoring him*] Good cut. Strong material. Lining to keep you warm. Extra pockets. And look, fifty per cent off. Half-price; that's —
- MATT Jen —
- JEN Amazing. You know, this really is a great coat. Most guys would love a coat like this. They'd even be grateful to the person who showed them this coat —
- MATT It's blue! I hate blue!
- JEN Your eyes are blue.
- MATT My eyes are green!
- JEN They look blue to me.
- MATT I think I know the colour of my own eyes.
- JEN Are you sure about that? You can't exactly look at them and check, can you? Besides, there are some things you just can't see, no matter how hard you look. [*Pause. MATT looks away.*]
- MATT Want a coffee?
- JEN If Lucy had said to buy the coat, you'd have done it.

MATT *[sighing]* Forget Lucy. I have.
 JEN What was her favourite colour?
 MATT Does it matter?
 JEN Yes. It matters a lot. Answer the question.
 What was Lucy's favourite colour?
[Pause.]
 MATT Blue.
 JEN I know. I also know that you won't wear
 this beautiful blue coat because it reminds
 you too much of your ex-girlfriend. That
 family stuff — it was rubbish.
 MATT No it wasn't! I just don't like blue.
 JEN Wrong. You don't like being reminded of Lucy, which also means
 that you haven't forgotten her, not really.
 MATT I have! I —
 JEN Not only that, you're still upset because she left you.
 MATT No! It's not — I don't know. A bit, I suppose.
 JEN A bit what?
 MATT A bit . . . upset.
 JEN So where does that leave me?
 MATT Jen, you and I —
 JEN Are going nowhere. Unless . . .
 MATT Unless what?
 JEN Unless you buy that blue coat. Buy it, and wear it. For me.
[Pause.]
 MATT You mean it?
 JEN Sure do.
[They stare at each other for a long time.]



Getting started

- 16 How many characters are in this playscript? What are their names?
 17 Look at the illustration. What information about the play does it add?

Working through

- 18 Jen wants Matt to buy the blue coat because of its qualities: colour, cut, strength, general appearance. Is there another reason why she wants him to buy it? If so, what is that reason?
 19 Is Matt telling the truth about his hatred of the colour blue? How do we know?
 20 Is the conflict between the two characters really about the blue coat? Explain.
 21 What line tells us that Jen is talking about something else, not the coat?
 22 Below are three possibilities for the next part of the scene. What will happen if:
 a Matt refuses to buy the coat
 b Lucy walks into the store
 c Matt's mother walks into the store?

Going further

- 23 Choose (a), (b) or (c) from question 22. Write the next part of the scene, using dramatic devices that have already been modelled in this unit.
 24 In groups, read the new scenes aloud. Do the words given to the characters sound right? Are there other words, lines or ideas that can be added? Discuss and then edit your scenes as required.

Wordsmith ...

WHAT IS SUBTEXT?

Writers, including playwrights, are able to use words to mean more than they might appear to say on the surface. They have a *subtext* in mind when they write. Subtext refers to the hidden meaning below or behind the surface meaning of a word, phrase or sentence. Literally translated, subtext means 'underneath the words'.

Writers use subtext to develop all aspects of their story: plot, characters, relationships, and particularly themes (the underlying messages that the writer is trying to convey). It adds to the conflict and the rising tension.

There are many examples of subtext in *The Blue Coat*. One example occurs when Jen says: 'Most guys would love a coat like this. They'd even be grateful to the person who showed them this coat.'

The surface meaning of these two sentences is that most males would like the coat, and they would also like her for taking the time to point it out. The subtext, or hidden meaning, is that Matt is being ungrateful and Jen is not happy with his behaviour.

Our ability to understand subtext is as important as our ability to understand the words themselves, as well as social cues such as tone, gesture and expression. This is because the same statement can have different subtexts. For example, the statement 'What a great day this has turned out to be' could have subtexts such as:

- The day has actually been awful (a sarcastic subtext, where the hidden meaning is the opposite of the surface meaning) OR
- I really enjoyed today because I went shopping with Matt (a subtext based upon additional information).

In playscripts, we can also find subtext in the directed action. For example, early in *The Blue Coat*, Matt tries to cut off any further discussion of the coat.

Matt Jen, it's blue. Hey, why don't we —
Jen [ignoring him] Good cut. Strong material. Lining to keep you warm.

The stage direction for Jen, [ignoring him], clearly indicates a subtext that she wants to continue the conversation so that the issue of their relationship can be resolved.

OVER TO YOU ...

- 1 In *The Blue Coat*, Jen says, '...there are some things you just can't see, no matter how hard you look'. What is the subtext for this statement?
- 2 Straight after Jen's statement, we see the following stage direction:
[Pause. MATT looks away.] What is the subtext of:

a the pause	b Matt looking away?
-------------	----------------------
- 3 Suggest two different subtexts for each of the following statements:

a You know what I mean.	c Look at him.
b Where were you?	d She's wearing a hat.



My view ...

After working through this sub-unit, do you think that plays are an effective way of telling stories? Would you prefer to read a story in a book or online, or view it live, as a play? Revisit the definition of *drama* that you wrote on page 125 and decide whether it needs any adjustment.

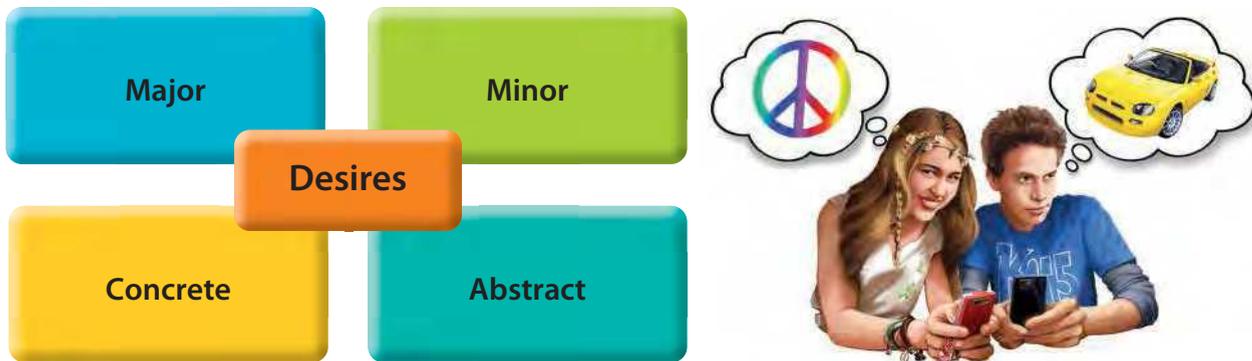
5.2 UNDERSTANDING CHARACTERS IN PLAYS

How do plays make us engage with their characters?

All plays contain **characters**: people who love and hate, argue and make up, make good and bad decisions, just as real people do. Reading, watching and performing plays allows us to step inside the lives of characters and study how and why they behave as they do. In this way, we can find out more about ourselves and about people generally, as we learn to understand the complicated but wonderful thing that is humanity.

Desire and obstacle

Everybody has desires, or things that they want in life. One way of classifying these desires can be seen in the diagram below:



Our desires can be major or minor, and concrete or abstract. For example, Jeremiah's desires are:

- a new car (major/concrete)
- to have fun tonight (minor/abstract).

In contrast, Jenny's desires are:

- world peace (major/abstract)
- to get her bracelet fixed (minor/concrete).

Concrete desires are measurable; things that we can see happen. Abstract desires are less measurable, and more likely to be based upon feelings and impressions.

Try making a list of your desires and then classify them according to the diagram above. To assist with this process, ask yourself: is there a new object or item that you would like to own? Do you have the desire to travel to a particular place? Do you have a particular career in mind? Is there something that you would like to do that will benefit others?

Now imagine that you are lost inside a haunted house. All around you are shadows, birds shrieking, bats flapping, doors rattling, a cold wind blowing. When you turn left, the hallway is blocked by bricks. When you turn right, you find yourself going down an endless stairway. Straight ahead there is nothing but darkness, and a curious dripping sound...

In this situation you, the character, have a single, concrete desire: to get out of the house. You may have other desires — to be happy, to fly to the moon on a jet-propelled skateboard — but in terms of the story of the haunted house, you simply want to get out. However, there are **obstacles** that prevent you from doing so: the blocked exits, the darkness, your growing fear.

Like all stories, plays are built around the desires of the characters, the obstacles that stop them from achieving those desires, and the solutions that they find to deal with the obstacles.

NEED TO KNOW

character an imagined person in a story or play

NEED TO KNOW

obstacle any person, event or idea that prevents a character from achieving their desire

Activities ...

UNDERSTANDING and ANALYSING characters

Read the scene below and then answer the questions that follow.

from *Birthday Party*

by Richard Yaxley

Enter KIRLIA and APRIL, excited.

- APRIL So, who's invited?
- KIRLIA Just the usual. You, of course.
- APRIL Of course. Rae, Jess and Jordy?
- KIRLIA Definitely.
- APRIL And Tara? What about Tara?
- KIRLIA I kind of . . . had to. We've been friends —
- APRIL [*who's heard it all before*] . . . since Grade 1.
- KIRLIA Yeah. And look, I know things have changed —
- APRIL Things haven't changed. It's not things. It's her. She's turned into a cow.
- KIRLIA Maybe. Sometimes. But I still feel sorry for her —
- APRIL Because of her dad.
- KIRLIA Yeah.
- APRIL Don't! Big deal, he's a loser. Doesn't mean Tara has to be so mean to people.
- KIRLIA I know. I just —
- APRIL You just couldn't say no because you're too kind to everyone, even people like Tara.
- [*Pause*]
- APRIL Anyway, the party. What about —
- KIRLIA Pete? Oh yes. I invited Pete.
- [*They smirk together.*]
- APRIL Knew you would, big-mouth.
- KIRLIA He said thanks Kirls, thanks very much. And I said, that's fine Pete, and he said, so, who else is invited? So I said, well, April of course. And he said, okay and thanks again in that cool kind of way but it was there, in his eyes, that funny little spark.
- APRIL Pete doesn't have a spark!
- KIRLIA For you, he does.
- APRIL No!
- KIRLIA Admit it.
- APRIL Well, he's a nice guy. A bit nerdy.
- KIRLIA Mention your name and the nerd becomes Superman.
- APRIL You are so full of it!
- [*KIRLIA mimes Superman, swooping in and pretending to kiss APRIL. Laughter.*]
- KIRLIA Anyway, it should be fun.
- APRIL Despite Tara.
- KIRLIA Can't you just . . . ignore her, or something?
- APRIL After what she did? And said?
- KIRLIA I know that wasn't —
- APRIL It was a lie! Ignore her? Not likely.



Getting started

- 1 How old do you think April and Kirlia are? Why?
- 2 There is no setting indicated for this scene. Can you think of some places where this dialogue might take place?
- 3 Are April and Kirlia friends? How do you know?
- 4 Does April like Pete? How do you know?
- 5 Who is Tara? What relationship does Kirlia have with her?

Working through

- 6 April and Kirlia have different desires for the party invitation list. What are those desires? How do their differences create conflict?
- 7 Which of these is an obstacle to April's desire?
 - a Kirlia's kind heart
 - b The length of Kirlia and Tara's friendship
 - c Kirlia's attitude towards Tara's father
 - d All of the above
 Explain your answer.
- 8 The issue of Tara coming to the party is never actually resolved.
 - a Why do the girls stop talking about Tara?
 - b Will Tara attend the party? Give a reason with your answer.
- 9 Is Pete's attendance a desire for April? How do you know?

Going further

- 10 This scene is incomplete; there are gaps in the story. For example, we need to know:
 - a what sorts of things Tara has done that make April call her 'a cow'
 - b what the story of Tara's father is, and what impact this has had on her
 - c how Pete really feels about April
 - d what Tara said that was 'a lie'.
 Choose one of these gaps. With a partner, create a new scene that fills in the gap and provides us, the audience, with extra information about the characters.

LANGUAGE link

Using everyday speech

Writing a play is a good opportunity to use everyday speech: the words and phrases that people use in their daily communication. These are rarely formal and sometimes not even grammatically correct. Such words and phrases are known as colloquial speech or idioms (see *Unit 1*, page 23). For example, in *Birthday Party* phrases like *big deal* and *you are so full of it* are colloquial. We know what they mean because they are widely used in common conversation.

Playwrights must listen to the words and speaking styles of people so that they can become familiar with the language use of various groups and generations in society. For example, it is likely that an elderly man will use different choices of words and patterns of speech than those of his teenage grandson. A playwright must be able to identify and reproduce these differences.

Find other examples of colloquial words and phrases that characters use in the various play extracts in this unit.

Monologues

A **monologue** is a speech given by a single character who speaks his or her innermost thoughts aloud, and thus reveals his or her desires to an audience. The character will often be alone on stage, or at least in a position where other characters cannot hear.

The plays of William Shakespeare contain many famous monologues. For example, in *Romeo and Juliet*, Romeo delivers a monologue that tells the audience how much he loves Juliet:

*But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.*

Monologues are a powerful tool for communicating thoughts and feelings, and thus further developing our understanding of characters and their desires.

The following monologue is spoken by fifteen-year-old Ashleigh. After a behavioural incident at school, Ashleigh has been asked to 'give back' to the community by working with disabled people.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

monologue a speech given by a single character in which he or she speaks his innermost thoughts aloud, and thus reveals his or her desires to an audience



READY TO READ ...

- The title of this monologue is *On The Inside*. What are some possible meanings of this title?
- Look back at the earlier playscripts in the unit. How does the appearance of this monologue text differ from them?
- As you read the text, write down any unfamiliar words. Use a dictionary to find definitions for these words.

from *On The Inside*

by Richard Yaxley

1 We drove over the river, parked, went inside this big old brick place.
 There was a guy called Santorini, the boss, a fat bloke with a really soft
 voice. I could hardly hear him. He said stuff about space and respect,
 which was kinda predictable, then something which wasn't: 'We are all
 5 disabled.' Weird, but I know that's what he said because he repeated it:
 'We are all disabled.' Then he said: 'Ashleigh, these people are profoundly
 disabled. But we all carry disabilities of some sort.'

Interesting idea, made me think. And I didn't mind Santorini. He
 took me on a tour, Bracks tagging along but nicely, not like a cop. The
 10 workshop is all chipped paint on concrete and really high ceilings. It's
 cold, echoey. Some of the rooms are offices and others are spaces for *the*
clients. (His word. I asked about the patients and he said, 'No, no, we
 never call them that.')

There's one really big workshop on the ground floor with benches
 15 and machinery. Santorini said they only use that one under strictest
 supervision, whereas most of the other activities can be done
 independently, although they do have CCTV in every room. Fair
 enough, I suppose. Gotta look after the clients, keep them safe from
 mad outsiders. Like me.

I saw a few and they seemed okay. You get these stereotypes in your
 head that people with mental stuff going on will look damaged, maybe
 even a bit lopsided. But they didn't. I met Troy, David, Mark and Jeremy.
 They were quiet. Polite. Soft voices, like Santorini. Didn't really look at
 me, just kept on doing whatever they were doing. Making stuff. It was
 25 like Grade 3 craft afternoon: balls of wool and icy-pole sticks.

After the tour, Santorini said that I could start in Room 12 with
 Mr B. I asked; 'Is there anything I should know?' and he said, 'No, just
 remember what I already told you: space, respect. Off you go.' So I did,
 and when I looked back it was weird, I swear Bracks was crying. She
 30 was wiping her eyes and Santorini was patting her shoulder and it was
 — it made me feel funny, like I'd looked through a window and seen
 something that I shouldn't have.

Anyway, I found Room 12 and I found Mr B. He was making pin-
 cushions and I think it's safe to say, even now, after one day, that he was
 35 nothing at all like I expected.

Monologues start with a sentence that sets the scene. (1)

Colloquial language (2,4)

Characters use monologues to tell anecdotes — stories that have happened to them. (5–6)

Sentence structure is informal. (8)

Describes the scene; easier for an audience to imagine (11–12)

Rather than dialogue between characters, the conversation is remembered. (15)

Inner thought: she sees herself as 'mad'. (19)

Sometimes people address themselves in the 2nd person: *you see, you think*. (20)

Reported speech: only those parts that are necessary to the story (27–28)

Personal response (31)

Cohesive tie: This word takes the reader back to the main narrative line.

Activities ...

UNDERSTANDING and ANALYSING a monologue

Getting started

- 1 Who is Santorini and what is his job?
- 2 Is this the first time that Ashleigh has met Santorini? How do you know?
- 3 Who could Bracks be? What is her relationship with Ashleigh?

Working through

- 4 Santorini, the boss of the workshop, tells Ashleigh that 'we are all disabled'. What do you think he means by this? Find a dictionary definition for *disabled*. Then discuss with a partner your understanding of the word.
- 5 Why would Santorini insist that the workshop clients *not* be called 'patients'? What does this reveal about his attitude to these people?
- 6 What point does Ashleigh make about stereotypes?
- 7 Give at least one reason why Bracks might be crying.
- 8 There is evidence in this monologue that Ashleigh has a low opinion of herself. Find that evidence and write the relevant lines in your notebook.
- 9 Ashleigh says that Mr B is 'nothing at all like I expected'. What would Ashleigh have expected him to be like?
- 10 If this wasn't a monologue, can you suggest someone who Ashleigh might tell this to? How would a dialogue change the monologue?
- 11 Below are three statements relating to the monologue. Do you agree or disagree with each statement? Give a reason with each answer.
 - a Ashleigh is angry with the world.
 - b As a result of her experience in the workshop, Ashleigh will learn about herself.
 - c Ashleigh admires Santorini and wants to be like him.

Going further

- 12 Are there any similarities between this monologue and, say, a journal or diary entry? What are they? What is different?
- 13 Choose one of the options below and write a dramatic monologue for that option. Some starter sentences have been provided if you need them.

Option 1

Santorini talks about Ashleigh after she has gone

Option 2

Ashleigh talks about her first meeting with Mr B

Option 3

One month later; Ashleigh talks about what she has learned

	Option 1	Option 2	Option 3
Possible starting sentence	She seemed like a decent enough kid, but there was obviously something worrying her.	The weird thing about Mr B is ... he's not that weird.	It's been a month now, and I feel like my whole view of the world has changed.

NEED TO KNOW

cohesive tie a linking device in a text, such as a conjunction or repetition

Wordsmith ...

DISTINGUISHING FACT FROM OPINION

Facts can be supported with evidence. For example, in her monologue, when Ashleigh says 'they do have CCTV in every room', it is likely that she is stating a fact. It is easy to find out if there are CCTV cameras, simply by looking.

Opinions are based upon personal beliefs or views, and cannot necessarily be supported by evidence. Ashleigh's claim that the clients 'seemed okay' is clearly opinion. It is her belief that they are okay, and 'okay-ness' is not a quality that can be measured.

Is Ashleigh's monologue mainly fact or mainly opinion? Why might this be the case?

Drama explores characters, and the opinions of those characters are likely to be more interesting than a series of facts. Re-read *Birthday Party* on page 138. Note how the conversation, and therefore the conflict, continues to happen because of opinions.

This conversation is almost entirely opinion-based. Very few facts or supporting evidence are mentioned. Most of our dialogue, or conversation, tends to be opinionated rather than factual, probably because opinions are more interesting and liable to change, whereas facts are fixed and unchanging.

A good way to distinguish fact from opinion is to examine the words used by the speaker or writer. For example, fact-based sentences will use words such as those bolded below.

*The article **demonstrated** ...*

***According to the results** of the survey ...*

*The **evidence confirmed** ...*

*Scientists have **discovered** ...*

Opinion-based sentences will use different kinds of words, like those below.

*She **claims** that ...*

*We **argued** that ...*

*In **my view** it is obvious that ...*

*Many people **believe** that ...*



OVER TO YOU ...

Work in groups. Each member of the group is to write two fact-based statements and two opinion-based statements, each on a separate slip of paper. (Use the topic list below to help you.) Mix them up in a container and then pass them on to another group whose job is to sort facts from opinions, putting the papers into two piles. Complete and check.

Topic list: Sport, Social networking, Movies, Songs, History, Animals, School, Technology.

Opinion



eBookplus

Interactivity:

You be the writer:
Distinguishing fact from opinion

Searchlight ID: int-3010



My view ...

How important to a play are the characters? Does drama always need to be based on characters whose behaviour and motivations we can relate to and understand?

5.3 PERFORMING PLAYS

How can we create a dramatic performance?

As we have already seen, plays are written to be performed. On stage, the characters come alive as their words and actions reveal their desires and answer questions about who they are and why they are in this place.

Becoming the character

Constantin **Stanislavski** was a Russian director who had a major influence on how actors prepare to play characters. One of his best-known quotes was: 'When you play a good man, try to find out where he is bad; and when you play a villain, try to find where he is good.' Stanislavski meant that in order to properly play the role of a different person, an actor has to know as much as possible about that person — more than is shown in the actual play. We have to imagine all that we can about their life before and after the action of the play, and in that way we can get to know the character very well.

Who, where, what, if

Stanislavski suggested that in order to properly know the character, we need to become that person and then ask ourselves some basic questions:

- Who am I?
- Where am I?
- What time is it?
- What is my desire?
- What are the obstacles to my desire?
- What are my relationships with other people?

Stanislavski also asked his actors to consider questions containing the **Magic If**. This meant asking even more questions, the first one being:

- What if I were in the same situation as my character?
- Other Magic If questions for the character could be:
 - What if I did this differently?
 - What if I let go of my past?
 - What if I changed my future goals?
 - What if I changed my innermost desire?



NEED TO KNOW

Stanislavski a Russian theatre director who developed a method for actors that allowed them to better understand their characters

NEED TO KNOW

Magic If a series of questions that actors can ask about their characters. The main one is: What if I were in the same situation as this character?

Knowing characters

Let's explore Stanislavski's questions further, using a scene from Richard Yaxley's play *Snap-Snap!* Chrissie is a famous movie actress who is sick of being chased by photographers (known as the paparazzi) — including JT.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Scan the text for unfamiliar words. Use a dictionary to find definitions for these words.
- Read the scene aloud with two classmates. One of you can read the directions in italic while the other two read the words spoken by Chrissie and JT.

from *Snap-Snap!*

by Richard Yaxley

A bare stage, except for JT standing on the table, which is at stage right. He has his camera poised. He listens for a moment, smiles knowingly, and then waits. CHRISSIE enters from the opposite side. Obviously upset, she keeps looking behind her as she rushes across the stage.

CHRISSIE *[to the imagined paparazzi behind her]* Vultures! Get away from me! Go on, get away! Leave me alone!

[She runs straight towards JT, who promptly takes a photo of her startled face.]

JT Snap-snap!

CHRISSIE You!

JT Having trouble, Chrissie? *[He hops down and bars her way.]*

CHRISSIE Let me through! You're as bad as the rest of them! No . . . you're worse!

JT Chrissie, Chrissie, Chrissie! We're just doing our jobs. You know that.

CHRISSIE *[trying to get past]* Let me through!

JT Sure, but they'll find you anyway. I can let you through — but where to? Where will you go? Where can you go?

[CHRISSIE pushes past and then stops.]

It's true, isn't it? You've got nowhere to go. There is nowhere private for you.

CHRISSIE It's so unfair.

JT Unfair? There's nothing unfair about this! It's all your doing; you choose to be the person you are! You could've stayed anonymous, could've been stuck in the same boring routines as the rest of us. But you didn't! It's hardly unfair.

CHRISSIE Constantly harassed . . .

JT Ten million dollars per movie, minimum.

CHRISSIE A life caught in pictures . . .

JT Everything you could ever want — spoiled little rich kid.

[JT walks towards centre stage. CHRISSIE turns, watches him.]

JT You know what really gets me about all of this? You whinge and complain about us taking photos, yet without us, without the publicity that comes from those photos, you'd be nothing.

CHRISSIE Publicity shots are one thing. You people — you invade my privacy!

JT There's no such thing, sweetie. You gave that up when you signed on the dotted line ten years ago.

CHRISSIE *[approaching him]* I signed a contract to make a few movies, bring a bit of happiness into people's lives. I didn't sign anything about being harassed and chased and having my private life turned into a misery by people like you!

JT Then you were pretty naive, weren't you?

CHRISSIE I guess I was.

[Pause]

JT *[looking off-stage]* Here they come. The vultures are about to land.

CHRISSIE Then I'm going.

JT Like I said, where to? Home — they'll be waiting. The studio — they'll be waiting. On holiday — they'll be waiting, snap-snap!

CHRISSIE I hate this. I hate it so much.

JT Tell you what: I'll do you a deal. I've got this place, a little hideaway in the mountains. You can shelter there if you like . . . as long as I get a range of exclusive photographs and a full interview.

CHRISSIE You're not serious!

JT Never been more serious. Sweetie, it's all about mutual benefit. You get a break from the vultures, I get my shot at fame and fortune. Come on, what do you say?

Discovering the character

By asking Stanislavski's questions about the character of Chrissie, we can discover further information such as this:

Who am I?	Where am I?	What time is it?	What is my desire?	What are the obstacles to my desire?	What are my relationships with other people?
A world-famous movie actress. Given that I've only been making movies for ten years, I'm probably still quite young, maybe late twenties.	Outside, in the public view, perhaps on a street or in a park. I hate being outside because people, particularly photographers, will not leave me alone.	The subject matter and style of speaking tells me that this scene is set in the modern world, probably in a big city like Sydney or even overseas in Los Angeles, the home of Hollywood and movie-making.	To have a private life. I like making movies and I'm grateful for the money and the lifestyle that I can afford, but more than anything I want to be able to live a normal private life without any intrusions.	I tend to blame the photographers but the main obstacle is my fame. If I wasn't famous, then no-one would hassle me.	I tend to distrust everyone because I'm so used to people trying to make money from using my image.

Activities ...

ANALYSING character for performance

Getting started

- 1 Do you agree with all the information about Chrissie? Is there anything that you would add or change?
- 2 Based on this, what could Chrissie do in order to overcome the obstacles and achieve her desire?
- 3 Ask yourself the main Magic If question: If you were in the same situation as Chrissie, what would you do?

Working through

- 4 Here are some more Magic If questions for Chrissie:
 - a What would happen if you went to the police and asked them to arrest JT for harassment?
 - b What would happen if you changed your desire and accepted that you will never have a private life?
 - c What would happen if you never made another movie?
- 5 Now use the basic questions to discover more about the character of JT. Begin by asking yourself the main Magic If question: If you were in the same situation as JT, what would you do?
- 6 Here are some more Magic If questions for JT:
 - a What would happen if you left Chrissie alone? Would you find someone else to harass, or would you stop being a photographer?
 - b What would happen if the roles were reversed, and people were constantly invading your privacy? How would you react?

NEED TO KNOW

back-story what happened to a character in the past, before the play began

Understanding back-story

Now that we have considered aspects of these characters more fully, it is time to establish their **back-stories**. This means imagining the past of the character by asking yourself this question: What happened to bring this person to this place, at this time? In other words, we are looking back at the story of the character's life.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- How can you tell that the following is *not* a playscript?
- A number of words have been omitted from the text about Chrissie. As you read, decide what word or words to put into the spaces. After you read it, discuss these with a partner and then decide on the best choices.



Autobiography of Chrissie

I always loved _____. As a child I used to dress up and pretend to be other people: a teacher, a mother, an adventurer. I was an only child so I guess that pretending was a way of finding friends. My Dad passed away when I was eight; for a long time I used to pretend that he was still there, in the 'audience', _____ me.

When I was fourteen, I was lucky enough to get a part in the end-of-year school play. It was only a small role because the older girls got the best parts. But that was it — I was _____. I loved being in that play. Most of all, I loved being someone else, and not having to be me.

On the last night, Mum brought a man backstage to meet me. His name was Rudi and he was an agent. He said that I had the right 'look' to get some modelling work if I was interested. I hadn't really thought about modelling but I knew that Mum had never had much money after Dad died. So I said yes, and things went from there.

It all happened incredibly _____. In January I modelled some cosmetics; by April I had so many jobs on offer I had to go to school part-time. Then in September I quit altogether. That's one of my biggest _____; not finishing school, and particularly not getting to do all that crazy, end-of-school stuff. But the money and lifestyle were so good, I couldn't stop.

I guess you could say I was addicted.

From there, it was a natural journey into other media — television at first, this dreadful mini-series called *Time and Tide* which I _____, but it did teach me about how to act in front of a camera — then movies. My first role was as a stuck-up shop assistant in *Beautiful Daze*, and then my big break was the lead, Sarah K, in *The Huntress*. Nineteen years old and starring in an action blockbuster; it was _____. Unreal. And that was the problem. Doing that kind of stuff removes you from all reality. You start thinking that life is just one giant movie, and you're in the centre of it all, with people watching you and loving you and wanting to be you.

It took me a few years to realise how _____ I had become.

Activities ...

CREATING back-stories

Getting started

- 1 How did Chrissie's childhood affect her later life?
- 2 What was she 'addicted' to?
- 3 What point does she make about being 'removed from reality'?
- 4 Does this autobiography suggest that Chrissie does not like what has happened to her? Explain your answer.
- 5 Do you feel sorry for Chrissie? Why or why not?

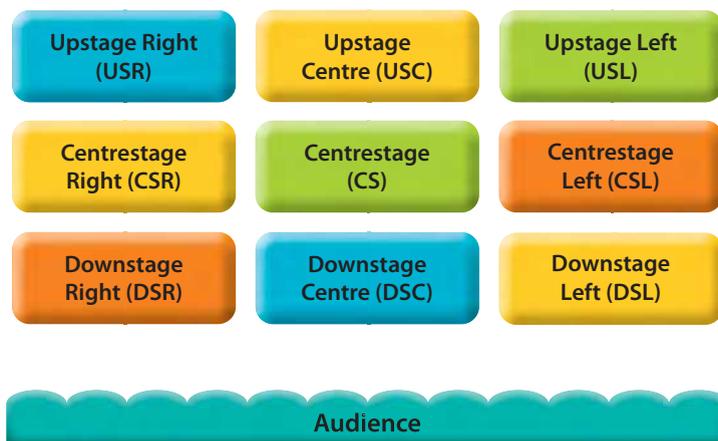
Working through

- 6 Create an autobiography that explains the back-story for the character of JT. How did he come to be a photographer? What is his family background? What have been the main influences in his life? Some possible starting lines have been provided below:
 - I came from a family of photographers, so from a young age there were always cameras available.
 - When I was eight years old, my parents took me to see Christopher Silk, the famous actor, who was visiting Australia. I was fascinated by the people surrounding him ...
 - I have two main interests in life: money and fame.
 - What people don't realise is this: I actually hate my job — but I'm addicted to it.

Blocking, rehearsing and performing

Now that we have a more developed understanding of the characters in the play, it is time to work on performance. Our first priority is to block the script.

Blocking means planning where and how actors move on a stage. This allows each actor to rehearse where on the stage they will be in each scene and where they will move so that they do not **upstage** another actor. Without blocking, the performance is likely to be unformed and unconvincing. Blocking is best done by dividing the stage into sections:



It is important to use the correct language when blocking. For example, to make a character more important in the eyes of the audience, we could suggest that the actor move from USR (upstage right) to CS (centre stage).

NEED TO KNOW

upstage This expression comes from the theatre, where, if you are an actor and you stand upstage from another actor (towards the rear of the stage), it forces that person to turn away from the audience in order to interact with you. You are then the one directly facing the audience, getting all the attention. Actors dislike being upstaged!

Below is a section of the script of *Snap-Snap!* with blocking included.

	Text	Blocking
	<i>A bare stage, except for JT standing on the table which is at stage right. He has his camera poised. He listens for a moment, smiles knowingly, and then waits. CHRISSIE enters from the opposite side. Obviously upset, she keeps looking behind her as she rushes across the stage.</i>	Table is CSR.
CHRISSIE	<i>[to the imagined paparazzi behind her]</i> Vultures! Get away from me! Go on — get away! Leave me alone! <i>[CHRISSIE runs straight towards JT — who promptly takes a photo of her startled face.]</i>	CHRISSIE enters USL, moves to CS. CHRISSIE moves CSR.
JT	Snap-snap!	
CHRISSIE	You!	CHRISSIE moves DSC to get away from him.
JT	Having trouble, Chrissie? <i>[JT hops down and bars her way.]</i>	
CHRISSIE	Let me through! You're as bad as the rest of them! No . . . you're worse!	JT follows to DSC.
JT	Chrissie, Chrissie, Chrissie! We're just doing our jobs — you know that.	
CHRISSIE	<i>[trying to get past]</i> Let me through!	
JT	Sure — but they'll find you anyway. I can let you through — but to where? Where will you go? Where can you go? <i>[CHRISSIE pushes past — then stops.]</i>	CHRISSIE moves DSL, stops.
JT	It's true, isn't it? You've got nowhere to go. There is nowhere private for you.	JT approaches her, DSL.
CHRISSIE	It's so unfair.	
JT	Unfair? There's nothing unfair about this! It's all your doing — you chose to be the person you are! You could've stayed anonymous, could've been stuck in the same boring routines as the rest of us — but you didn't! It's hardly unfair!	JT confronts her, up close.
CHRISSIE	Constantly harassed . . .	CHRISSIE walks away to DSR.
JT	Ten million per movie, minimum . . .	
CHRISSIE	A life caught in pictures . . .	
JT	Everything you could ever want . . .	
CHRISSIE	A spoiled little rich kid . . . <i>[JT walks towards centre stage. CHRISSIE turns, watches him go.]</i>	JT goes to CS.
JT	You know what really gets me about all of this? You whinge and complain about us taking photos — yet without us, without the publicity generated by those photos, you'd be nothing.	
CHRISSIE	Publicity shots are one thing. You people . . . you invade my privacy!	CHRISSIE approaches him, CS.
JT	There's no such thing, sweetie. You gave that up when you signed on the dotted line ten years ago.	

Activities ...

BLOCKING a playscript

Working through

- 1 Either photocopy the section of the script of *Snap-Snap!* below or access the digital copy in your eBookPLUS. Then work with a partner to block the script, remembering that movement should happen only if there is a reason to do so. You don't have to move on every line. Once you have worked out each actor's movements, write them into the blocking column.
- 2 Rehearse the blocked script, checking that each movement works. Change if necessary.

	Text	Blocking
JT	You know what really gets me about all of this? You whinge and complain about us taking photos, yet without us, without the publicity that comes from those photos, you'd be nothing.	
CHRISSIE	Publicity shots are one thing. You people — you invade my privacy!	
JT	There's no such thing, sweetie. You gave that up when you signed on the dotted line ten years ago.	
CHRISSIE	<i>[approaching him]</i> I signed a contract to make a few movies, bring a bit of happiness into people's lives. I didn't sign anything about being harassed and chased and having my private life turned into a misery by people like you!	
JT	Then you were pretty naive, weren't you?	
CHRISSIE	I guess I was. <i>[Pause]</i>	
JT	<i>[looking off-stage]</i> Here they come. The vultures are about to land.	
CHRISSIE	Then I'm going.	
JT	Like I said, where to? Home — they'll be waiting. The studio — they'll be waiting. On holiday — they'll be waiting, snap-snap!	
CHRISSIE	I hate this. I hate it so much.	
JT	Tell you what: I'll do you a deal. I've got this place, a little hideaway in the mountains. You can shelter there if you like ... as long as I get a range of exclusive photographs and a full interview.	
CHRISSIE	You're not serious!	
JT	Never been more serious. Sweetie, it's all about mutual benefit. You get a break from the vultures, I get my shot at fame and fortune. Come on, what do you say?	

NEED TO KNOW

tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice.

intonation the rise and fall of the voice when speaking; the 'tune' of the voice in spoken language

Working with tone

When we speak, we show our emotions partly by our **tone** of voice. Tone is not about the pitch of your voice, or how loud it is (though pitch and loudness may be involved) but about the emotion you are expressing. We have all heard someone speak with a sarcastic tone of voice, and even though we might not be able to describe exactly what it sounds like, we know it when we hear it.

A single sentence can be spoken with different tones of voice, each of which will change its intended meaning. For example, imagine the sentence 'They're back' said in three different ways:

- excited, because you're looking forward to seeing them
- annoyed, because they've been away for too long
- curious, because you want to know what they've brought with them.

To express various tones of voice, **intonation** usually varies. Intonation is the rise and fall of your voice when you speak, or the 'tune' of it. If you say 'They're back' in the three different emotional tones above, listen to what happens to your intonation.

Tone is one way that we can detect the subtext, or hidden meaning, of the sentence. Often, punctuation will provide a tonal clue. For example, 'They're back!' is likely to have a different, more excited tone than 'They're back?'



Below is the same section of the script of *Snap-Snap!* with tone included. Not every line is described; only those at the start of the scene or when the tone changes.

	Text	Tone
JT	You know what really gets me about all of this? You whinge and complain about us taking photos — yet without us, without the publicity that comes from those photos, you'd be nothing.	Annoyed by what he sees as her selfishness
CHRISSE	Publicity shots are one thing. You people — you invade my privacy!	Defensive
JT	There's no such thing, sweetie. You gave that up when you signed on the dotted line ten years ago.	
CHRISSE	<i>[approaching him]:</i> I signed a contract to make a few movies, bring a bit of happiness into people's lives. I didn't sign anything about being harassed and chased and having my private life turned into a misery by people like you!	Angry; justifying her choices
JT	Then you were pretty naive, weren't you?	Calm and precise
CHRISSE	I guess I was.	Realising that her life is unlikely to change
	<i>[A beat.]</i>	
JT	<i>[looking off-stage]:</i> Here they come. The vultures are about to land.	
CHRISSE	Then I'm going.	Decisively



LITERACY link

Using non-verbal interaction skills

Playscripts provide characters, story and words. However, performing the scripts requires much more, including the actors' use of non-verbal interaction skills such as pitch, pace and pause.

- Pitch refers to the highness or lowness of a voice. For example, an excited character might use a high pitch.
- Pace refers to the speed at which we speak. An excited character might speak at a faster pace than is usual because of his emotional state.
- Pause refers to the spaces that we might put between words or sentences. It can be used to show that a character is thinking, or to build up tension in the scene.

Experiment by varying your pitch, pace and use of pause when you read playscripts. Use these non-verbal skills to further develop your performance skills.

Text

Tone

JT	Like I said — where to? Home — they'll be waiting. The studio — they'll be waiting. On holiday — they'll be waiting, snap-snap!	
CHRISSIE	I hate this. I hate it so much.	
JT	Tell you what — I'll do you a deal. I've got this place, a little hideaway in the mountains. You can shelter there if you like — as long as I get a range of exclusive photographs and a full interview.	As if it's a new idea — although he's probably had it in mind for some time
CHRISSIE	You're not serious!	Disbelieving
JT	Never been more serious. Sweetie, it's all about mutual benefit. You get a break from the vultures, I get my shot at fame and fortune. Come on, what do you say?	Smooth, calm

Activities ...

EVALUATING tone

Getting started

- 1 JT's tone is described as a) 'smooth, calm' and b) 'calm and precise'. How would these tones be different? (*Hint: look at the lines spoken by JT.*)

Working through

- 2 Why does Chrissie adopt a defensive tone early in this conversation? Tonally, what does 'defensive' mean?
- 3 JT's tone is described as 'calm and precise'. Could this line be said differently? How?
- 4 What kind of tone would you use for JT's line, 'The vultures are about to land'? Why? Justify your choice.
- 5 Chrissie's lines, 'I hate this. I hate this so much' have a range of possible tones. Working with a partner, experiment with different ways of saying these lines. What works best? Why?
- 6 Do you agree with the suggestion that JT has 'probably' had the mountain-hideaway idea 'in mind for some time'? Why or why not? Does this information change the tone with which the lines are said?

Going further

- 7 Dialogue between characters always features power-plays, meaning that one character will be in control of the conversation (although this can and often does change). Who is in control of this conversation? How do you know?
- 8 Imagine that one of the 'vultures' — a press photographer — now enters the scene. With a partner, develop and write a brief scene that features the three characters, JT, Chrissie and the press photographer. Include an extra column for 'Tone', as in the above example, and make tonal suggestions for some of the key lines.
- 9 Swap scripts with another pair. Take turns in reading each other's scripts, focusing on the tonal suggestions that have been made. Does the script read well? Should any changes be made?

Wordsmith ...

WRITING YOUR OWN SCENE

As we have seen, playwriting is linked to other forms of writing that tell stories. However, playscripts contain a range of unique features. This is because they are written for performance, and include instructions to directors and actors about setting and characters. It is also because playscripts are formed from dialogue rather than prose.

Practise writing your own scene by working through the following process.

Develop a premise

The premise of the playscript is its main idea. The action in each scene is based around that premise. For example, the premise of *The Blue Coat* (page 134) could be that honesty is needed for relationships to work. The premise of *Snap-Snap!* (page 144) could be that fame comes with disadvantages as well as advantages.

Here is a story divided into five sections. What do you think is the premise of this story?



Planning further

Before you begin to write one of the scenes of this story, complete these planning steps.

- Get to know your characters by imagining more information about each of them; that is, their back-story, names, ages, occupations, family backgrounds, relationships, likes and dislikes, desires and obstacles.
- Anecdotes are brief, personal stories that give us insight into the lives of people. As part of the planning phase, put yourself into the minds of each of the characters. Write anecdotes for each, based on the following guidelines:
 - Describe a key incident from your childhood or adolescence that explains your attitude to love (The Man).
 - Describe the moment when you first met your boyfriend (The Girlfriend).

- Describe a key incident from your life that explains your attitude to money (The Storeowner).
- Either draw a sketch of each character — their size, costume, general appearance — or search the internet to download images of how you see them. This will help you to 'see' your characters on stage as you write.
- Sketch the stage setting for your scene. Where is the store in relation to the street? Are there other places within the stage, such as a park?
- Give this scene a title that reflects the premise of the play.
- Anticipate writing problems and how to solve them. For example, perhaps you chose scene 2, where the man decides to keep the wallet and use the money to buy his new girlfriend a beautiful golden ring. Below are two options for how this scene could be written. Which do you prefer and why? Are there other alternatives?

Scene 2, option 1: with dialogue

JACK *looks around. No-one else is nearby. He puts the wallet into his back-pocket.*
Enter ELLA.

ELLA Hi there!

JACK Ell . . .

[They hug.]

JACK You look great this morning.

ELLA Thanks.

JACK But you'd look even better with some jewellery.

ELLA Jack?

JACK Come into this shop. Come on. Let's have a look.

Scene 2, option 2: monologue

JACK *looks around. No-one else is nearby. He holds the wallet out, undecided.*

JACK It's wrong, of course it's wrong — but I need the money. Desperately. I mean, I've been with Sal for months now, and it's going really well, but I've never been able to afford to do anything for her, buy anything. I go to footy training and all my mates are on about how they give their girlfriends stuff, jewellery mainly, and I can't say a word because I haven't got a job and . . . and —

[JACK stops, looks around once more, then puts the wallet into his back pocket. Enter ELLA.]



OVER TO YOU ...

You should now be ready to write. Work individually, in pairs or small groups, to write the scene.

- 1 Make sure that you include dramatic features such as stage directions and colloquial language if appropriate.
- 2 Check the fluency of your writing by reading it aloud at regular intervals, or by asking other members of class to be actors, and read for you.



My view ...

By now you should have a well-developed understanding of drama and stories. What are some of the unique ways that drama tells stories? Based on what you now know, how would you define the term drama? How different is your definition now from your definition at the start of this unit?

COMPOSE AND CREATE

1

Productive focus: writing and speaking

eBook plus

Transform a myth or legend into a play

Working in small groups, find a myth or legend from the ancient world by either using the links in your eBookPLUS or searching the internet.

The images below may provide some ideas. Transform the myth or legend into a short play, using the narrative and textual features shown earlier in this unit.

Some key points to remember

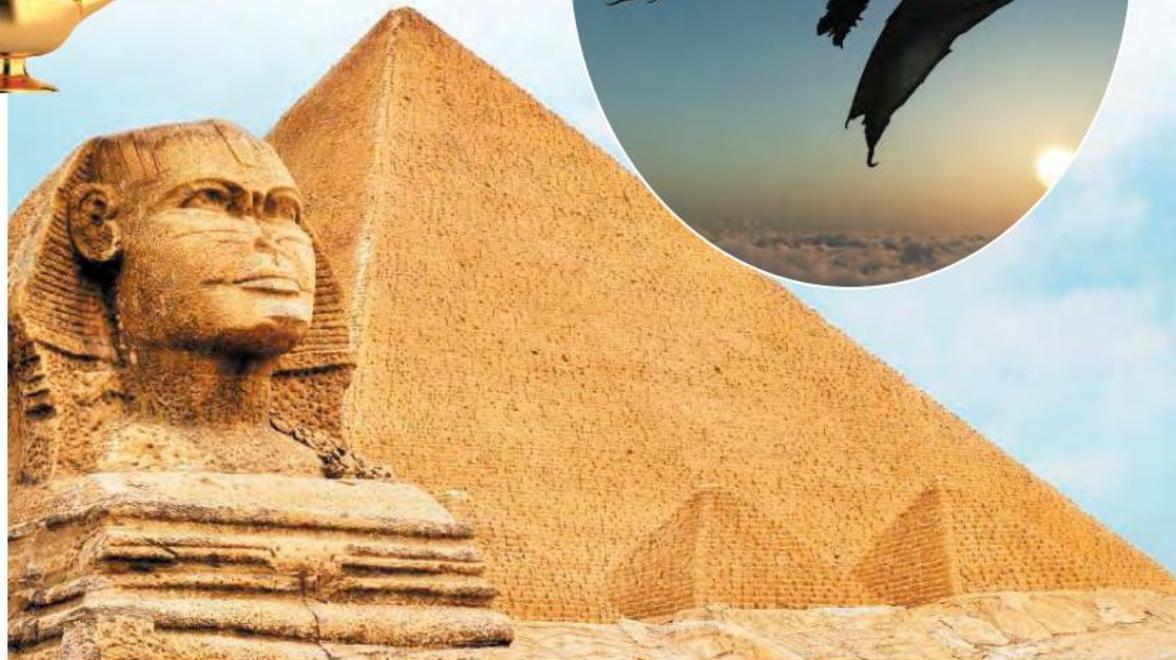
Before writing:

- work out the basics of the narrative such as setting (time, place) and characters (how many, who)
- develop a scene-by-scene plan, as shown earlier in this unit with *The Three Little Pigs*
- develop a brief back-story for each character (see page 146)
- identify any writing problems and solve them.

When the script is completed, prepare it for performance.

You will need to:

- assign roles to members of the group
- work together to create a stage setting
- block the play (see page 147)
- rehearse by practising lines and movement
- perform without scripts.



eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

2

Write a scene for a play

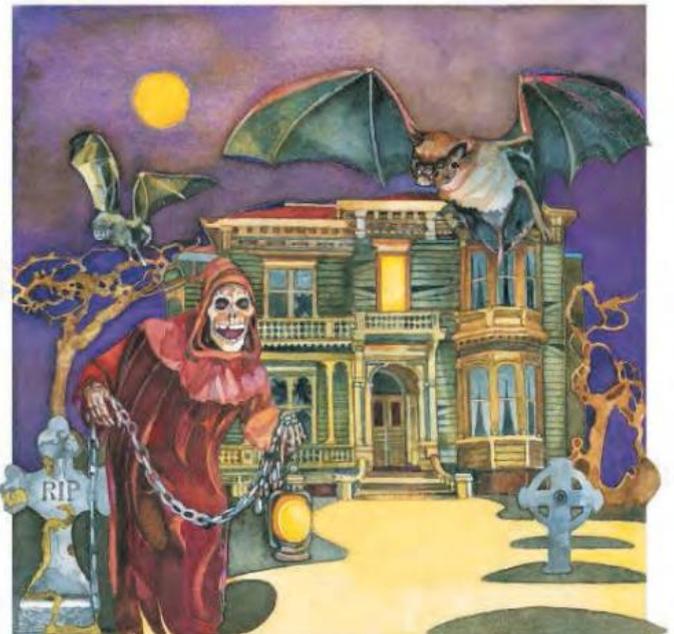
Either:

In pairs, write the next scene of either *The Time Machine* (pages 128–9) or *The Blue Coat* (pages 134–5)

Or

Write a new scene based upon one of the ideas below.

- A character invents something remarkable.
- A character wants to buy/take/own something dangerous.
- A character has to choose whether to do the right thing.
- Two characters find themselves trapped in a haunted house.



Some key points to remember

As you write, make sure that you have included:

- a title
- a list of characters, with a brief description of each
- a description of the setting
- the correct conventions of playwriting, such as character names in capitals and stage directions in brackets (see page 148).

Remember that for drama to work, there must be appropriate conflict between the characters as they attempt to overcome obstacles and achieve their desires.

When the script is completed, use appropriate software to publish it. Then hold a 'reading' in front of the class.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

3

Create a character description or monologue

Either

Working individually create a character description

Or

Create a monologue.

You can choose to do this from the point of view of:

- a character from one of the texts in this unit, or
- a character from a different text of your own choosing, such as a book, film or TV show, or
- a character who is:
 - about to embark upon a dangerous mission
 - extremely frightened by where they are and what is happening
 - hoping to be forgiven
 - remembering an incident that changed their lives forever
 - unsure of a friend.



When your character description is complete, read it to the class.

When your monologue is complete, prepare it for performance, considering subtext, tone and movement as you do so.

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

Some key points to remember

- Consider the subject of what your character says.
- Experiment with tone and intonation in rehearsing your performance.
- Rehearse pitch, pace and pause of your delivery.
- Then rehearse movement around your 'stage'!



Self-evaluation ...

After you have completed your assessment, answer the questions below in an individual reflection on the unit and the task.

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What would you like to learn more about after completing this unit?
- 3 Have you learned any speaking strategies during this unit?
- 4 What was your experience in completing the assessment task? Would you do anything differently, if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 5.1
doc-10085

Worksheet 5.2
doc-10086

eBook plus

Worksheet 5.3
doc-10087

UNIT 6

PERSUASION: THE GENTLE ART

The BIG question

How does persuasion make us say 'Yes'?

Key learnings

- The purpose of a persuasive text is to persuade its audience to do, to buy or to believe.
- Persuasive texts come in many forms: written, spoken, visual and multimodal.
- Persuasive texts use carefully selected persuasive devices to influence readers and viewers.

Key knowledge, understanding and skills

Students will:

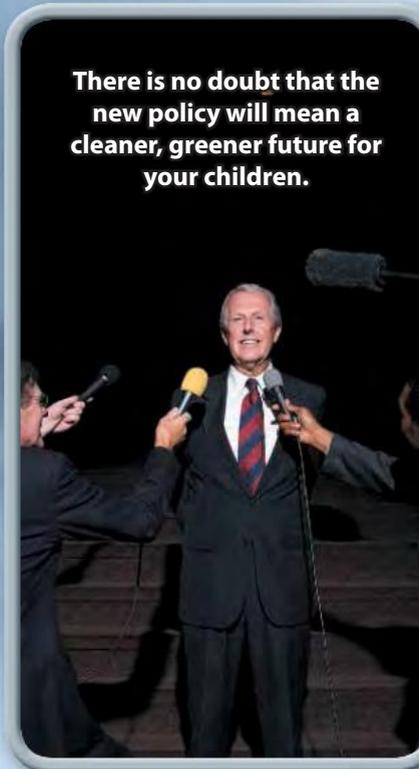
- identify and analyse persuasive language and devices in everyday spoken and written texts
- identify and analyse persuasive language and devices in visual, multimodal and imaginative texts
- create persuasive texts for particular audiences.



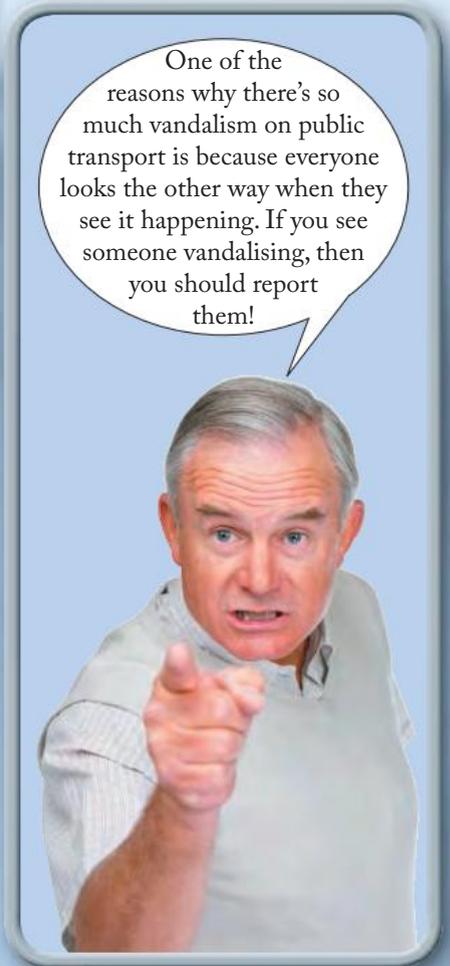
Persuasion at large ...



9 out of 10 hairdressers agree that your hair will look sleeker and shinier with Cashmere Silk Shampoo



There is no doubt that the new policy will mean a cleaner, greener future for your children.



One of the reasons why there's so much vandalism on public transport is because everyone looks the other way when they see it happening. If you see someone vandalising, then you should report them!



If you care about your children, you'll feed them Munchybites!

Are you a persuader?

Have you ever thought about how many times each day you try to persuade someone to do something you want? Perhaps you try to persuade your parents to buy you something or let you see a particular movie. Perhaps you try to persuade your friends to do something or go somewhere with you, or persuade your teacher to believe that you really did do the homework, but it was eaten by your dog. Sometimes you argue a point of view, and you try to persuade others to agree with you. Whenever you persuade, you need to consider your **audience** and your **purpose**.

Tuning in

1 Think and say why: Who have you tried to persuade recently?

- Were you trying to persuade them to buy something, to do something or to believe in something?
- Were you successful?
- Why do you think you were successful (or unsuccessful)?

Draw up a table like this one to record your thoughts.

Who?	To buy	To do	To believe	Successful?	Why/Why not?

2 Work together: Do a Think/Pair/Share activity to brainstorm examples of occasions when you might have to put forward a point of view at school. Who might you have to persuade and why? Consider both spoken and written examples.

3 Find out: Use a dictionary or thesaurus to find words with a similar meaning to *persuade*. Then write your definition of the word *persuade*. You might begin with: 'The word *persuade* means to ...'

4 Brainstorm ways you could persuade your older brother or sister to let you borrow their new skateboard, hair straightener, or game-playing device.

5 Discuss: In pairs, consider the difference between 'persuasion' and 'coercion'. Think of real-life examples that show the difference in meaning.

NEED TO KNOW

audience the intended readers, listeners or viewers of a text

purpose the intention of the creator of a text, such as to inform, to entertain or to persuade

eBook plus

eLesson:

The English is ... team explores how persuasion is used to make us say 'Yes!'

Searchlight ID: eles-1581



LANGUAGE link

Word-building with suffixes

We can create a number of new words from the base word *persuade* (a verb). If we add the noun ending (or noun suffix) *-ion*, we form *persuasion*. Notice we need to drop off the *-de* from *persuade* before adding the suffix. Similarly, if we add the suffix *-er* (meaning 'someone connected with') to the base word, we form *persuader*.

To form an adjective, we can add *-ive* (meaning 'able to') to make *persuasive*. Again,

we need to drop off the *-de* and add *-s* before adding the suffix. Another noun formed from this adjective is *persuasiveness*.

Add a suffix to the word *persuasive* to form an adverb to complete this sentence: 'He spoke so _____ that I simply had to agree with him.'

Can you use each of the other forms above in a sentence?

6.1 PERSUASION IS PERSONAL

How do you persuade others of your wishes or opinions?

Your parents or siblings are probably the first people you ever tried to persuade, and the ones that you try to persuade most often. You've probably been doing it since you were a toddler, although your techniques have no doubt grown more sophisticated over the years. Are you aware of the persuasive devices and language you use in your daily interactions with others? Which of the lines below have you used on your parents?



NEED TO KNOW

dialogue a conversation involving two or more people. A monologue is a conversation in which only one person is speaking; a duologue is when two people are speaking.

Every time you say something like this to your parents you are exercising your skills of persuasion to get them to agree or consent.

Read the following script of a **dialogue** in which a teenager called Lachlan is trying to persuade his mother to let him do something. Before you read the dialogue, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Have you ever tried to talk a parent into letting you do something or go somewhere? How successful were you?
- Scan the dialogue to check how many people are speaking.
- What is their relationship to each other?
- How does the format differ from that of a novel, for example?

LACHLAN Mum, you know Justin?

MUM Justin ...

LACHLAN Justin White. You met him at Jake's place. Remember? You reckoned he seemed like a nice boy.

MUM Oh, right. Yeah, he did seem a nice boy.

LACHLAN Well, his parents are letting him have a party on Saturday night.

MUM Hmmmm?

LACHLAN Can I go? He's invited me.

MUM You know Dad and I think you're too young to go to parties.

LACHLAN Yeah, but Mum, everybody is going. I'm going to look so lame if I can't go. It'll be really embarrassing.

MUM Hmm ...

LACHLAN Justin's parents are going to be there all night.

MUM Well, I should hope so! He's far too young to be left on his own, having a party. Anything could happen.

LACHLAN So, Mum, do you want to call them and, like, check it out?

MUM How many kids have been invited? I hope it's not one of those Facebook things where hundreds of people turn up. I really don't like you going. I worry about you getting caught up in fights.

LACHLAN Mum, I promise it's not on Facebook! There'll only be about 15 of us. We'll just watch movies and muck around with Justin's Playstation and Xbox. They've got a whole games room. It's amazing!

MUM Right. There won't be any alcohol, I hope.

LACHLAN Muuum! Of *course* there won't be any alcohol!

MUM What time will it end? Your father would have to come and get you.

LACHLAN About 11.30? I can call you when I'm ready.

MUM No, you won't be calling us when you're 'ready'. We'll decide on a time before you go. I'm not sitting around all night waiting for you to call. And you'll have to make sure you keep your phone turned on all night in case *we* need to call *you*.

LACHLAN I will, Mum, promise. Okay. Dad can collect me at 12 o'clock.

MUM Eleven.

LACHLAN So ... can I go?

MUM Hmmmm. You'd better ask your father.



Activities ...

UNDERSTANDING a persuasive dialogue

Getting started

- 1 What does Lachlan want to do?
- 2 Whose names are mentioned in the dialogue but do not take part?

Working through

- 3 Lachlan's mum mentions Facebook. What is she worried about?
- 4 How many people will be at the party and what kinds of things are they going to do?
- 5 Lachlan makes two promises. What are they?

ANALYSING and EVALUATING persuasive techniques

Working through

- 6 Why did Lachlan remind his mother that she'd met Justin and that she liked him?
- 7 Notice how Lachlan says 'his parents are *letting* him have a party'. He doesn't say 'Justin is having a party.' Why do you think he does this?
- 8 How does Lachlan want his mother to feel when he tells her that Justin's parents will be at home?
- 9 How does Lachlan want his mother to feel when he uses the words 'lame' and 'embarrassing' to describe how he will feel if he's not allowed to go to the party?

Going further

- 10 Do you think that Lachlan has successfully persuaded his mother to let him do what he wants? Explain your answer.
- 11 What kinds of things would *you* have said in order to persuade your mother to let you do something like this?

CREATING a persuasive spoken text

Working through

- 12 In pairs, prepare and present a roleplay of this script. Pay special attention to the way in which the words are said. Which words will you emphasise? What **tone** of voice will you use? And what about your **body language**? All of these things contribute to the persuasiveness of what you have to say.

If you want to test the last statement, try presenting the script 'dead-pan' — without any expression at all. How persuasive is it then?

Going further

- 13 Continue the script with the dialogue that might follow between Lachlan and his father. You might start from the premise that Lachlan's father is much harder to convince than Lachlan's mother, or vice versa.

NEED TO KNOW

tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice.

body language the messages you convey by the way you stand and hold your arms, use your hands to gesture and your facial expression

first person a point of view that uses the personal pronouns *I, me, my, we, us* and so on

emotive causing emotion

Writing to persuade

Sometimes when people feel very strongly about a topic, they write a letter to the editor of a newspaper. These letters are usually written in the **first person** (using *I, me, we* and *us*), and they often use strong, **emotive** language to persuade the reader to agree with them. On the next page is a letter to the editor on the issue of dangerous dogs.

Before you read the letter, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Do you read newspapers, either in print or online? If so, have you seen/or read a Letters to the Editor page?
- What do you know about this issue (dangerous dogs in suburbia) already? Do you have an opinion?
- List all the unfamiliar words in the letter and find out their meanings.

Ban savage dogs

February 1, 2013

1

Enough is enough! With the **appalling** news of yet another horrific dog attack on a person, **I** wonder when the government and dog owners are going to actually do something about these **ferocious** dog breeds that **prowl** our neighbourhoods. **Do we have to wait until another innocent person is injured or even killed?**

5

The government **should** bring in a law to outlaw all dangerous dog breeds from being family pets. Rottweilers, German shepherds, Dobermans, and pit bull terriers have all been named as dangerous breeds. These **savage** dogs **should** be banned.

10

If they are not banned by the government, owners of these **wild** dogs **should** accept full **responsibility** for the behaviour of their so-called 'pets'. Owners of dogs who cause harm to others **should** be charged with assault. Failing this, guilty owners should receive a heavy fine for their dog's unsafe behaviour. **Irresponsible** owners should have their dogs removed from them and put in a dog pound — or better still, put down.

15

Perhaps when owners are made **responsible** they will take some real steps in controlling their **vicious** four-legged beasts!

K Dynon, Carlton



The first paragraph contains the point of view and it begins with a strong statement, to make the reader agree with what follows.

First person 'I' shows this is the writer's opinion. (2)

Emotive, negative words (3,4,5,9,10,17)

Rhetorical question assumes reader will answer 'No!' (4-5)

Repetition of 'should' shows certainty of writer. This is an example of high modality.

Repetition of idea of responsibility to drive home the writer's point (11,14)

Concluding paragraph restates the main idea of the letter in a different way.

Exclamation mark shows the writer is emphatic. (17)

Letters to the editor end with the writer's name and suburb or town. (19)

NEED TO KNOW

topic sentence the first sentence in a paragraph, which states the main idea of the paragraph



LITERACY link

Scanning for key words

One of the comprehension strategies that you can use in order to find the answers to questions like question 8 is to scan (to look quickly over) the letter for key words. Key words are those words that carry the meaning of the sentence in which they appear. For example, the key words in the question are 'governments', 'should do' and 'dogs'. When you locate these words in the text you should be able to find the answer to the question.

What are the key words in the sentence 'Owners of dogs who cause harm to others should be charged with assault'?

Activities ...

UNDERSTANDING a letter to the editor

Getting started

- 1 What is this letter about?
- 2 Who is 'I' in the letter?
- 3 Who is 'they' in the letter?
- 4 Scan the letter and find the words *innocent*, *savage*, *vicious* and *dangerous*. Which word in this list doesn't fit? Why?
- 5 List the 'dangerous' dog breeds mentioned in the letter.

Working through

- 6 What do you think has prompted the person to write this letter?
- 7 Which is the **topic sentence** in the first paragraph? Explain why this is the topic sentence. See the Need to know opposite.
- 8 What does the letter writer believe that governments should do about 'savage' dogs?
- 9 According to the writer, what three things should happen to the owners of dogs that cause harm to others?

ANALYSING persuasive language

Getting started

- 10 When writers want to persuade us to share their point of view, they choose their words very carefully. This writer wants the reader to see the dogs in a very negative way.
Make a list of the negative words that the author uses to describe the dogs.
- 11 Rewrite the first paragraph of the letter so that all the negative words are replaced by positive words. What effect does this have?
- 12 What effect is created by the opening sentence 'Enough is enough!'?

Working through

- 13 **a** What do you think the letter writer's purpose is?
b Who is the target audience for the letter?
c Do you think the letter would successfully achieve its purpose? Why or why not?
d What other arguments could have been presented?
- 14 What arguments could be presented if you wanted to persuade readers of the other side of the argument? In pairs, brainstorm these arguments.
- 15 Why is the word 'pets' (line 12) in inverted commas?

Going further

- 16 **a** Does the letter writer present any supporting evidence for the view expressed?
b What sort of evidence might be relevant?
c Would factual evidence be more persuasive than the appeal to the emotions that the letter writer has used? Why or why not?
- 17 Letters to the editor are not always illustrated.
a What effect would the photograph used here have on the reader/viewer if it appeared alongside the letter?
b How different would the effect be if a photograph of a cute little puppy was included instead?
- 18 How has punctuation helped the writer get their point across? Explain, using examples from the letter.

CREATING persuasive texts

19 Now it's your turn to write on something that you feel strongly about, using an appeal to the emotions. You may choose one of the following topics, or one of your own. You may argue for or against the topic. Remember that your purpose is to persuade your readers to agree with you. You might like to work through the Wordsmith on modality on pages 166–7 to see how you can use **modality** to increase your persuasiveness.

Possible topics:

- Advertising of junk food during children's TV programs should be banned.
- Schools should not have strict uniform regulations.
- Sport should be compulsory throughout secondary school.
- The internet causes more harm than good.
- Playing computer games is harmful for children.

Use the following structure for each paragraph. Provide a heading and a date to begin.

Topic sentence	This is the first sentence of your paragraph. It tells your reader what the paragraph is about: the main idea.
Developing or supporting sentences	These sentences provide more explanation, examples and evidence to support the main idea.
Concluding or transition sentence	This sentence will either conclude the paragraph or provide a link to the next paragraph.

For example:

Personal security is one reason why teenagers should have a mobile phone. These days there are, unfortunately, many situations in which it is possible for teenagers to feel uncomfortable or threatened. Just knowing that there is someone on the other end of the phone can make them feel safer. And parents feel less anxious knowing that their children can contact them if needed — or that they can get in touch with their children. Many working parents want to make certain that their children are home safely after school, or let them know if plans have changed. Without mobile phones personal security may be at risk.

Topic sentence

Developing sentences

Final sentence



LANGUAGE link

Headings

Headings in persuasive or other informative texts help guide the reader. The sub-editor of a newspaper usually gives a short heading to each of the letters to the editor. This heading gives an indication of the opinion of the letter writer; for example, 'Say no to junk food' and 'Bad-mannered cyclists'.

If you were the sub-editor preparing the letter about dangerous dogs for publication, what alternative heading might you suggest for it?

NEED TO KNOW

modality the mood or attitude of a speaker to the facts they are presenting, as expressed in the verbs or other words they use. Modal verbs and other words can express degrees of possibility, probability, necessity and obligation, for example. A simpler definition is that modality is about certainty.

Wordsmith ...

USING MODAL LANGUAGE TO PERSUADE

If writers or speakers wish to put forward a more forceful argument, they often use words of high modality. These are words that create a sense of obligation in the listener or reader or make a situation appear very certain.

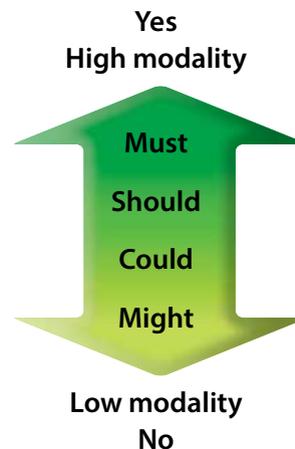
Modal helping verbs include *can, must, might, will, may, could* and *should*. For example, if you say to someone '*You **must** do something about this*', this is highly persuasive because it makes the listener feel he or she has no choice and is obligated to agree. Similarly, you can make your argument more forceful by sounding very certain. This can be done with the help of adverbs. '*It is **always** the case that girls have better manners than boys*' is a more forceful argument than '*It is **sometimes** the case...*'

Likewise, '*It's **possible** that this is dangerous*' is less certain than '*This is **definitely** very dangerous*'.

The following chart shows words of low modality and words of high modality.

	Low modality (low certainty)	High modality (high certainty)
Verbs	may can could might allow	must will should have to ought to
Adjectives	willing possible	determined certain
Adverbs	possibly probably sometimes	certainly always absolutely
Nouns	possibility probability	certainty definiteness

Another way of looking at modality is to think of it as all the shades of a colour in between 'Yes' and 'No'.



OVER TO YOU ...

- 1 Which of these sentences is the stronger in terms of persuading someone to do something?
 - a You **must** get up early tomorrow morning because we have athletics practice before school.
 - b If you get up early tomorrow morning, you **could** go to athletics practice. Underline the modal words in each case.

- 2 In the following sentences, change the words and phrases of low modality so that they are of high modality.
- a You *could* help me with the dishes.
 - b It's possible that we will go on holidays at Christmas time.
 - c You *might* like to think about how you can improve your marks.
 - d It seems that sometimes people really don't care much about the environment at all.
- 3 Now change the words and phrases of high modality so that they are of low modality.
- a You *shouldn't* eat fast food all the time; it's definitely bad for you.
 - b Governments *must* do something about climate change; we can't ignore the fact any longer.
 - c You *must* hand this in on time. There will be penalties if you don't.
 - d He indicated he was determined to take part in the survey.
- 4 Identify the words that express modality in the following paragraph and say whether they are of low or high modality.

The law states that cyclists must wear helmets, and yet we sometimes see them without helmets. Obviously this is not only illegal but extremely dangerous. And what about the way they seem deliberately to ignore many road rules? Are we happy about this kind of behaviour? Some cyclists seem determined to ignore one-way street signs and they may even ignore red lights. What is certain is that they place not only themselves in a possibly life-threatening situation, but they could also threaten the safety of others — both motorists and pedestrians. What can be done about this? Further education might be the answer, or perhaps heavier fines. Whatever the best solution might be, governments must take decisive action.

- 5 Has the most appropriate level of modality been used in the following situations? Explain your answer.

Situation	Appropriate level of modality? Why?	What could be said instead?
A girl wants to be allowed to go to the shopping centre with her friends. She says to her mother: 'You <i>have to</i> let me go!'		
A young child is playing with matches. Father says to him: 'That's <i>probably</i> not a good idea.'		
Student to teacher: 'There is <i>absolutely</i> no point nagging me. I just switch off.'		
Politician to voters: 'You <i>must</i> vote for me. I need another term in office to complete what I've started.'		
Employer to employee: 'You <i>have to</i> be on time tomorrow. You've been late far too often.'		



My view ...

How important do you think it is to be able to persuade others effectively? Is it easier to persuade in a written or spoken text? Write down three things you have learned about persuasive skills.

6.2 PERSUASION USES A RANGE OF TECHNIQUES



LANGUAGE link

Positive or negative language

Language choice plays a large role in helping to create an impression, and therefore to persuade the reader. Positive language creates a 'spin' that encourages the reader to view something favourably. For example, real estate advertisements use positive language to attract buyers: 'this spacious, open-plan house', 'this state-of-the-art kitchen'. In contrast, advertisements that try to discourage drink-driving are more likely to use negative language: *dangerous, reckless, irresponsible*.

Can you suggest a positive and a negative word for *thin*, and a positive and a negative word for *young*? Watch out for other examples of positive and negative words in the texts in this unit and those you see every day.

What are the devices used by those whose purpose is to persuade?

The term *persuasive devices* refers to all of the different ways in which people try to persuade their readers or viewers to share their points of view. Some of these can be obvious to us, but others are more subtle, even hidden. As well, the choice of device will depend on the type of text and the way it is presented.



Persuasive devices in everyday spoken texts

When we are trying to persuade someone verbally, we can choose from some common spoken or oral persuasive devices. Which ones do you recognise?

'I've finished my homework so I should be allowed to watch TV now.'

Trying to appear logical or reasonable

'When you do that, I think you don't care about me.'

Trying to make the other person feel guilty

'I take Vitamin D tablets every day. Researchers from the Medical Science Institute of Australia say that Vitamin D is very important for our bodies'

Using experts to back up your opinion



'Come on, you know that's not fair. Everyone should have a turn.'

Trying to appeal to the other person's sense of fairness

'I think we should keep the Queen: the newspaper survey said 58 per cent of people were in favour of keeping the monarchy.'

Using statistics or other data to support your argument

'I'll clean my room tonight if I can go out this afternoon.'

Bribing or bargaining to persuade

'If you don't skip class with us, then we won't be your friends.'

Using threats to persuade

Activities ...

CREATING and EVALUATING persuasive everyday texts

Working through

In pairs, prepare and present a roleplay of the following situations, using as many persuasive devices as appropriate. While watching the roleplays, the audience can complete the following table to identify the persuasive devices that are used. (If each roleplay is given a number, then you can write that number under the column heading 'The roleplay used this' each time the persuasive device is used.) When the roleplays are completed, be prepared to explain why you placed the numbers where you did.

- a** Persuade one of your parents or older relatives to drive you to a sporting event/ the cinema/your friend's house.
- b** Persuade your coach that you should be allowed to play on Saturday even though you haven't been to training for the last couple of weeks.
- c** Persuade your teacher to give you an extension on work due in today and which you haven't yet completed.
- d** Persuade your friend that a movie or computer game that he/she doesn't like is really very good.

Examples of persuasive devices	The roleplay used this
Logic (reasons that make sense)	
Anecdotal evidence (comparisons to similar experiences of others)	
Statistics or other data	
Expert opinion	
Bribes or bargains	
Threats	
Attempts to make the other person feel guilty	
Appeals to better nature e.g. sense of fairness, compassion	
Repetition	
Body language, gesture or touch	
Tone of voice	

LITERACY link

Words to describe tone of voice

These words can be used to describe the tone of voice in which something is said:

threatening convincing angry whining outraged
wheedling confident playful serious sincere

**Choose one of the above tones in which to say this sentence: 'Are you going to help?'
Then say it to another student. Is he or she able to identify which tone you are using?
(You may wish to review the section Working with tone in Unit 5.)**



Persuasive devices in visual texts — photographs

NEED TO KNOW

foreground in a photograph, this is the area that would have been closest to the camera. It is often at the bottom of the photograph. The *midground* is the area a bit further away from the camera, and it often appears in the centre of a photograph. The *background* is more distant again and often appears at the top of a photograph.

Photographs are a very powerful kind of persuasive text, both on their own and in multimodal and digital texts. Remember the saying, 'A picture is worth a thousand words'? We also used to say 'The camera never lies', but in this modern digital age, we know that this is not always true.

Editors of newspapers and magazines select photographs that best serve their particular purpose, which always involves some form of persuasion. It may be to persuade the readers to read the rest of the article or to persuade readers to a particular point of view about the subject.

Advertisements that use visual elements, particularly photographs, are trying to present a certain image of the product or service being advertised.

Look at the annotations on the following photograph to see some of the ways in which photographers construct photographs.

- 1 The performer is the *subject* of the photograph.
- 2 His leg is the *dominant feature* or focus because it is to this that our eyes are drawn. The emphasis on the huge spikes and large boot make him seem powerful and threatening. The performer occupies the **foreground** of the photograph.
- 3 The *vantage point* from which the photograph has been taken is on the ground, looking up. This emphasises the size and power of the performer, who is elevated by the stage and is full of energy. Other possible vantage points would have been from above or to the side.
- 4 The *colour* in the photograph is mainly grey and black, which creates mood and suits the performer's 'bad boy' image.



- 5 The *background* details are slightly out of focus so that our eyes are not distracted from the performer.

- 6 The bare arms of the audience members provide a *contrast* with the performer and his clothing. They seem more natural.

Activities ...

RESPONDING to visual texts

Getting started

- 1 Would the photograph opposite persuade a fan to attend this performer's concert? Explain your answer.
- 2 What is in the (a) foreground, (b) midground and (c) background of this photograph?

Working through

- 3 How would the mood of the photograph change if it was in light or bright colours? Would it still persuade the same fan to attend? Why or why not?

INTERPRETING and ANALYSING visual texts

How has the photograph at right been constructed to persuade?

Getting started

- 4 What is the subject of the photograph?
- 5 What is the dominant feature — where are your eyes drawn when you look at the photograph?
- 6 Finish the final sentence: 'The police car is out of focus. This means that

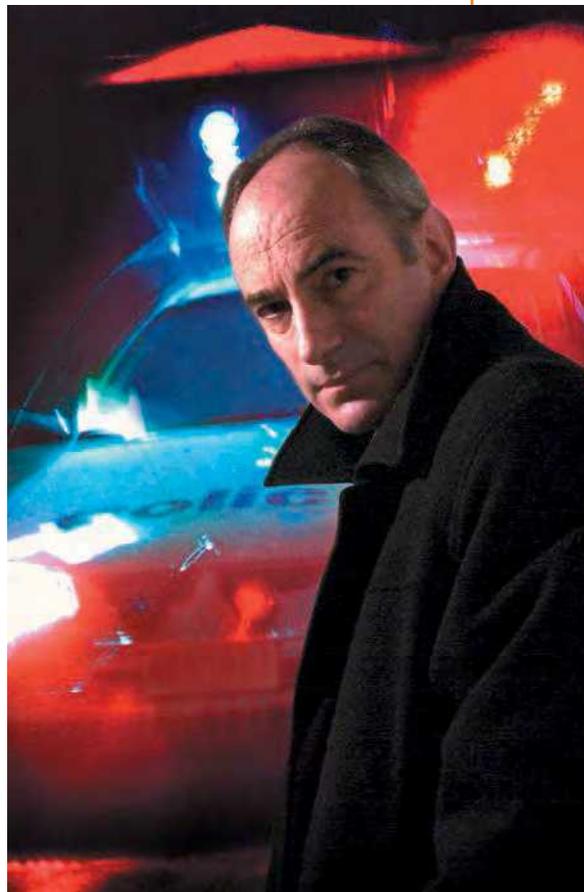
_____.

Working through

- 7 Would the photograph have made a different impression if the man were dressed in another colour? Explain your answer.
- 8 Would the photograph have made a different impression if the man were replaced by a woman? Explain your answer.
- 9 Why do you think the photographer deliberately made the police car out of focus?
- 10 What are three adjectives you would use to describe the man in the photograph?
- 11 Has the photographer persuaded you that this is a photograph of something serious or dramatic? How has this been achieved? Use the terms from page 170 in your answer.

Going further

- 12 Draw a sketch to show where you think the photographer was standing (his or her vantage point) when they took the photograph.
- 13 How could you change the vantage point to make the picture look different?
- 14 If this photograph were on the cover of a romantic novel, would you be persuaded to buy it? Explain your answer and suggest a suitable alternative for a romantic novel.



Persuasive devices in multimodal texts: print advertisements

Advertisements in newspapers and magazines are usually designed to persuade us to buy, but sometimes they are trying to persuade us to *do* something, such as donate to a charity or vote for a particular political party.

Some advertisements rely on a single, powerful image to sell their product, while others combine images and text. Those images and texts are carefully selected to make certain that they are likely to engage the **target audience**. The words used are often ones that appeal to the senses.

Read the annotations on the advertisement below and respond to the questions that follow.

NEED TO KNOW

target audience the group of people most likely to be interested in the product, service or advice being advertised

The advertisement uses several tactics to make the audience believe in the product's effectiveness — statistics, the *before* and *after* photos, *no scars* and *no recurrence* claims.

The audience has no way of knowing whether the photographs have been digitally altered.

This photograph and the text above it emphasises teenagers' feelings of embarrassment and being excluded.

Studies and statistics are used to support the claims made.

The disclaimer is written in very small print, which makes it easy to overlook.

AT LAST!
A miracle cure
for acne!

Allclear™

Many pimple treatments promise
but don't deliver.
Allclear™ delivers

Everyone knows pimples aren't cool

Before

After

Allclear™ has been extensively tested in laboratories, and most users report 100% effectiveness within 3 to 5 days of use.*

No scars remain after treatment.

**Banish those pimples once and for all.
Get the Allclear™ — and be cool!**

Available from all leading pharmacies or go to www.getridofthem.com.au to purchase online.

*Disclaimer: results not typical.

Activities ...

UNDERSTANDING the advertisement

Getting started

- 1 What is the product being advertised?
- 2 Describe the images used in the advertisement.

Working through

- 3 What gets your attention first?
- 4 Who is the target audience that this advertisement is designed to appeal to? Explain your answer.
- 5 Count the number of words used. Do the words have more impact than the images? Explain your answer.

ANALYSING the advertisement

- 6 Why do you think the advertisement mentions that the product has been extensively tested in laboratories?
- 7 Would you be persuaded by the advertisement's use of statistics? (See the Wordsmith on using statistics to persuade on pages 174–5.)
- 8 How are colour and fonts used in the text of this advertisement? Do you think they are used effectively?
- 9 There are three photographs used in this advertisement.
 - a What is the purpose of each of these?
 - b Would the advertisement be more or less effective without the photographs?
- 10 Quote the lines that suggest a favourable comparison with less effective products.

Going further

- 11 What does the use of the words 'miracle cure' suggest? Do you think such a claim is valid and could be proven? Why or why not?

RESPONDING to multimodal texts

In pairs or groups, use the **Advertising advice** and **Creative advertisements** weblinks in your eBookPLUS to view examples of print advertisements. Select one or two advertisements.

Getting started

- 12 List any persuasive devices you can identify in the advertisements that you view.

Working through

- 13 Choose one advertisement and annotate it in a similar way to the advertisement on page 172. Then present your advertisement to the class or another pair or group. Tell them whether or not you think this is an effective advertisement and why, using your annotations as a guide.

Going further

- 14 Imagine you are the head of an advertising agency. Develop a set of guidelines for an effective advertisement that you might give to your creative staff. Use various examples of effective and ineffective advertisements that you have viewed to illustrate your guidelines.

eBook *plus*

Wordsmith ...

USING STATISTICS TO PERSUADE

Statistics are often used to support an argument. They are thought to be particularly persuasive because they present numbers rather than words, and are therefore objective (based on fact, not opinion) rather than subjective (personal and therefore based on opinion).

However, statistics can be easily manipulated, and don't always tell 'the whole truth'. You always need to ask:

- Who is providing these statistics?

For example, statistics from a tobacco company about the harm done by smoking might not be as believable as statistics that come from an independent medical research organisation. Statistics from a tobacco company are likely to be *biased* or one-sided. Why might this be the case?

- Do the statistics come from a *representative sample*?

Surveys cannot ask every individual in a particular group (such as Australian women aged 18 to 25) their opinion about a particular issue. Therefore, a sample of this age group must be interviewed. To be 'representative', this sample needs to have the same 'mix' as the total group. Therefore, the women must have varying levels of education, occupations and socio-economic backgrounds. They cannot all, for example, be 24-year-old hairdressers. Likewise, if the group is 'self-selected' (a term used to describe people who choose to respond to surveys), then the sample is not representative, and the statistics are therefore not reliable and could be regarded as distorted. (A way to get around the problem of self-selection is to offer inducements or rewards to people. That way, a lot more of the people who would have said no to doing the survey will decide to participate.)

- Are the statistics based on surveys that were carefully constructed so that leading questions were not used? In other words, were the questions phrased so that respondents were not led towards a particular response?

For example, a question such as: 'Has the constant noise from the freeway construction affected your sleep?' would likely lead the respondent to agree that there was a lot of noise and if they had experienced disturbed sleep (for any reason), they would be more likely to say 'Yes.' If the question was neutrally worded, 'Has the

freeway construction affected you in any way?', before answering, the respondent would have to come to their own decisions about (a) whether there was constant noise, (b) whether they had any sleep disturbances and (c) whether the two were connected. It is therefore difficult to judge the validity of some statistics based on surveys if the way in which the questions were phrased is not known.



Look at the following statistics and read the explanations of whether they are persuasive or not and why, and whether extra information is needed.

- a** Aiming to persuade people that the government should give more money to AFL:

'Seventy-five per cent of Australians would rather watch AFL than soccer.'

(Survey conducted in Melbourne at an AFL match)

This is not very persuasive, because people at an AFL match are not a representative sample of the Australian population. The fact that the people surveyed are attending an AFL match means that they probably have a bias towards AFL.

- b** Aiming to persuade you, a consumer, to buy Crispy Flakes:

'Crispy Flakes contain less than 1 per cent fat.' (Crispy Flakes advertisement on television)

This is quite persuasive if you are just interested in the fat content of your breakfast cereal. The nutrition panel that is required on almost all packaged foods in Australia should back up the ad's claim. However, if you're interested in the overall 'healthiness' of the product, you would also need to know about its sugar and fibre content, for example.

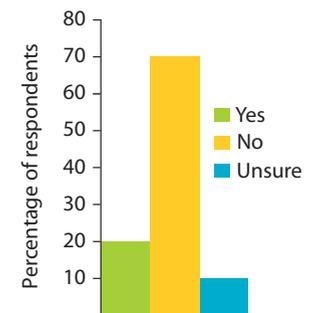
- c** Aiming to persuade you to donate money to the Save Our Beaches Association:

'In the past twelve months, a further 13 per cent of Queensland beachfront has been lost to erosion.' (Leaflet of the Save Our Beaches Association)

This could be persuasive if we knew who the Save Our Beaches Association (SOBA) was and who provided the figures. Is SOBA made up of people who own houses on beaches and want the government to help preserve their homes? Or is it made up of conservationists who want to stop people building houses close to beaches? Different groups have different biases. We are also not told who came up with the figures. To be reliable, the figures should come from, say, a scientific researcher at a university, the Queensland Department of Environment or another reliable government organisation.

Consider also the graph on the right. Before you could accept these statistics as persuasive, you would need to know who was questioned and the size of the group of people surveyed. There is also no information about who conducted the survey. If it was organised by the Amateur Sports Association (ASA), and the people who responded were members of the ASA, you would get very different results compared to those from a telephone survey of 2000 people with different ages, jobs and interests.

Should Australia put more money into training and promoting its sportsmen and women?



OVER TO YOU ...

Collect two newspaper articles in which statistics are used to persuade. In small groups, discuss the credibility/or believability of your sample articles. From those you discussed, agree on one in which statistics are a persuasive tool, and explain why. Elect a spokesperson to present the findings to the class.



My view ...

What have you learned about the ways in which other people try to persuade you to buy, to do or to believe? How useful will this information be for you in your everyday life?

6.3 PERSUASIVE LITERARY TEXTS

Can imaginative texts also persuade?

Persuasive texts can take many forms, including literary forms. If a writer is passionate about an issue, a subtle way of persuading a reader to support the cause is to explore that issue in literature. In the following poem the poet's choice of language makes a powerful emotional appeal. Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Because this is a poem, it is written in verses or stanzas separated by a space. Count the number of stanzas.
- This poem uses very little punctuation except commas. Use these to guide your reading.

Song of the women of Islington

1 and I cry with passion
— let there be wilderness
— left for my children

— across the sweet smelling
5 park, sways the shadow of the
— mutant carp

— and I cry with passion
— let there be wilderness
— left for my son

10 across the sweet waters of
— Erie, falls the shadow of
— humanity

— and I cry with passion
— let there be wilderness
15 left for my children

— for across the child's
— laughter, falls the roar of
— the bulldozer

— and I cry with passion
20 let there be sky and water
— left for my daughter

— across the secrets that children
— know, falls the shadow of
— the dodo

25 and I cry with passion
— let there be wilderness
— left for my children

by Jeni Couzyn

Poem begins with a verse that is repeated often for emphasis — this is called a refrain. (1–3,25–27)

Alliteration appeals to the senses. (4,5)

Lake Erie is one of the five Great Lakes in North America. (11)

Metaphor creates imagery of what humans have done to the environment. (11–12)

This contrast appeals to the emotions. (16–18)

The repetition of this phrase contrasts with other images and appeals to the emotions. (1,7,13,19,25)

This extinct bird is a symbol of all that has been lost. (24)

The poet makes an appeal on behalf of children everywhere in this final refrain.

Activities ...

UNDERSTANDING a persuasive poem

Getting started

- 1 What does the word *wilderness* mean? Check in a dictionary if you are not sure.
- 2 What is the subject matter or topic of this poem? Are there any key words that tell you this?
- 3 What is the poet's opinion or viewpoint on this topic?
- 4 Does the poem (a) tell a story, (b) describe something or (c) argue a point of view?

Working through

- 5 Quote a line or two from the poem to support your answer to question 4.
- 6 Who do you think the poet is speaking to?
- 7 What is a *dodo* and what does the poet use it to symbolise?

Going further

- 8 Does the lack of punctuation make it difficult to read the lines of the poem? Explain.

ANALYSING a persuasive poem

Getting started

- 9 Some words are repeated throughout the poem. List these words, and explain why you think the poet chose to repeat them.

Working through

- 10 Explain how repetition builds a powerful message in the poem. In your answer, comment on the repetition of the refrain between stanzas, the repetition of the linking word *and* and the repetition of *shadow*.
- 11 Why does the title of the poem describe it as a song?
- 12 What is the theme or message of the poem? How effectively has the poet persuaded you of its message?
- 13 What does *I cry* mean in the context of the poem? Which other impression or emotion is suggested by this phrase? How does this add meaning to the poem?

Going further

- 14 Identify the examples of rhyme in the poem. How does this contribute to the 'song'?

RESPONDING to a persuasive poetic text

Getting started

- 15 How does the poem make you feel? For example, does it make you feel angry, sad or indifferent? Explain why you feel this way.

Working through

- 16 Could the 'Song of the women of Islington' be described as 'protest poetry'? Discuss this as a class or in small groups. Are there better ways of persuading people to this cause than by writing poetry about it? What might these be?

Going further

- 17 Rewrite the poem as prose, adding in appropriate punctuation. Does this change the persuasive power of the text? If so, how?



LITERATURE link

Metaphors

The phrase 'the shadow of humanity' is an example of a metaphor. A metaphor is a figure of speech in which one thing is said to be another, in order to draw attention to similarities or to create a vivid image. Don't confuse a metaphor with a simile, where one thing is said to be *like* another, as in 'This school is like a prison!' or 'Look at the way he can climb that tree: he's as quick as a monkey!' Look again at the poem to find another example of a metaphor.

Which of the following are metaphors?

- This cake is heaven.
- She swims like a fish.
- The sun is a fiery ball.



LITERACY link

Visualisation

Making pictures in your mind as you read can help you to better understand a text. This is called visualisation and is a comprehension strategy used by good readers. Sometimes you can even draw the picture you see in your mind.

Here is the beginning of a poem. See if you can draw the picture.

A dog on a skateboard,
improbably canine,
hairy, uncontrollable,
eyes like blown-on coals,
fangs long and pointed
framed in a bear-trap grin.

from *In the Act*
by Bruce Beaver

Persuasion in a short story

As well as having the purpose to persuade, a text might also provide the reader with information. An article on the effects of smoking would be likely to provide information about those effects as well as attempting to persuade us not to smoke. In a similar way, while the main purpose of a short story is to entertain, another possible purpose is to persuade us to a particular point of view.

A story writer can use the features of a narrative when trying to persuade a reader. For example, they can speak through their characters, making them do and say things that present an attitude or opinion about something that happens or that another character says or does. If the reader cares about a character, they will be sympathetic to their views. Similarly, description of the setting and how the plot is developed are narrative features a writer can use to **position** a reader to be persuaded of the themes or messages that relate to the writer's viewpoint.

What follows is an extract from a short story, 'Looking for Archie' by Maggy Saldais. In this story, a family dog has been left with a neighbour, Bill, while the family goes on holiday. When they return, there is no sign of the dog, Archie, and Bill doesn't seem to want to say exactly where he is. As the extract begins, Josh, Tim and their father, John, have been taken by Bill to a shed out in the country. The writer uses plot, character and setting to persuade the reader against organised dog fighting.

NEED TO KNOW

position to influence an audience to look at a text from a particular perspective

LANGUAGE link

Words to evaluate a persuasive text

Sometimes we know what we want to say about a text, but don't have the words to say it. Here are some of the words you could use when evaluating a persuasive text:

convincing, persuasive, unconvincing, logical, illogical, makes sense, does not make sense, appealing, unappealing, designed to appeal, positions the reader to agree, effective, ineffective, compelling, spurious

Consult a dictionary to find out the meaning of any unfamiliar words in the above list.



Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- How would you feel if a pet dog of yours was used for dog fighting?
- This is a narrative or story text. What features would you expect it to have?
- Scan the extract quickly and look for and note any of the following: characters' names, dialogue between characters, short sentences, long sentences, familiar words, unfamiliar words.
- Look at the illustration — what does it show? Predict what this section of the short story may be about based on this illustration.

from *Looking for Arkie*

by Maggy Saldais

1 'Is this where he is?' John asked, his voice taut. Bill just nodded.
— As they neared the shed, Josh could see chinks of light shafting out
— between the cracks in the splintered wood. There were lights on inside,
— and he could hear the soft burr of muffled voices.
5 'Wait here!' John barked at his sons. 'Don't move until I come back.
— That's an order!'
— He and Bill disappeared through the doorway of the shed.
— Josh put a protective arm around his younger brother. After all, he was
— only eleven.
10 'He'll be OK, Tim. You know Arkie... He'll...'
— But he choked on his dog's name. He struggled to stop the tears.
— 'Will he be alright, Josh? What's happening?'
— Josh couldn't reply. They stood there together among the knee-length
— weeds waiting for something to happen. What was his Dad doing? And
15 then they heard it. A dog fight. Squealing, growling, guttural noises that
— seemed to flood the shed.
— 'Is that Arkie!' Tim sobbed, breaking away from his older brother.
— Josh couldn't bear it any more. He could not stand there one more
— second and listen to this. He surged through the doorway, dragging Tim
20 with him. Where was his father? Where was his dog? He could see
— men down the end of the shed, calling out and shoving one another. An
— overhead floodlight hung at a crazy angle from the rafters, spraying its
— light on the pack of sweating men.
— 'Dad!' Josh roared. 'Where are you, Dad?' He spiralled around.
25 'There he is!' John focused on where Tim was pointing. His father was
— arguing fiercely with a fat-bellied, little man.
— 'I'll have the authorities onto you, you creep. This is absolutely
— sickening...'
— Josh heard his father roar above the rumble of voices. One
— of his father's fists was clutching a handful of the little man's shirt.
30 He saw his father stagger back. Must have been pushed. Maybe
— punched.
— 'Hey, Joe,' Bill was trying to restrain the angry little man.
— 'Get him out of here, Bill! I pay you good money for this fight. What
— ya doing bringing this idiot in here? You got rocks in your head?'
35 Josh felt a fierce humming build up in his head and burst out of his
— throat. He surged up against the wall of flesh, and pushed through it. The
— blur of fur that confronted him was as he feared. It was Arkie, fighting
— and thrashing like a demon. Josh had never seen him like this. He was
— half-crazy. What punched into his brain like a sledgehammer was the
40 realisation that he was fighting another Akita — another Japanese
— fighting dog. And it was bigger than Arkie. Both animals were already
— splattered with blood.
— 'Dad, Dad... do something,' Josh screamed across the cacophony. His
— father couldn't hear him. He could no longer block the tears that washed
45 across his cheeks.
— 'Dad, you've got to do something.' He couldn't even see where his
— father was any more. Or Tim.

Narratives describe events usually in sequence. (2)

Notice the descriptions of the way people speak: *barked, sobbed, roared, screamed, yelling*. These verbs are deliberately chosen to reflect the noise and emotion of the situation. (5,17,24,43,48)

This entire incident is seen from Josh's point of view so the reader is asked to identify with Josh's feelings. Because Josh is so upset, we are asked to be upset, also. (11)

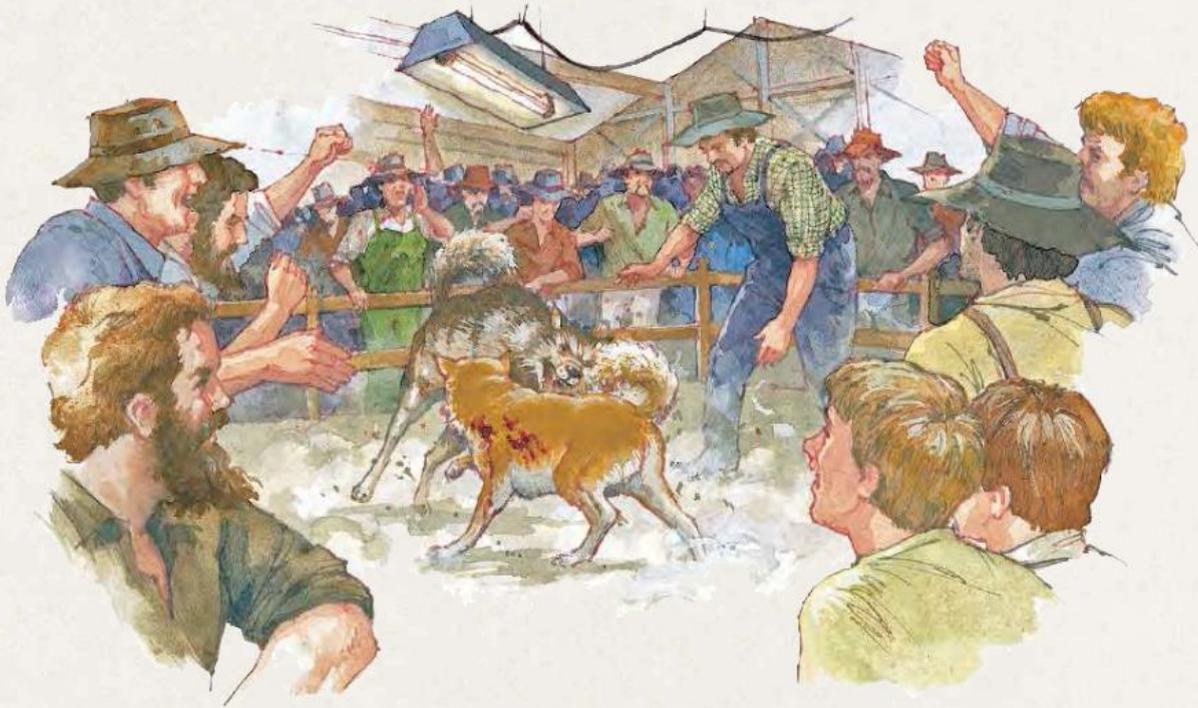
Short sentences, sentence fragments and use of questions build a mood of anticipation and tension. (14–15,20)

Threatening, negative language used to make the reader view what is happening in a particular way. (27,28)

A simile is used to emphasise Josh's horrible realisation. (39)

cacophany: a large mixture of noises (43)

Repetition of this sentence is designed to show the reader Josh's desperation. (43,46)



— Around him, jostling men were yelling the dogs on, oblivious to the intruders. They were intoxicated by the smell of money.

50 ‘There you are son!’ John suddenly felt his father’s hands grip his shoulders.

— ‘Dad, please stop this! Please get Arkie ...’

— Josh’s plea was cut short by a piercing howl. The other dog had Arkie by the throat and was shaking the life out of him. Blood sprayed the air like a pink mist.

55 Josh could stand it no longer. He broke away from his father.

— ‘Stop it! Stop it!’ Josh howled racing towards the struggling dogs. He was oblivious to the risk. He felt as though he could kill someone with his bare hands. He’d kill the other dog if he had to.

60 ‘Hey, where’d that kid come from. Get him outta here! What’s going on?’ someone yelled.

— For Josh it all happened in slow motion. The solid mass of flesh was coming apart around him, and he could hear thumping feet. Someone dragged the other dog off Arkie. People were yelling, their obscenities bouncing off the dusk and the wood. Vaguely, Josh thought he could make out his father’s voice above the rumbling pandemonium, threatening police action. But he had eyes and ears only for Arkie, who lay in a pool of blood on the dirt.

— ‘Arkie ... good boy. It’s me, Josh. You’ll be OK, fella.’ Josh knew he was lying. The dog struggled to lift his head towards the boy, but it flopped back. Josh knelt in front of his dog, cradling his bleeding head against his legs. He was aware that Tim was beside him, stroking Arkie’s sweatsoaked flanks.

75 ‘Easy boy, it’s OK,’ Josh whispered, as he watched the light drift out of his dog’s eyes.

Another simile, emphasising the amount of blood. (55)

The emotional reactions of the characters position the reader to feel empathy with them. This is persuasive in nature. (57)

The writer continues to position the reader to feel shocked and repelled by the practice of dog fighting. (70–75)

Activities ...

ANALYSING language choice

Getting started

- 1 Choose five words or three sentences from the extract that you think have been well chosen by the writer to get you involved as a reader. Explain why these words or sentences have achieved this.

Working through

- 2 Why do you think the writer chooses to use so many words that indicate movement: *surged, dragging, shoving, spiralled, stagger*? (Close your eyes. How do these words make you see the scene in your head?) Can you find others?
- 3 List the words and phrases used to describe the fight between Arkie and the other Japanese fighting dog. How are these words meant to influence the way you feel about dog fighting?
- 4 Note some of the ways in which the men are described. How do you think the writer wants you to regard these men?
- 5 Do you think the author has been 'over the top' in the descriptions of (a) the dog fight and the spectators, and (b) the boys' responses? Explain.
- 6 Has the author persuaded you in favour of or against dog fighting? If so, how has she achieved this? Did you already think this way or has your mind been changed by this extract?
- 7 Take a section of the extract and rewrite it to replace any words that are persuasive in their effect on you as a reader. How easy or difficult was this?

Going further

- 8 Imagine that Josh's dad has brought a court case against the men who set up the dog fight, and Josh has been called as a witness. The judge has asked Josh to describe in his own words what happened. Write two versions of what Josh says to the judge: the first a factual, emotionless account and the second an account that appeals to the emotions. How different are these accounts and why?

How can I create an effective persuasive text in writing?

How can you, as a writer, create a persuasive text? As well as using many of those persuasive devices that we've explored so far, you also need to pay attention to structure, ideas and the way you express those ideas. The following diagram shows the usual structure of a written persuasive text.

Introduction

- captures the attention of the reader
- establishes the focus of the piece
- indicates the direction that the piece will take
- previews the main points

Body

- develops the focus
- expands on the main points
- supports points with details/evidence

Conclusion

- ties together the focus, main points and ideas
- links back to the introduction
- gives the work a sense of completion

Framework for a written persuasive text

Topic: Are dogs better than cats?

Section

1 Introduction

What is the topic?
Provide some background.
State your point of view.

Have you ever noticed that there are some people who just hate cats? These people usually have at least one dog as a pet and never miss an opportunity to say how horrible cats are. I, on the other hand, love cats and there's no way I'd ever want to own a dog.

Starting with a question arouses the reader's interest. The topic is not spelled out, but implied.

2 Body:

Provide the first argument to support your point of view.
Provide some evidence to support that argument.

For a start, cats are so wonderfully independent. They don't need you to look after them all the time. You can even leave them alone for a couple of days — with food and water, of course — and they survive quite happily. Dogs, on the other hand, need you all the time, not only to provide food, but also to take them for walks and to play with them. They don't seem to be able to exist without human beings, and want constant attention.

This phrase indicates the first argument or reason to support the point of view. Other possible sentence starters for the first argument or reason include *firstly/in the first place/the first reason*. This sentence is the topic sentence.

3 Provide the second argument to support your point of view.
Provide some evidence to support that argument.

In addition, cats are clever. I know that some people say dogs are clever — they know what you're saying and they obey instructions. But cats are clever in a different way. They know exactly what they want and how to get it from you. For example, my cat has a whole range of noises with which she communicates with me. They mean everything from 'Feed me!' to 'Pay attention to me' to 'Leave me alone!' Someone once said 'Dogs have masters, but cats have staff.' This is so true. My cat is definitely in charge.

An example is used to support the argument that cats are independent, and in addition the writer points out how dogs are not independent.

4 Provide the third argument to support your point of view.
Provide some evidence to support that argument.

Perhaps the main reason I love cats is because they're so affectionate. Yes, I know that dogs can be affectionate too, but they're much more obvious about it than cats. When a cat jumps onto your lap you feel *honoured*. When a dog wants to jump onto your lap you just think it's a nuisance. (Well, I do, anyway.) Often cats have other ways of expressing their affection. My cat rubs noses with me, and I've seen cats gently tap their owner's face, or nestle in around their shoulders.

This phrase indicates that the paragraph offers another reason or argument to support the point of view. Other possible sentence starters for the second argument or reason include *secondly/another reason/furthermore, also...* This sentence is the topic sentence.

5 Conclusion

A restatement of your point of view, in different words from the introduction.

Can you imagine having a dog do that?
In conclusion, in my online research I found that there are far more cat owners than dog owners in the USA (and I'm sure that's the case in Australia, too), so I'm pleased to say I'm certainly not the only one who thinks cats are better than dogs!

The argument is supported by an example and an amusing quote.

The phrase indicates the third and last reason or argument to support the point of view. Other possible sentence starters include *the third reason/furthermore/in addition/thirdly*. This sentence is the topic sentence.

The argument is supported by examples and a question. The question links to the opening one.

The point of view is restated in different words, and further supported by evidence that the writer wants you to believe is convincing.



Planning

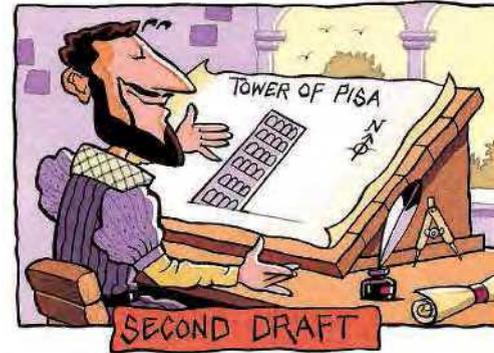
Planning is an important early stage of any writing process. If you are completing a test under a time restriction, your plan will be little more than a brief outline. However, your plan for a major assignment will be more detailed.

Choose one of the following topics and write a plan in which you focus on the structure. Try to show, in a sentence or two, what you would include in each paragraph. When you are satisfied with your plan, you can get started on the first draft.

Which of the following is better?

- Playing Australian rules or soccer
- Playing rugby league or rugby union
- Playing a team sport or an individual sport
- Playing computer games or playing sport/reading
- Living in the country or the city
- Going on holidays to the bush or the beach

Alternatively, choose your own topic based on the X is better than Y idea.



Drafting your work

A draft is the first written response to a topic. This is the 'rough copy' that you will work on improving as you review and revise. Using the 'cut-and-paste' function of a word-processing program makes this stage easier.

During the drafting stage, you will refer to your plan as you sort through ideas; decide on order and sequence; experiment with expression; and replace, insert or delete words to achieve the effect you want. Keep in mind your audience and your purpose — always.

Reviewing and revising your work

When you have completed the first draft of your piece of persuasive writing, you will need to review what you have written. Use the following criteria to check your writing, and refer to information in this unit to help you decide how effective you have been. Make changes as needed.

CRITERIA

I have:

● written an introduction in which I state my point of view	✓
● used paragraphs	✓
● included a topic sentence and evidence in each paragraph	✓
● written a conclusion	✓
● used persuasive devices	✓
● checked spelling where I am uncertain	✓
● used connectives (see the Wordsmith on pages 184–5)	✓
● checked my sentences to be sure they make sense	✓
● conferred with my teacher or a peer.	✓

Wordsmith ...

USING CONNECTIVES

When planning a piece of persuasive writing, you might jot down a number of ideas. The challenge comes when you have to join those ideas together into a fluent piece of writing. Fortunately there are a number of words and phrases that carry out the task of connecting ideas. These are known as *connectives*, and we use particular connectives for particular purposes. Probably the most common connectives, which we all use frequently, are the words *and* and *but*.

The following table shows the kinds of connectives that you might use in a piece of persuasive writing, and the purposes for which you would use them.

To show cause or results	To sum up	To add extra information
therefore that is why for this reason because as so since because of on account of so that consequently	to conclude in conclusion finally to sum up to summarise given the above	and also likewise furthermore in addition moreover not only ... but also as well as in addition besides too

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Interactivity:

**You be the writer:
Using connectives**

Searchlight ID: int-3011

Let's see how these are used in practice. The following paragraphs include connectives that:

- express cause or results (orange)
 - sum up (green)
 - add information (red).
- a** Many people prefer to live in the country rather than the city **because** of the slower pace of life. **In addition**, housing is often cheaper **and** the lifestyle for children is much healthier. It's not surprising, **therefore**, to see that governments are being urged to provide further health **and** education facilities in country areas.
- b** **The main reason** people look forward to Christmas is, of course, for the holidays, but they **also** enjoy the family experience of sharing that holiday together. It's important, **therefore**, to plan ahead to make sure that the day will go smoothly **and** everyone will be happy.
- c** **Since** Australia is experiencing drought conditions, it is essential that we all take responsibility for saving water. Water is wasted by long showers **and** dripping taps, **as well as** failing to recycle water from washing machines **and** showers. **To sum up**, there are many ways in which householders can save water if they really want to.
- d** **Not only** are cars hazardous to the environment **but also** to our health. **For these reasons**, we should try to have at least one 'car-free' day each week by walking to school or work. **Besides** losing weight, we will be reducing pollution and the use of non-renewable energy.

Did you notice that in (b), the word *but* was not highlighted? That's because here *but* doesn't express cause, sum up or add information — our three highlighted types. *But* is a connective that shows opposition or contrast.

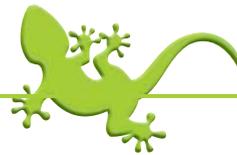


OVER TO YOU ...

- 1 Fill the gaps by adding connectives to make an argument.

Recycling our waste products is something we should think a lot more about _____ at present we're just not doing enough. _____ we're fairly good at recycling paper and bottles and cans, we're certainly not doing so well with things like old computers, televisions and phones. We need to think about how we dispose of these items thoughtfully _____ we're not simply adding to the landfill. Recycling _____ means that we separate out from our rubbish those things that can be reused, _____ that we start buying recycled goods. So _____ putting our used paper in a separate bin, we should be buying recycled paper to use whenever we can.

- 2 Write a persuasive paragraph about the need for more parks in your neighbourhood. Use connectives to make your ideas flow. Then colour your connections using the same colours for each type as in the examples on page 184.



LANGUAGE link

Spelling

If you are unsure how to spell a word, use one of the following strategies.

- Does the word belong to a group of other words that you know, such as *persuasion, persuade, persuasive*?
- Does the word have a spelling rule, such as *i before e except after c*? This could help you to spell the word *believe* correctly.
- Can you spell the first few letters of the word? If so, you could look in a dictionary to find the word and check its spelling.
- Use the word processor's spell-checker if the word is *not* a homophone. (A homophone sounds the same as another word but is spelled differently; for example, *their* and *there*.) If it is not a homophone, and it is spelled incorrectly, the word processor will underline it. Right-click on

the word and a list of suggested spellings should appear at the top of a pop-up box. Alternatively, you can spell-check a whole section of text. In the more recent versions of Word, for example, click on the 'Review' tab and then the 'Spelling and Grammar' button.

- Ask an expert. Then write down the word and use the Look, Write, Cover, Check strategy to make sure you remember it next time.

When you are writing your first draft, underline any word about which you are uncertain and then go back to check it during your reviewing process.



My view ...

How comfortable are you with writing persuasively? List the aspects of the writing process with which you are most comfortable. Which skills do you need to improve? How might you go about improving those skills?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Write a letter to the editor

Compose a letter to the editor of an online or print newspaper on an environmental issue of your choice. Some suggestions are provided below. (You will need to choose a newspaper to write to.)

- Energy use
- Sustainability
- Logging
- Water use and conservation
- Marine conservation
- Marine species conservation
- An issue of your choice

Refer to the letter to the editor about dangerous dogs on page 163 and the list of persuasive devices on page 169 to maximise your persuasive powers.

Note that most letters to the editor are sent electronically these days, so the older conventions of laying out a letter are often not necessary. Check with your teacher whether he or she would like you to:

- follow traditional letter layout
- print out a hardcopy of your chosen newspaper's electronic submission form and complete it (use **The Age** weblink in your eBookPLUS to see an example)
- compose your 'letter' as an email (as newspapers such as *The Australian* require).

Read the guidelines that your chosen newspaper publishes on submitting letters to the editor, and make sure you follow them.

Some key points to remember

- Do some pre-reading, viewing and discussing. Useful sources of information are library reference books, online and print media, DVDs and websites. It is also useful to talk with others who are exploring the same topic, as this will help you to form ideas. It will be much easier to decide the focus of your persuasive piece when you know a bit about your topic. Make notes to help you when you begin your task.
- Decide who your audience is to be, and your point of view.
- Remember the three phases of planning, drafting and reviewing. To make sure you're on the right track, it is important to seek feedback at each step, either from your peers or from your teacher.



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Use the assessment criteria rubric to guide you through your chosen task.

2

Write a persuasive speech

Create a speech in which you persuade your audience to agree with your point of view on an environmental issue. For a list of possible topics, see the previous page.

This speech might be delivered in person to a group or your class. You might like to use a data-show presentation or perhaps a series of photographs. Alternatively, your speech could be recorded and presented as a podcast. Use the **flickr**, **Podcast**, **Audacity** and **GarageBand** weblinks in your eBookPLUS for help.

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Some key points to remember

Tips for delivering speeches

Voice

Your voice is a powerful persuasive device. Vary the following aspects.

- Volume — make it louder or softer if you want to make a particular point.
- Pitch — make it higher or lower to gain audience attention.
- Tone — change the tone according to need, making it serious, laughing, sincere etc.

Pause

Pausing is another persuasive device. You might pause just before an important point, to make certain you have the attention of the audience. Or you could pause just after it, to make sure that the audience has time to think about what has just been said.

Body language

- The way you stand or sit can indicate that you are confident or nervous. If you look confident, your audience is more likely to want to listen to you and be persuaded by what you have to say.
- The gestures you use can also make you look either uncertain or confident. Twirling your hair or putting your hand in front of your mouth will make you look uncertain. Extending your hands to welcome your audience, for example, will make you look confident.
- Facial expressions can be particularly persuasive. Smiling (but not overdoing it) and making eye contact with audience members can help you to connect with them and make them feel that you are trustworthy and that you recognise them as individuals.

Your speech will be assessed on these criteria:

- the quality of your ideas
- the way you have structured your text
- your use of persuasive devices
- your use of language
- the way you use your voice and your body language.

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Use the assessment criteria rubric to guide you through your chosen task.



3

Write song lyrics or a poem

Compose a poem or song lyrics with a strong environmental message or theme. You may choose to present your poem as a performance piece or perform your song with a musical accompaniment. Below are verses from two poems on the issue of logging to use as a guide or stimulus.

from *Death in the Forest*

I am the spirit of the tree.
I've stood here since your grandad's birth,
The maker of your oxygen,
The lungs, you might say, of the earth.

by **Mary Armitage**

from *Tree*

No nerves are cut.
No blood is shed.
And yet, as if my own soul bled,
a silent scream inside me wells
as yet another tree
is felled.

by **Alan Smith**

Some key points to remember

Tips for writing poetry or song lyrics

- Either use a regular rhyme scheme and rhythm (strong and weak beats); or write in free verse (a poetic form that uses natural speech rhythms rather than rhyme and rhythm).
- You may choose whether or not to use punctuation when you write down the poem or song lyric.
- Use figurative language (similes, metaphors, alliteration, assonance) to create visual and aural imagery.

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Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

After you have completed your assessment, answer the questions below in an individual reflection on the success of the task.

- 1 Do you think you chose the best option for you?
- 2 What did you enjoy most and least about completing this assessment?
- 3 What would you do differently, if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 6.1
doc-10088

Worksheet 6.2
doc-10089

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Worksheet 6.3
doc-10090

UNIT 7

THE EDGE OF
IMAGINATION

The BIG question

How do imaginative texts entertain
their readers?

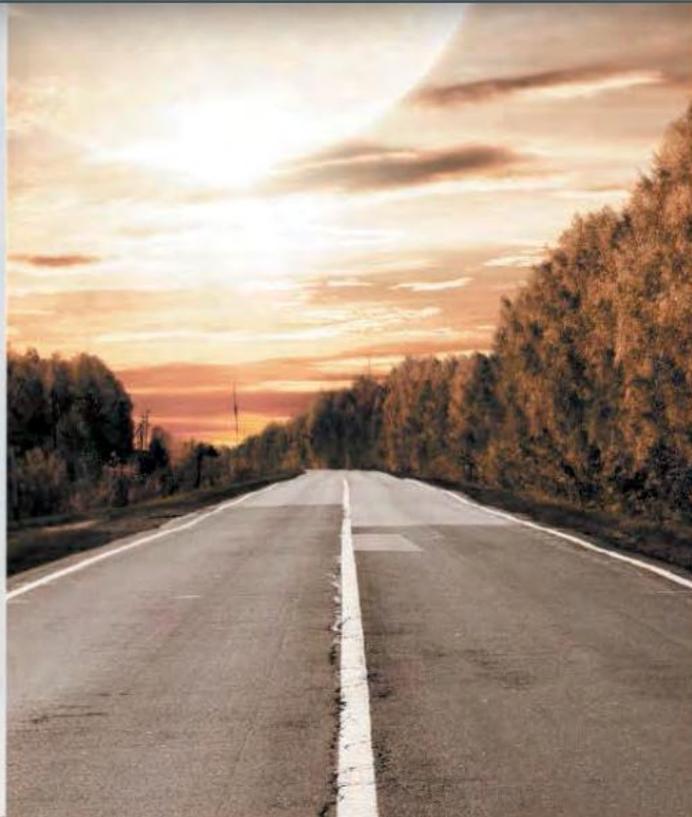
Key learnings

- Narratives have common conventions and features.
- Different narrative genres require specific features.
- Writers mix, and experiment with, genres to create new forms.

Knowledge, understanding and skills

Students will:

- understand conventions, structure and language features of different narrative genres
- analyse and respond to the features of narrative texts
- evaluate and review narrative texts.



Just imagine ...



Then a dog began to howl somewhere in a farmhouse far down the road — a long, agonised wailing, as if from fear. The sound was taken up by another dog, and then another and another, till, borne on the wind which now sighed softly through the Pass, a wild howling began, which seemed to come from all over the country, as far as the imagination could grasp it through the gloom of the night.

— from *Dracula*
by Bram Stoker



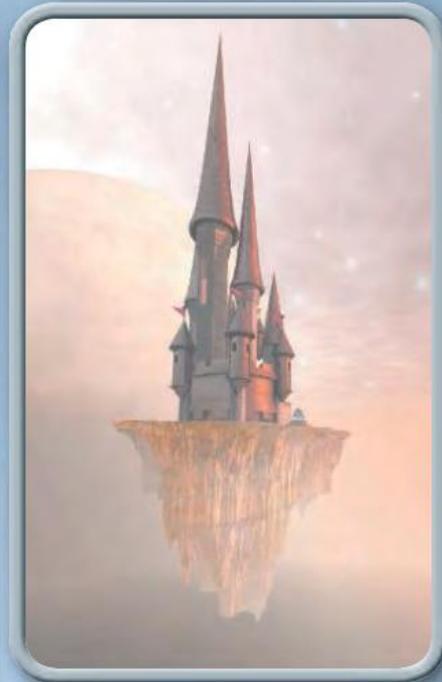
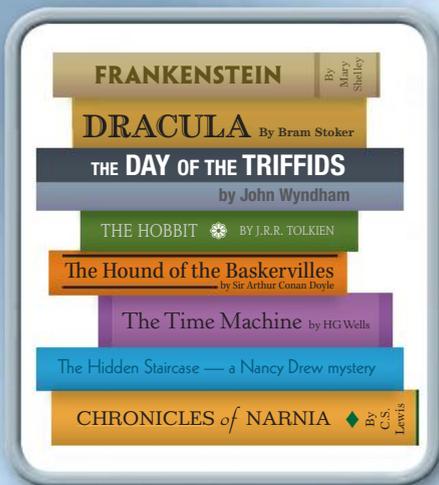
Avoiding all contact with humans, the Wargals had lived and bred in these remote mountains since ancient times. No one in living memory had ever set eyes upon one, but rumors and legends had persisted of a savage tribe of semi-intelligent beasts in the mountains. Morgarath, planning a revolt against the Kingdom of Araluen, had left Gorlan Fief to seek them out. If such creatures existed, they would give him an edge in the war that was to come.

— from *Rangers
Apprentice Book One:
The Ruins of Gorlan*
by John Flanagan



I love reading fantasy books, especially if they're about wizards and dragons. My imagination runs wild with their special powers and magical worlds. I really like science fiction, too. I like the gadgets and imagining what it would be like to have things like flying cars and teleporters. I don't go much on horror, though, because I get too scared.

— Kelly,
13 years old



What is a narrative genre?

Narrative **genres** are types of stories. Over time, certain genres of stories have become familiar to readers. Storytellers such as authors or screenwriters can create books and movies that they know many people will enjoy. If we can define the features of different sorts of stories, we can figure out what makes them popular. Knowing one genre from another is also useful when you are choosing a book to read, a film to watch or a game to play. If you liked a particular story in the past, then you might like others from the same genre. The established conventions of a genre become a sort of code or shorthand between the audience and the author, and help us to understand the story.

It is important to remember that although we can identify the features of particular genres quite clearly, they don't always stay the same. In time, they change, combine and divide as writers innovate and come up with new ideas. The purpose of any imaginative text is to entertain or amuse. Some genres do so by transporting the reader to an imaginary world, by thrilling or scaring the audience, or by making them think.

Tuning in

1 Think and say why:

- Look at the images opposite. Choose the one you like the best. Why do you like it? Can you guess a genre that it would fit into? How did you decide?
- Brainstorm a list of 10 of your favourite books, movies and stories. Do they have anything in common? How are they similar or different? Why do you like them so much?

2 Discuss and decide: What are your favourite characters from books, movies or games? Are they like real people or are they imaginary? Do they have special powers or abilities? What is the setting from your favourite story? What sort of place is it: city or country; plains or mountains; desert or forest; hot or cold climate; real or imaginary; past, future or modern-day?

3 Respond: Write a paragraph that follows on from either the extract from *The Ruins of Gorlan* by John Flanagan or the extract from *Dracula* by Bram Stoker. Imagine what could happen next and try to relate it in a similar style to the author.

4 Find out: Choose one of the book titles in the illustration of the stack of books. Conduct some online research to find out:

- when the book was published
- what genre it could be classified under
- some biographical details about the author.

NEED TO KNOW

genre kind or category of text, literature or artistic work. The term can describe texts based on (a) subject matter or (b) form and structure.

eBook plus

eLesson:

The English is ... team explores how imaginative texts such as narrative genres entertain their readers.

Searchlight ID: eles-1582



LANGUAGE link

Loan words

Genre is a French word meaning 'kind' or 'type'. The English language has borrowed many words from other languages, and every day we use words that originated in France. Think of words such as *café*, *dandelion* and *collage*. They are ordinary words in English that we use all the time, but have come from French. *Collage* is a French word meaning 'a pasting', while *dandelion* comes from *dent de lion*,

literally translated as 'tooth of a lion' (from its toothed leaves).

The study of word origins and word history is called etymology.

With a partner, find 10 other English words that have originated from French and look up their origins in an online or print dictionary.

7.1 FANTASY — A NARRATIVE GENRE

How do fantasy writers construct their narrative?

NEED TO KNOW

setting the time and place in which the events of a narrative take place

character a person or individual portrayed in a story

theme one of the main ideas in a work of art such as a novel. Examples include good versus evil; the power of love; the importance of friendship; the effects of loss.

protagonist the hero or main character in a story

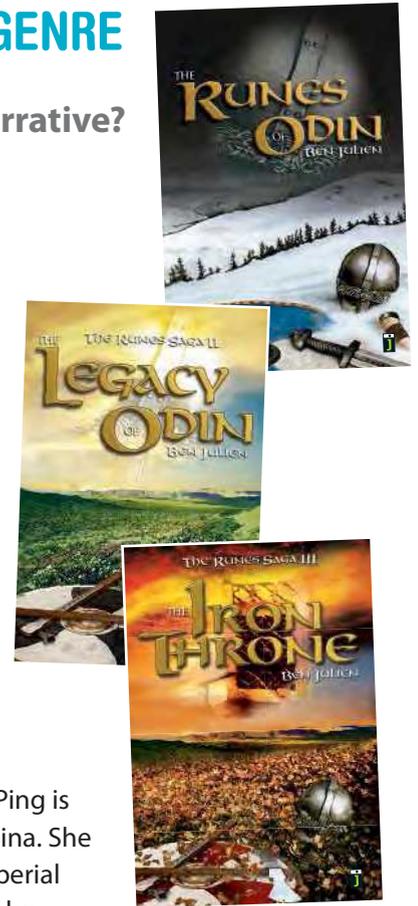
antagonist the character who opposes the hero

A fantasy is a creation of the imagination. It is also one of the most popular genres of narrative fiction. Fantasy stories usually happen in places (**settings**) that are imaginary and where make-believe things like magic are real. The **characters** in fantasy stories can often do things that are not possible in the real world: animals can talk and people can fly. They might even be imaginary and supernatural creatures, like ogres, fairies, unicorns, elves and trolls. The main idea or **theme** of fantasy stories is often the struggle between good and evil. They often feature a humble main character — the hero, or **protagonist** — who must overcome a much more powerful villain: the ‘baddie’ or **antagonist**.

Fantasy fans enjoy the genre in movies, art, graphic novels, gaming, online avatars and novels. Fantasy authors often write long stories over a series of novels and there are many series for readers to choose from.

In the fantasy novel *Dragonkeeper*, by Carole Wilkinson, Ping is the main character. She is a humble slave girl in ancient China. She serves a lazy and nasty master who is the keeper of the imperial dragons. When she helps the last imperial dragon escape, she becomes a fugitive and begins a perilous journey.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

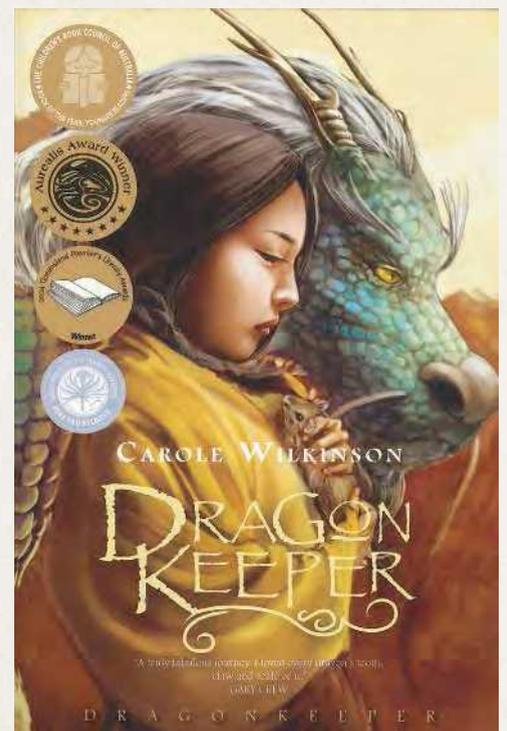


READY TO READ ...

- Look at the cover of *Dragonkeeper*. What can you tell about the characters from the image of them on the cover?
- Look up the meanings of the following words you will find in the extract:

imperial	inhabitants	eerie	anxious	barring
sneer	unbidden	necromancer	scornful	coursed

- Have you ever had a time in your life when others believed you could do something, but you didn't believe in yourself? It could have been when you first learned to ride a bike without training wheels, when you first tried a new sport, or your first day of high school. Share an example with a partner.
- Read this extract through once, ignoring the annotations. Then read it a second time, this time reading the annotations to gain a more detailed understanding.



from *Dragonkeeper*

by Carole Wilkinson

Extract 1

1 One thought was still and clear at the centre of her confusion. She had
— to save the dragon. She ran to the animals' courtyard, where the dragon
— was still tethered, enjoying the sunlight.

'Quick!' shouted the girl, undoing the rope with fumbling fingers. 'You
5 have to escape. There's a dragon hunter here at Huangling.'

The dragon didn't move.

'Hurry! You're free now. The imperial guards will be here at any
— moment.' She paused to catch her breath. 'The dragon hunter will chop
— up your liver and cut out your heart.' She tugged the rope which still
10 hung from the dragon's neck. 'You just have time to get to the gate and
— escape.'

But the creature wouldn't budge. He obviously didn't understand a
— word she was saying.

'Move, you stupid beast!' she shouted, flicking him on the rump with
15 the end of the rope. The dragon was making anxious noises, like someone
— banging a gong as fast as they could.

'Stone.' Words were forming unbidden in her mind. 'Dragon stone.'

Third person point of view.
Narratives may be written in
either first or third person. (1)

The protagonist in a fantasy often
has a quest to save someone or
something but usually doesn't
choose it. (1–2)

The dragon is a mythical creature
and is one of the protagonists in
this narrative. (6)

The dragon hunter is clearly
identified as an antagonist. (8)

This urgency builds tension and
keeps the reader interested.
(10–11)

A variety of verbs are used to
add interest and move the action
along. (12,14)

Telepathy, mind-reading and
mental powers are often features
of fantasy characters. (17)

Fantasy narratives often have an
object of significance that is not
what it seems to be. (17)

Later in the novel, Ping and Danzi face a different threat: the necromancer.

Extract 2

1 Outside, the street was empty. The inhabitants of Wucheng had all
— disappeared with the darkness. Ping ran towards the gates. Six people
— were standing across the street barring her way. She stopped. They were
— strange, thin figures with fluttering grey robes and long straggly hair that
5 blew about their heads even though there was no wind. They had blank
— staring faces. There was something else about them. They were floating
— just above the ground.

'Sentry spirits,' the dragon said. 'They will warn the necromancer.'

Ping felt the back of her neck prickle. The necromancer was behind
10 her, his face like a thundercloud. He held a staff in his hand. Ping
— clutched the dragon stone close to her, closed her eyes and ran. She felt
— an icy chill, but she kept running through the eerie people — straight
— through them as if their bodies were made of mist.

When she reached the gates, she found they were shut. They looked
15 as heavy as lead. She could never have opened them — even if they
— hadn't been locked. Something sharp and shiny skimmed past her ear
— and dug into the dark wood of the gate. It was a disc, made of bright
— metal with three barbs radiating from it, curved and sharp like cats'
— claws. She turned. The necromancer was standing in the middle of

The empty street sets the scene
for something about to happen.
This helps to build suspense. (1)

Unusual looking and unreal
characters are often a feature of
fantasy narratives. (4,5–6)

The characters in fantasy often
have magical or supernatural
powers. (6–7)

The author shows, rather than
tells, Ping's feelings. (9)

A sense of impending danger
builds the tension and keeps
the reader in suspense. (10–12)

20 the street hurling more of the barbed discs at her. Ping ducked out
— of the way of the first and the second, only to find a third spinning
— straight towards her. It missed her body by less than an inch, but
— pinned her gown to the gate. The necromancer pointed his staff at the
— dragon. The force from it threw Danzi against the wall, wounding him.
25 ‘Ping must stop him,’ the dragon gasped.
— ‘I’m not strong enough,’ Ping replied.
— ‘Nothing under Heaven is softer than water,’ Danzi said. ‘Yet it can
— overcome the hard and the strong.’
— The necromancer was walking towards her, his eyes fixed on the
30 dragon stone. She hugged the stone close to her with one hand. It was
— shrieking with fear again. She held up her free hand as if to stop him. He
— laughed at her, sneering and scornful. He had no doubt he could take the
— dragon stone from her as easily as taking a jujube from a baby. He raised
— his staff. Ping felt the anger grow within her again. Her body tingled
35 from head to foot. She felt her *qi* focus in a rush that filled her within
— seconds. It coursed down her arm and burst out through her fingertips.
— The necromancer was thrown to the ground by its invisible force. He
— scrambled to his knees and pointed his staff at her. Ping was still pinned
— to the gate. Before the necromancer had a chance to summon his own
40 power, Danzi appeared at her side and swiped at the necromancer with
— his talons. The man looked down as blood oozed through his shimmering
— tunic.

Action verbs provide interest.
(20,21,23,30,36,38,40)

Objects are often not
what they seem in fantasy
narratives. (30–31)

It is common for the main
character in a fantasy to
discover they have special
powers. (35–37)



Activities ...

UNDERSTANDING fantasy narratives

Getting started

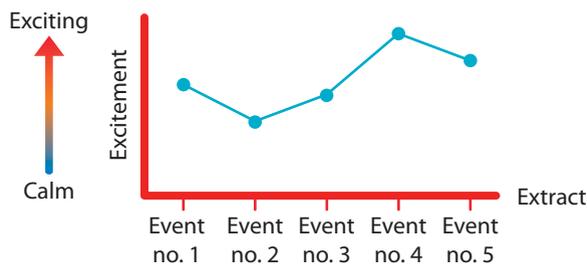
- Who are the 'goodies' and the 'baddies' in the extracts? What words or information from the text give you clues? To record your thoughts, draw up a table like the one below.

Character	Goodie or baddie	Evidence from the extract: Why do you think that they are good or bad?
Ping		
Danzi the dragon		
Dragon hunter		
Sentry spirits		
The necromancer		

- What does Ping think the dragon hunter will do if he catches the dragon? (Extract 1)
- What does the dragon tell Ping the sentry spirits are there to do? (Extract 2)
- What sensation does Ping feel when she starts to get angry? (Extract 2)
- Summarising is a useful skill. You have to be able to tell the difference between the significant information or events and the details that are unnecessary. Summarise the events of the extracts by listing the five main events in dot points.

Working through

- When Ping is trying to set the dragon free because there is a dragon hunter at Huangling, why do you think the dragon doesn't move?
- What do you think helps Ping to focus her *qi* energy?
- Look back at the events you listed in question 5. Rank them in order from least to most exciting. Is the order the same as or different from the order in which they occur? Show them on the graph like the example below.



Going further

- At the beginning of the passage, Ping's name is not used, but her character is referred to as 'the girl' and 'she'. Why do you think the author has chosen to do this? Share your answers with a partner.
- When they are in terrible danger, the dragon says, 'Nothing under Heaven is softer than water, yet it can overcome the hard and the strong.' Why would he take the time to tell Ping this when the necromancer is headed their way?
- What creates the **suspense** in the narrative extracts? Give examples.



LITERACY link

Theme in sentences

The first part of a clause in a sentence is sometimes called the *theme*. This lets the reader know what the topic of the clause will be. We sometimes put the important information at the front of the sentence, because we want the important information to make the biggest impact on our reader. For example, the sentence *The brilliant gem sparkled in the sunshine* puts the emphasis on the gem and not the sunshine. You could give the same information if you wrote the sentence *The shimmering sunshine bounced off the gem* but the emphasis would be on the sunshine instead of the gem.

Think about how you structure your sentences next time you are writing a narrative, especially in your orientation, so that readers can see a picture in their minds and understand your main ideas.

NEED TO KNOW

suspense excitement, expectation, apprehension or uncertainty about what might happen in the story

ANALYSING language in fantasy narratives

Getting started

- 12** Fantasy stories often have lots of action, with characters narrowly escaping from their enemies, using many interesting **verbs** to tell the story. List as many different verbs as you can find in the extract. Some are highlighted to get you started. Which three create the strongest impact on you?
- 13** The author writes 'as blood oozed through his shimmering tunic.' She could have written 'as blood soaked his clothes,' but it would not have been as powerful a **clause**. Why is the verb *oozed* better than *soaked*? Why is *shimmering tunic* a better choice than *clothes*?

Working through

- 14** What is being compared in the simile 'curved and sharp like cats' claws' in Extract 2? Find another simile in either Extract 2 or Extract 1. What is being compared?
- 15** What effect is created by the words 'something sharp and shiny skimmed'? What figure of speech is this?
- 16** Does the use of similes and other figures of speech suggest anything about the sort of language that fantasy writers use? What effect might this sort of language have on a reader?
- 17** In Extract 2, there are a combination of short **simple sentences**, **compound sentences** and **complex sentences**.
- a** Choose about 4–5 sentences from anywhere in the extracts and fill in the following table.

Simple sentence	Compound sentence	Complex sentence
Outside, the street was empty.		

- b** Which type of sentence best creates a sense of action? Which type of sentence best conveys description?

Going further

- 18** Read the Literacy link on page 195 and then the two sentences below:
- The barbed discs came hurtling towards her, being thrown by the necromancer as he stood in the middle of the street.*
- The necromancer was standing in the middle of the street hurling more of the barbed discs at her.*
- Both sentences give the same information.
- a** Which is the one Carole Wilkinson used in the *Dragonkeeper* extract?
- b** Which is more important to the story, the discs or the necromancer?
- c** In each sentence, what topic has the writer put at the start of the sentence: the street, the necromancer or the discs?
- d** Which sentence (a) is easier to understand, (b) sounds more active and (c) simply sounds better to your ears?

NEED TO KNOW

verb a part of speech or word class that refers to an action, process or state of being

clause a group of words that contains a subject and a 'tensed' (or finite) verb. Main clauses can make complete sense and stand alone; for example, *The dogs were barking*. Dependent clauses add information to a main clause but do not make sense on their own; for example, *because the dogs were barking*.

simple sentence a sentence that has one main or independent clause

compound sentence a sentence that has two or more independent clauses joined together

complex sentence a sentence that has one independent clause and one or more dependent clauses

Narrative plot

Every narrative has a **plot**. The plot is the sequence of events that occur during a story or narrative. Most narratives follow a similar structure as outlined in the table below.

Typical plot structure	
Orientation	Sets the scene and introduces the setting and characters. This is often a calm and quiet part of the story without much action.
Complication	Creates a problem for the characters to solve or a difficulty that they must overcome. There may be one main complication or many in a narrative.
Series of events	This stage is where characters must conquer obstacles or get themselves out of tricky situations in order to fix the complication. The series of events takes up most of the story and gradually builds up tension and excitement as the characters get closer to solving their problem.
Climax	Near the end of the narrative, this is the most exciting part for the reader or viewer, as the characters face their enemy or fight to solve their problem.
Resolution or dénouement	The last part of the story. There is usually a sense of relief because the problem has been resolved in some way. In this part, the reader or viewer usually gets an idea of what the future might be like for the characters.

NEED TO KNOW

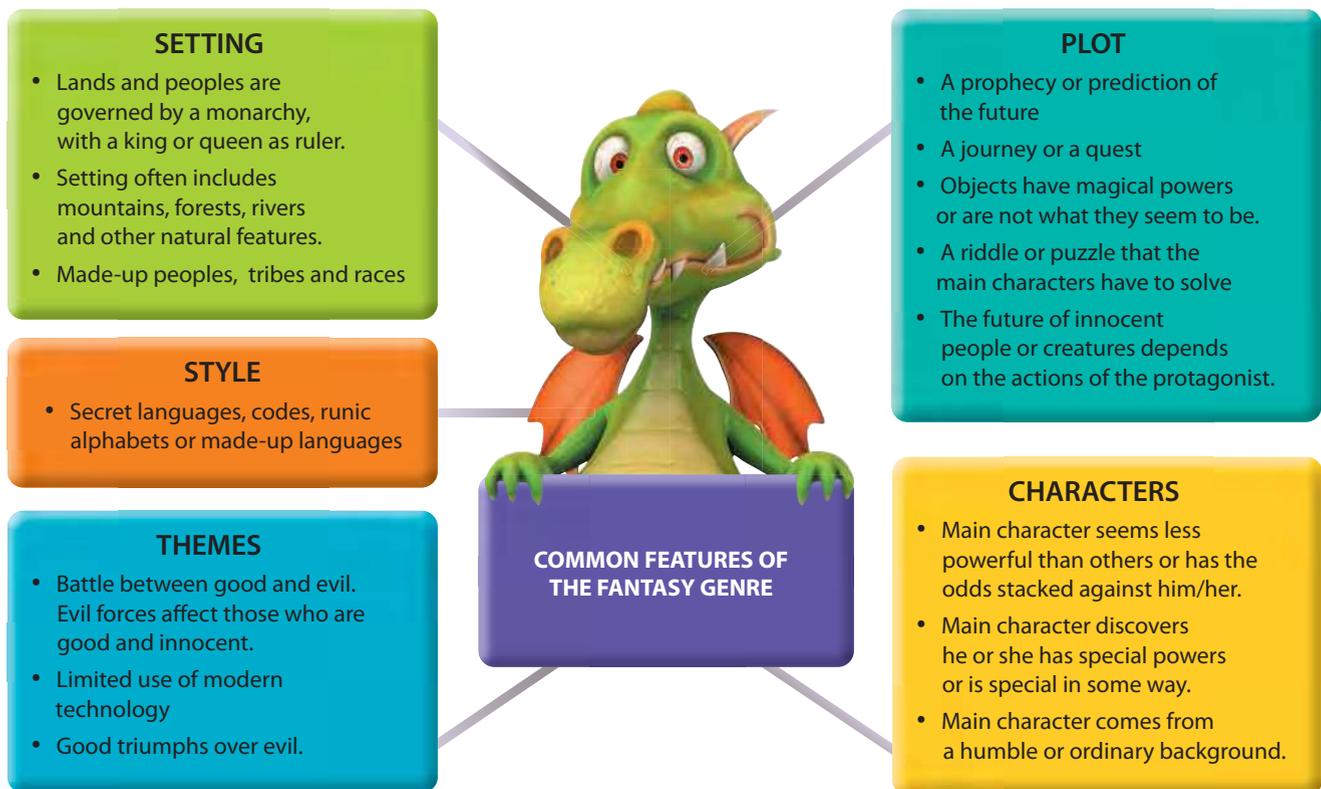
plot the sequence of events that occur during a story or narrative

dénouement another word for resolution in a plot, from the French, meaning to untie

All of these elements can be found in narratives, whether or not they are the fantasy genre.

Plot in a fantasy narrative

A fantasy is a genre that has a number of well-known conventions — features that authors frequently use in fantasy stories. The plot of a fantasy story has the same basic structure as other narratives but it also has some features that are specific to fantasy. These include a quest, a journey and a prophecy. The illustration below shows the common features found in many fantasy narratives.





LITERATURE link

Cultural influences in narratives

Narrative texts are influenced by the culture, society and time in which they are set. Fantasy fiction often draws from historical periods to create realistic and detailed imaginary worlds. For example, Carole Wilkinson has incorporated many elements from the Han dynasty of ancient China to create the backdrop for *Dragonkeeper*; she includes an emperor, ancient Chinese clothing and food, and customs such as ancestor worship.

Do some reading about the Han dynasty and see if you can find five elements from the era that you would use to create a story.

Activities ...

INTERPRETING features of a fantasy narrative

Getting started

- 1 Which features of fantasy can you find in the extracts from *Dragonkeeper* on pages 193–4?
- 2 With a partner, decide on a fantasy story you both know. It can be a book or a movie. Which features does it have from the list?

Working through

- 3 Think back to the extract about fleeing from the necromancer. From what part of the novel do you think it comes: orientation, complication, series of events, climax or resolution? Give reasons to justify your answer.
- 4 Would you say that the features of a fantasy narrative are used well in the extracts?
 - a Do they create an image in your mind?
 - b Do you find the characters convincing?
 - c Are the events believable in the context of the story?
 - d Is the setting described in enough detail, or in too much detail?
- 5 How important is the setting in a fantasy narrative? Why do you think an exotic or strange place is such a standard feature of the fantasy genre? Would it be possible to set a fantasy narrative in a commonplace, real-world setting? Consider these questions in a Think, Pair, Share activity.

RESPONDING to and CREATING fantasy narratives

Getting started

- 6 In *Dragonkeeper*, Danzi explains to Ping that dragonkeepers can be identified by the following abilities:
 - second sight when in the presence of dragons
 - ability to locate lost items
 - ability to read people's hearts
 - when strongly bonded with a dragon, seeing the future.

If you were writing a fantasy story, what special or magical skills would you give to your protagonist?

- 7 Settings for fantasy stories are often imaginary places, but sometimes authors use elements from history or mythology to make them seem more real. Many fantasy authors use elements from medieval Europe, such as castles and walled cities; societies ruled by lords or kings; and weaponry such as catapults, battering rams, swords, axes, longbows, crossbows, stones and daggers. Often the people in fantasy stories are poor, cannot read or write, and farm the land, just as many people did in medieval Europe. In *Dragonkeeper*, Carole Wilkinson has included places such as Chang'an and Wucheng, which were cities of ancient China. With a partner, discuss which elements of medieval Europe you would use if you were writing a fantasy story.

Working through

- 8 Fantasy writer J. R. R. Tolkien invented a language he called 'Elvish' for his famous classic trilogy, *The Lord of the Rings*. Research Elvish and other languages that J. R. R. Tolkien created. Write a brief report on your findings to present to the class. Organise your report under headings and sub-headings.

9 Look in your school library for works by authors such as Isobelle Carmody, Raymond E. Feist, Emily Rodda, John Flanagan, Terry Pratchett, Suzanne Collins and other fantasy authors.

a Choose a novel to examine. Examine the front cover, including the pictures, the font used for the title, and the style of the images. Read the blurb on the back cover and the table of contents near the front of the book (if there is one).

b See if you can find any elements in the writing or the pictures that are similar to medieval Europe. Share your findings with a partner.

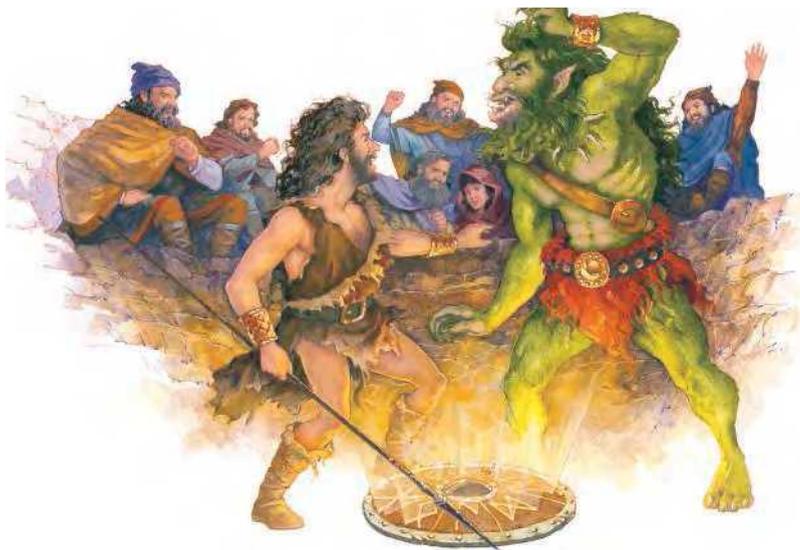
Going further

10 The names of characters, places and creatures in fantasy stories are often made up; examples include *Sephiroth*, *Rondo* and *Bukshah*. Some names, like *Rivendell*, sound as though they could be English words. Some, like *Danzi* and *Bahamut*, are found in history, mythology or other cultures. They are unusual, interesting and exotic.

a Imagine you are writing a fantasy story and the characters include:

- a clumsy troll
- a good witch
- an apprentice wizard whose father is a soldier
- a grumpy giant
- a sad unicorn
- a monkey with ninja fighting skills.

Using these methods for giving them names, what would you call them? Give reasons why you chose them. For example, an evil wizard might be called *Malorcerus* because it combines parts of the words *malicious* and *sorcerer* or he might be called *Mephisto* because that is a demon from German folklore and European literature.



b Write a paragraph about your character. Describe them entering the scene the first time they are seen by another character in the story. You might like to use the following sentence starter to get you going:

As I turned, I saw someone approaching from the North. As I squinted to get a better view, I saw . . .

Don't forget to include your other senses: describe what you heard, felt, tasted and smelt.



LITERACY link

Interactive games

Computer games provide another way for those who love fantasy to explore the genre. Games like *Spyro the Dragon* and *Final Fantasy* have many of the features of the fantasy genre, but instead of being a spectator as you would when reading or watching a fantasy story, in a computer game you become part of the story.

Think of a fantasy game you know, or watch a review of a fantasy game on an online platform. What features of fantasy can you identify from what you see of the games and what the reviewer says?

Wordsmith ...

USING RHYME AND RHYTHM

Riddles, rhymes and prophecies are common plot devices used in fantasy fiction. A riddle is usually a tricky question or puzzle that requires clever thinking to work out the answer. A prophecy foretells the future, and rhymes are simple poems where the endings of the lines sound the same. Below is a rhyming riddle from *Rowan of Rin* by Emily Rodda that the author uses to foreshadow future events in the plot. It is all three: riddle, rhyme and prophecy.

*Seven hearts the journey **make**.* a
*Seven ways the hearts will **break**.* a
*Bravest heart will carry **on*** b
*When sleep is death, and hope is **gone**.* b
*Look in the fiery jaws of **fear*** c
*And see the answer white and **clear**,* c
*Then throw away all thoughts of **home*** d
*For only then your quest is **done**.* d (a 'near' rhyme)

If you read the last word of each line out aloud, you'll notice that they rhyme. This is called an *end rhyme*, which is the most common kind of rhyme in English poetry. In this riddle, the rhymes are in pairs, so we find the pattern *aabbccdd*. (In other poems the pattern might be *abcb* or *aaba*.) Notice that the last word in the last line isn't a perfect rhyme; *done* doesn't really rhyme with *home*, but it's close. This is what we call a *near rhyme*. When writers do this, it is known as *poetic licence*.

Words that rhyme can sometimes be spelled quite differently. The long vowel sound *ay* can be spelled *a* and *ea* as in the words *make* and *break* in the riddle. The rhyming words *fear* and *clear* use the same letters *ear* to create the long sound *ear*.

Find words to rhyme with the words below.

unreal	asunder	cool	blame	moon
--------	---------	------	-------	------

Notice in the rhyme from *Rowan of Rin* that the lines are of similar length. If you clap or count the syllables for each line, you'll notice that the first three lines have seven syllables and all the others have eight. This helps to create a *rhythmic* pattern.

OVER TO YOU ...

In *Dragonkeeper*, Danzi sees signs that Ping might be a dragonkeeper, even though she is a girl. Make up a rhyming riddle that predicts Ping will be a dragonkeeper and will save the last imperial dragon. Be careful not to give away too much about what happens in the story. Just hold the reader's interest by keeping them guessing!

eBook plus

Use the **Rowan of Rin** weblink in your eBookPLUS to read the full riddle.

eBook plus

Interactivity:

You be the writer:
Using rhyme and rhythm

Searchlight ID: int-3012



My view ...

Now that you know about the fantasy genre, do you think it will change the way you read, view or play fantasy texts in the future? How will understanding the features help you to understand and enjoy fantasy stories?

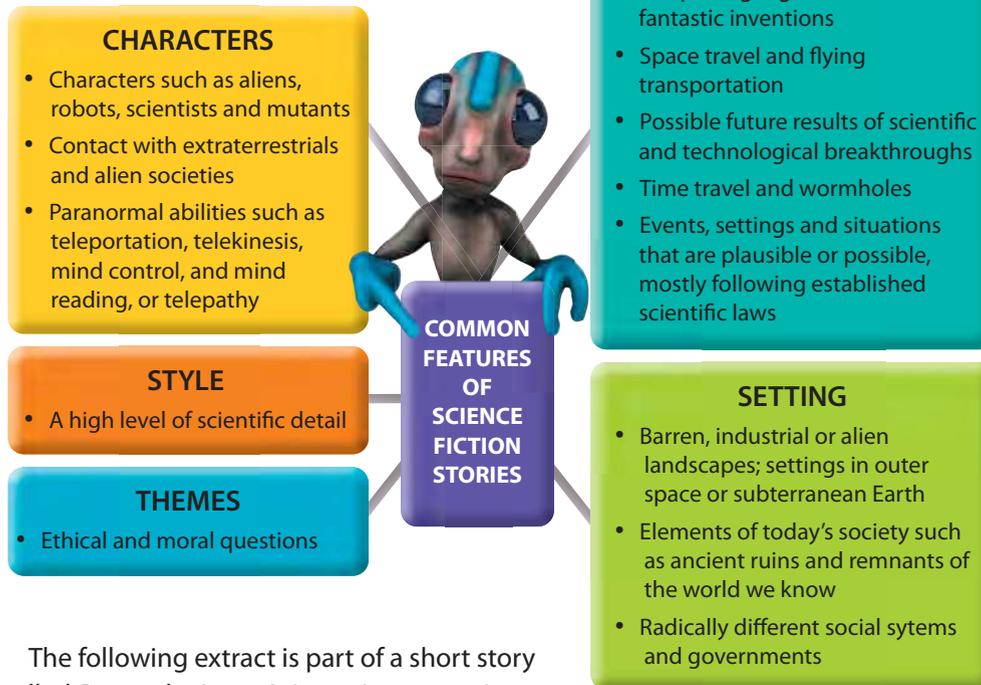
7.2 SCIENCE FICTION, MYSTERY AND HORROR GENRES

How do science fiction, mystery and horror writers construct their narratives?

Together, science fiction, mystery and horror are known as *speculative fiction*.

Science fiction

Science fiction asks or speculates: What might the future be like? Science fiction settings are usually in the future — either on Earth, in outer space or on other planets. Good science fiction makes an imagined future believable, and explores ideas or questions that are facing society in the present day.



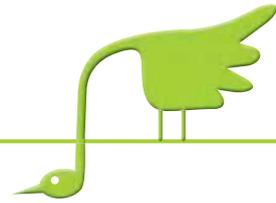
The following extract is part of a short story called *Reason* by Isaac Asimov. It appears in a collection of stories called *I, Robot*. In the story there is an interaction between a human, Powell, and a robot called QT-1 or Cutie. The story was first published in a magazine in 1941.

Before you read the extract below, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Make a list of all the things you use technology for. It might include types of cooking, transport, communication, entertainment and many other things.
- Can you imagine having a conversation with a robot? What do you think that would be like?
- Read this extract through once, ignoring the annotations. Then read the story a second time, reading the annotations to gain a more detailed understanding.



LITERATURE link

Robots in narrative fiction

Robots in science fiction have often been portrayed as a threat to humans. Isaac Asimov, a famous science fiction writer, created the 'Three Laws of Robotics', that all robots in his stories would obey.

1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
2. A robot must obey any orders given to it by human beings, except where such orders would conflict with the First Law.
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

Do you think society has something to learn from Asimov's idea of robots?

from *I, Robot*

by Isaac Asimov

1 Finally, the robot spoke. His voice carried the cold timbre inseparable
— from a metallic diaphragm, ‘Do you realise the seriousness of such a
— statement, Powell?’

— ‘*Something* made you, Cutie,’ pointed out Powell. ‘You admit yourself
5 that your memory seems to spring full-grown from an absolute blankness
— of a week ago. I’m giving you the explanation. Donovan and I put you
— together from the parts shipped us.’

— Cutie gazed upon his long, supple fingers in an oddly human attitude
— of mystification, ‘It strikes me that there should be a more satisfactory
10 explanation than that. For *you* to make *me* seems improbable.’

— The Earthman laughed quite suddenly. ‘In Earth’s name, why?’

— ‘Call it intuition. That’s all it is so far. But I intend to reason it out,
— though. A chain of valid reasoning can end only with the determination
— of truth, and I’ll stick till I get there.’

15 Powell stood up and seated himself at the table’s edge next to the
— robot. He felt a sudden strong sympathy for this strange machine. It was
— not at all like the ordinary robot, attending to his specialised task at the
— station with the intensity of a deeply ingrooved positronic path.

— He placed a hand upon Cutie’s steel shoulder and the metal was cold
20 and hard to the touch.

— ‘Cutie,’ he said, ‘I’m going to try to explain something to you. You’re
— the first robot who’s ever exhibited curiosity as to his own existence —
— and I think the first that’s really intelligent enough to understand the
— world outside. Here, come with me.’

25 The robot rose erect smoothly and his thickly sponge-rubber-soled
— feet made no noise as he followed Powell. The Earthman touched a
— button and a square section of the wall flickered aside. The thick, clear
— glass revealed space — star speckled.

Narratives of all genres use dialogue to give information about the characters and how they relate to each other. (2–4)

The character of the robot is described as having human qualities. (8–9)

The robot has a formal way of speaking, highlighting the difference to Powell’s character. (9–10)

Reasoning and logic are common elements of science fiction. (13–14)

The words used to describe the robot emphasise its non-human qualities. (19,20)

Science fiction often explores the possibilities of scientific advancements, such as artificial intelligence. (21–24)

Science fiction often includes technical detail (25–26)

An example of the advanced technology that is often a feature of science fiction (26–27)

Space travel and settings in space are common features of science fiction. (28)



Activities ...

UNDERSTANDING and RESPONDING to science fiction narratives

Getting started

- 1 Answer true or false to the following statements. Give evidence from the text to support your answers.
 - a The robot sounds just like a human.
 - b Cutie was put together a week ago.
 - c Cutie understands that he was built by humans.
 - d Cutie is different from other robots.
- 2 Make a list of all the things you know about Powell and all the things you know about Cutie.
- 3 Did you enjoy reading this extract? What did you like or dislike about it?

Working through

- 4 From your reading of the extract, answer true or false to the following statements. Give reasons for your answers.
 - a Powell feels emotions towards Cutie because he seems more human than other robots.
 - b Cutie respects Powell.
 - c Cutie has been asking questions about where he came from.
 - d Powell is sometimes struck by how human Cutie seems.
- 5 Asimov uses words such as *positronic* and *ingrooved*.
 - a Do you think they are real words or has he created them to use in his writing?
 - b Look up their meanings to check if you are right.
 - c Why do you think authors sometimes make up new words in their writing?
- 6 What common features of science fiction can you find evidence of in this extract? Refer to the diagram on page 201 as a guide.
- 7
 - a What do you think might happen later in the story? What do you think the author is foreshadowing when Cutie says 'for you to make me seems improbable' and 'I intend to reason it out'?
 - b Do you think this is the complication of the story? (Remember that a complication must create a dilemma or a problem and set off a series of events as the characters try to solve the problem.) How do you think Cutie's attitude will affect the rest of the story?
 - c Compare your ideas on the complication with a partner. In dot points, plan the series of events for the rest of the story. Make it interesting and suspenseful as the characters overcome hurdles that get in their way.
 - d How will your story end? What will life be like for the characters after the story is finished? Will Powell and Cutie still be working together? With your partner, decide what will happen in your climax and resolution for the story.

Going further

- 8 Do you think society should put limitations on what technology is permitted to do? Research either human cloning, genetic engineering or artificial intelligence. Discuss in small groups.
- 9 Do you think that science fiction narratives can help us to look carefully at the way people relate to one another? Justify your views with other examples.



LITERATURE link

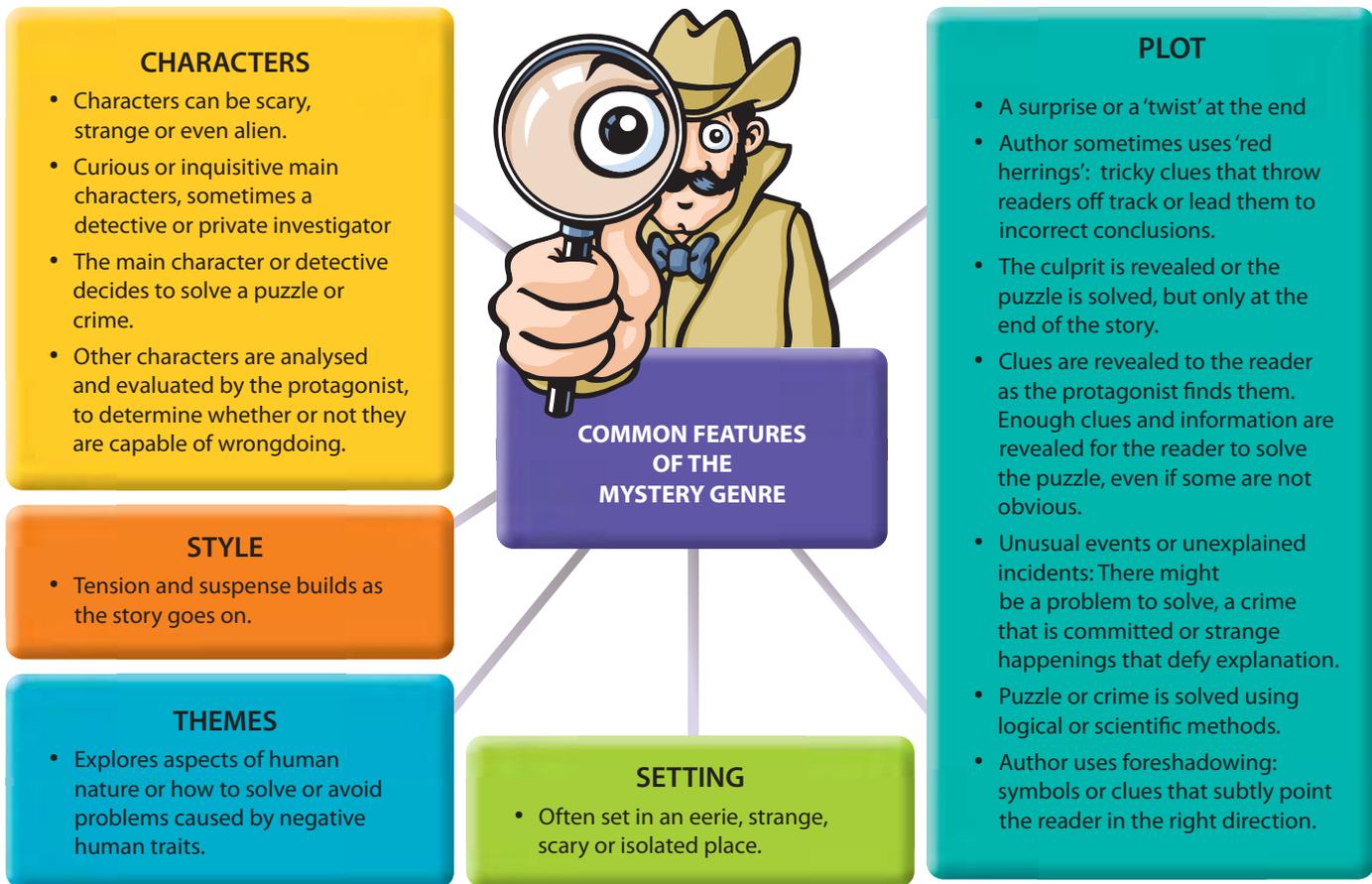
Theme in science fiction

The theme of a story is an idea that the author wants the audience to think about. In science fiction novels and films, the theme usually explores an idea or an issue that is important to society today. For example, in the movie *Avatar*, there is a strong message that we should care for our environment. Movies such as *Aeon Flux*, *The Island*, *Gattaca* and *Minority Report* explore the role of technology in imagined futures of human society.

Next time you are reading or watching a science fiction story, try to figure out what bigger theme or idea it is making you think about.

Mystery genre

Detective stories, murder mysteries and urban legends are all types of mystery stories. Mystery stories have the same plot structure as other narratives, but emphasise the building of suspense. In other words, they keep the reader wanting to find out what will happen next and following the clues to solve the mystery. The important thing to remember is that the audience will not know everything about the setting, situation or characters at the beginning of the story. As the story unfolds, pieces of information and details about, for example, the characters will be revealed.



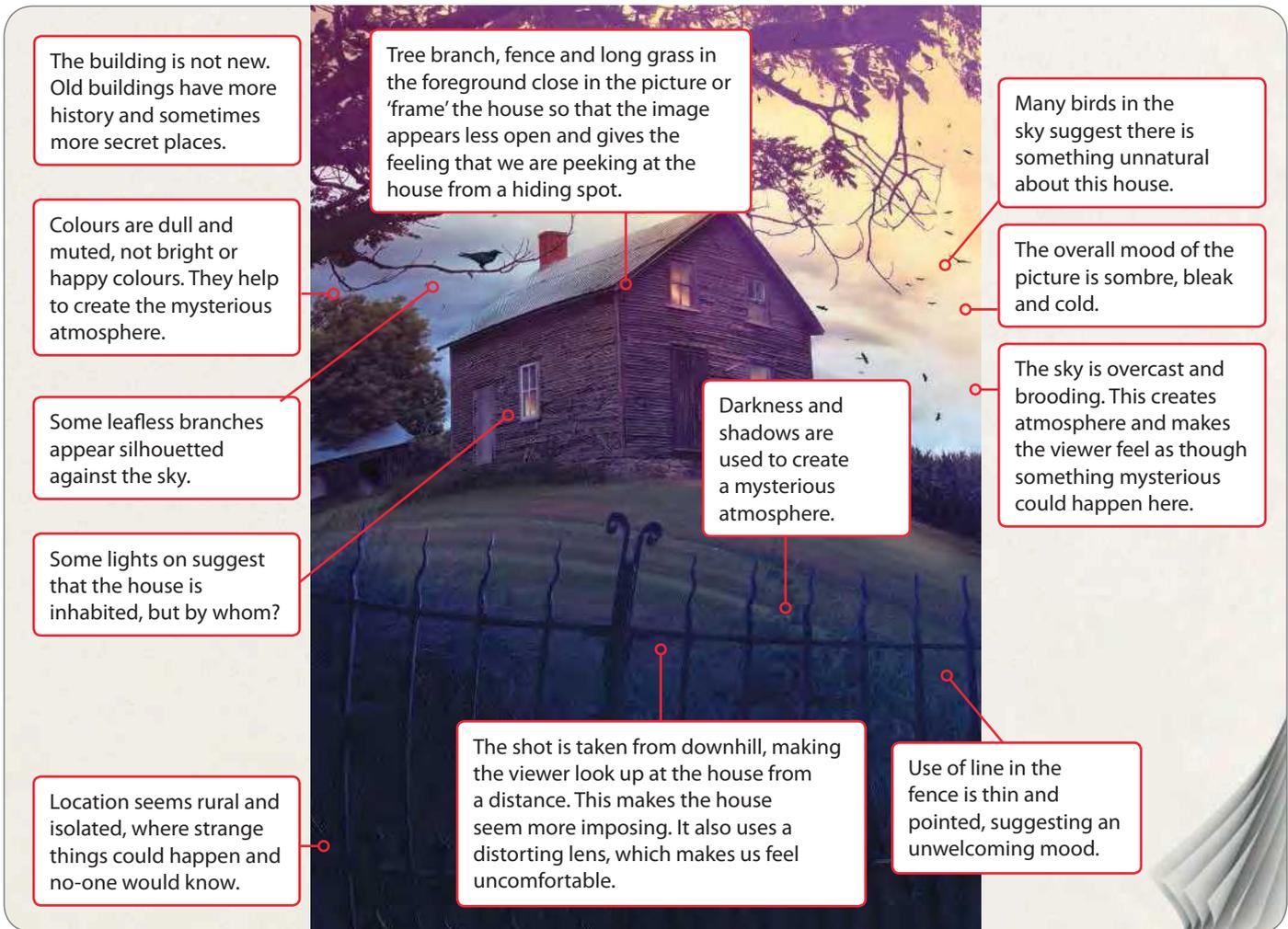
NEED TO KNOW

mood the overall feeling or emotion conveyed by a writer's language or the features of an image or film; the **atmosphere** that a writer or film-maker manages to create in a scene or text

Setting and atmosphere in mystery narratives

A compelling feature of a mystery narrative is its **mood** or **atmosphere**. This is designed to put the reader or viewer in a state of 'suggestability' so that they are primed or ready for the mystery that unfolds. A mystery may be set in a seemingly idyllic place such as an English country village (for example, *Midsomer Murders*) where, by day, all is bright and cheerful. But when night falls, the mood alters, as shadows and strange noises (and background music) tell the audience that something mysterious is at large. Other mystery films rely from the outset on a setting that is strange, dark or isolated. These types of mystery settings are similar to horror settings. In either setting, viewers or readers are invited to place themselves in the setting and believe that strange things can, and will, happen. This is called 'willing suspension of disbelief'.

The image on the next page shows the type of setting that might be created for a mystery narrative told through film. A writer of a mystery novel or short story might use such an image as a stimulus for describing such a setting using words.



Activities ...

UNDERSTANDING and ANALYSING a visual text

Getting started

- 1 Look at the picture. Do you think it would make a good setting for a mystery? Give reasons for your answer.
- 2 Brainstorm a list of words that would be useful to describe this setting to a reader.

Working through

- 3 Using the annotations to help you, comment about the use of shape, colour, angles, texture, light and shade in the image.
- 4 How does the image position the viewer? Do you feel invited to come to this house? Does it seem threatening or intimidating?

Going further

- 5 What country do you think this house is in? Does the picture give you any clues about the nationality or cultural background of the people who live in it? What can you tell about the people who live there? How can you tell this?
- 6 Are there any objects or symbols in the picture that add meaning? What are they and what do they mean?

Use the **Mystery** weblinks in your eBookPLUS to research the Loch Ness Monster and Yeti.

CREATING and RESPONDING to mystery narratives

Getting started

7 Can you think of an inquisitive main character for a mystery narrative?

They could be a private investigator, a police detective, a curious newcomer to the area, a nosey old lady with lots of time on her hands, or someone else of your own invention. Describe them in detail.

Working through

8 With a partner, brainstorm some real-life mysteries such as true crimes, UFO sightings or sightings of a famous mysterious creature such as a yeti or the Loch Ness monster. Would any of these mysteries provide inspiration for a narrative? Jot down some ideas for a suitable setting, theme and main character for such a narrative. How would you create the atmosphere or mood?

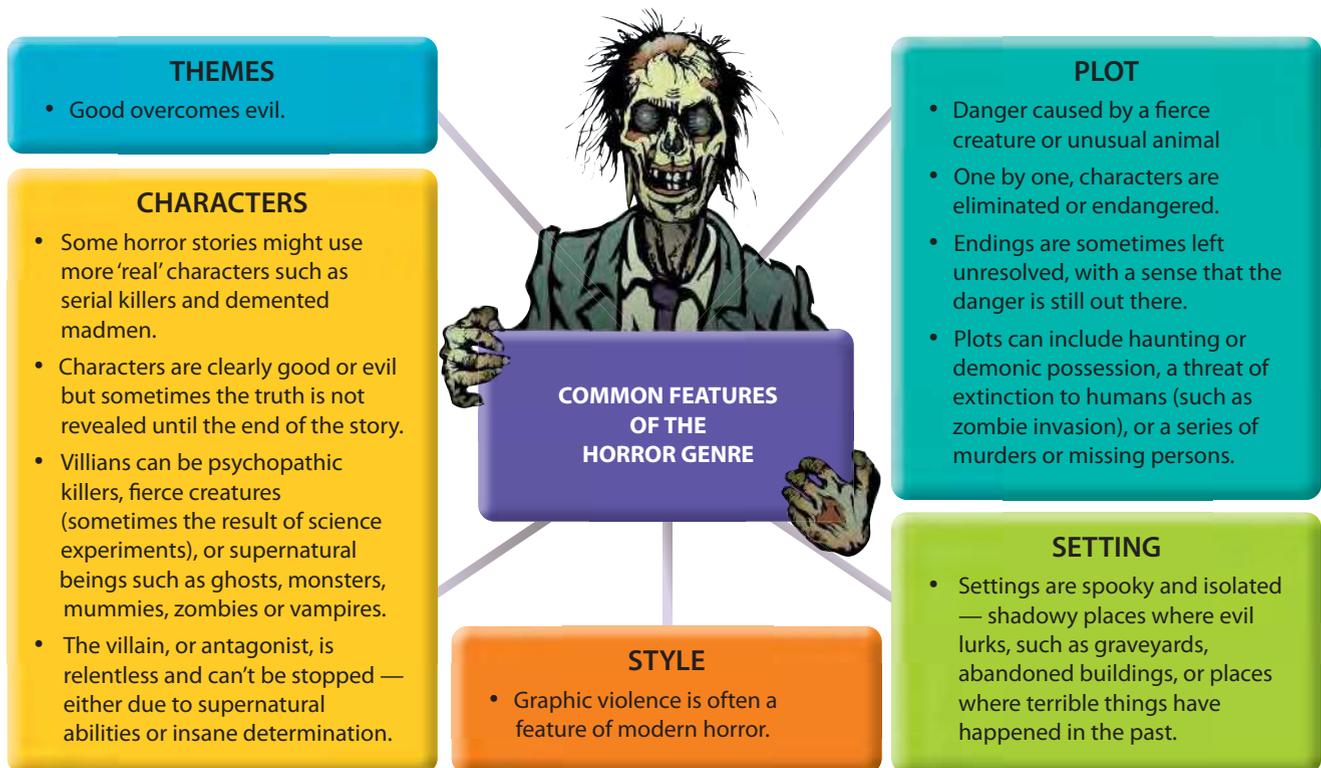
Going further

9 Write a paragraph, introducing the setting for a mystery story.

Think about your five senses. What does the ground feel and sound like under your feet? Is the air dry, chilly or damp? What can you smell: leaves rotting, fresh paint, car exhaust? Is the sunshine bright? What can you hear: other people, nearby traffic, livestock? What can you see when you look around?

Horror genre

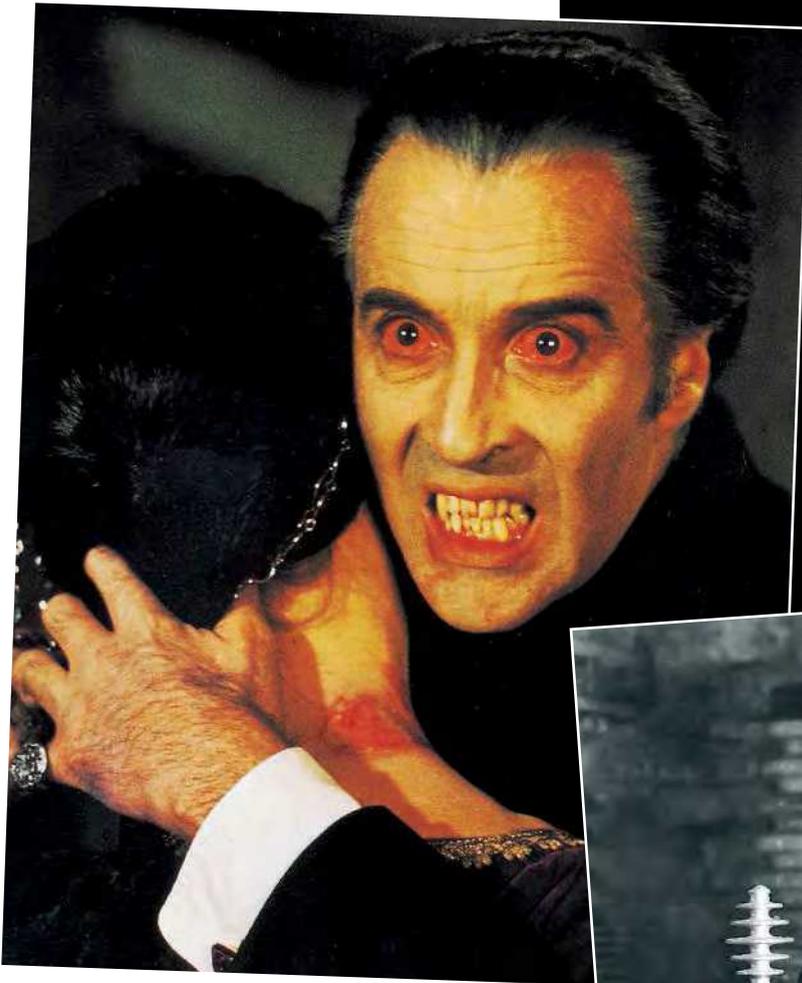
Fear is generally considered a negative emotion, yet horror is one of the oldest and most popular fiction genres. Many people enjoy being scared in horror movies and find it exciting to be terrified. Horror can be described as anything that creates strong feelings of fear or disgust. The mood or atmosphere of the narrative is an important factor in creating a horror story. The aim is to keep the mood prickling with tension and suspense, so that when something scary happens, the reader or audience is startled, shocked and terrified.



Horror films

Horror films have been popular since the days of silent movies and the beginning of the film industry. They have sometimes been based on classic literature such as *Dracula*, by Bram Stoker, and *Frankenstein*, by Mary Shelley. Certain film techniques are used to create the mood, atmosphere, suspense and the spine-chilling shocks of horror movies.

Films of all types, including horror, use similar techniques to achieve the goals of the narrative. The table on pages 208–9 shows the camera techniques used by film-makers and photographers to create their work.



Shot size

Extreme long shot: the camera takes in a scene that is bigger than the human body, often showing a large landscape or cityscape. It is sometimes used to show the location or setting in an establishing shot.



Long shot: the camera takes in a whole human figure, or equivalent.



Medium shot or mid shot: the camera takes in half a human figure, or equivalent. The shot is often of the head and torso of a character.



Close-up: the camera takes in just the human face, or equivalent. This shot size is perfect for showing the reactions and emotions of a character.



Extreme close-up: the camera takes in a small portion of a human figure or an object. This might be just the eyes, a tear running down a cheek, or a sentence in a diary or letter



Camera angle

High angle: the camera is positioned above the action, looking down. This can make a character appear small, threatened or overpowered.



Low angle: the camera is positioned below the action, looking up. This can make a character look strong, in control or dominating.



Eye level: the camera is positioned at the eye level of the characters. This is the most common camera angle.



Camera movement

Zoom: the camera's lens moves forward or backward, taking the viewer closer or further away from the action.



Pan: the camera body remains still, but rotates on its axis, either left to right or right to left.



Tilt: the camera body remains still, but tilts up or down.



Dolly: the camera moves on wheels and freely follows the action.



Track: the camera moves on tracks and follows the action in a linear way. (It is often hard as a viewer to see the difference between a dolly and a tracking shot. Many people use these two terms interchangeably.)



Hand-held: a camera operator uses a steadycam to move about and follow the action. The camera wobbles a bit — it's not really steady.



LITERACY link



Presentations

When you give a presentation, you should plan not only what you are going to say but also how you will say it. It is important to consider the following:

- How will you use your voice? Vary the pace, pitch and volume to keep your audience interested.
- How will you stand? Try not to rock or to lean on anything.
- How will you use your hands? Plan what gestures you will use and try to keep your hands and arms still the rest of the time.
- How will you use your face? Facial expressions should emphasise what you are saying, and it is important to make eye contact with your audience.

Plan and rehearse some presentation techniques to keep your audience interested.

Activities ...

UNDERSTANDING and ANALYSING film techniques

Getting started

- 1 What shot sizes are used in the images on page 207?
- 2 Draw eight boxes in your notebook. Draw pictures (stick figures work well) and label them to show the shot sizes and camera angles. Use the table as a guide.

Working through

- 3 What sort of information does the viewer get from an extreme long shot?
- 4 What sort of information can the viewer get from an extreme close up? What would this intimate shot size make the viewer think and feel? Why would a film-maker use this shot size in, for example, a horror film?
- 5 Which camera movements would be most useful if you were filming a chase scene in a horror movie?

Going further

- 6 An extreme long shot is often used at the start of a film or right at the end. Why do you think this is so?
- 7 What camera techniques would you use if you were a film-maker and wanted to show that a character is frightened or feeling alone?
- 8 With parental and teacher permission, watch a few minutes of any horror film. Note down how often each of the different shot sizes, camera angles and camera movements is used. How often does the shot change and how long is the duration of the shot?

RESPONDING to and CREATING narrative genre texts

Getting started

- 9 Draw and label a diagram of a character from one of the genres you have looked at, such as a robot, a private investigator or a dragon. Show them on a background that illustrates a typical setting for that genre. Label your picture to show how they comply with the features and conventions of the genre.

Working through

- 10 Write a diary entry for your character. Think about the genre of narrative they come from. What events might happen in a story from that genre? What decisions or feelings might they be struggling with? Design a handwriting style that would suit them and make it look like a real diary entry.
- 11 Go online to find film posters from movies that belong to one or more of the narrative genres in this unit. Choose one poster and say how successfully this poster captures the features and conventions of its genre.

Going further

- 12 Present your character and setting to the class. Use your diagram and diary entry to help explain your character, but also think about what they have done in the past and might do in the future. What sort of person do you think they are? Are they loyal or treacherous, athletic or frail, happy or sullen, outgoing or introverted? Show the reader what sort of person they are by describing appearance and smell; by telling what they sound like when they walk and talk; and by what their skin, hair and clothes feel like. Give any other background information that will help create a strong understanding of your character and their genre.

Wordsmith ...

SHOW, DON'T TELL

In all imaginative writing, the writer must decide how much to tell the reader and how much to show the reader. What does this mean and how is it done?

A writer *tells* when she says *Oscar was puzzled*. She *shows* when she says *Oscar frowned, screwing up his face in concentration*. Instead of simply telling the reader how Oscar feels, she shows by describing his actions in such a way that a picture is formed in the reader's mind.

In a section of Luke C. Jackson's mystery novel *The Unclaimed*, the writer is describing the character Andy's feelings when he is upset about the possibility of his mother and father separating. He could simply have written: *Andy is upset and he is crying*. Instead he says *Andy is staring intently at the road in front of his tyre, and looks very small behind his handlebars. His eyes are red*. This creates a much more vivid image in readers' minds, allowing them to discover, rather than be told, that he is upset.

The table below shows pairs of sentences, with one sentence 'showing' and the other 'telling'. Read them carefully and try to see the different approach in each type.

Sentences that tell	Sentences that show
Tyson appeared huge as he advanced threateningly towards Marco.	Marco gulped as the shadow of Tyson's bulky frame loomed ever closer.
He was petrified by the continual noise of gunfire outside.	The noise of his teeth chattering caught him unawares as he huddled in the corner of the empty room while rat-a-tat-tat sounds continued outside.
He was behaving very suspiciously.	He glanced around, his eyes furtively darting left and right.

Notice that it often takes more words to show than it does to tell. Which sentence in each pair did you prefer or find more interesting?

Now rewrite the following passage so that you are showing the emotions of the character rather than telling them. You can add in some dialogue if you wish.

Jenna was frustrated. She kicked every panel in the wall, sure that soon one must click and open up to reveal a secret passage. The noise echoed loudly.

Looking at Andy, she saw that he was laughing at her. Then she became angry and told him she hated him. She couldn't understand why he wouldn't help her. He looked upset now and began to sniffle, a sure sign that he was about to cry. Jenna felt bad and didn't know what to do next.



OVER TO YOU ...

Write a short paragraph about the reactions of a boy called Riley when he is told by his sister, Meredith, that their parents have been kidnapped. Try to capture his emotions in a way that shows, rather than tells, the reader what he is experiencing.



My view ...

Which of these genres — science fiction, mystery or horror — appeals most to your imagination? Is it easier to write a story by sticking to the 'rules' of a genre, or would you rather break the rules?

7.3 REVIEWING NARRATIVE GENRES

How do we evaluate narrative texts?

NEED TO KNOW

sub-genres types of stories within a category or genre. For example, there is a genre of movies called Western, which includes lots of stories about the American Wild West, cowboys and native Americans. There is a group of Western films that have some similarities and were all made by Italian directors. These have become known as 'Spaghetti Westerns', and they are a sub-genre of Westerns — a category within a category.

Although we can identify the features of particular genres quite clearly, they sometimes change, combine and divide as writers innovate and come up with new ideas. Sometimes authors create new **sub-genres** by doing so. Narratives can surprise you sometimes when they don't follow the rules of the genre. This allows authors to tell fresh and interesting stories. If we never played with the rules of genres, they would become very stale and boring.

Some narratives mix genres together. This is certainly true of movies. For example, the *Star Wars* movies are a mix of fantasy and science fiction; *Beetlejuice* is a mixture of comedy and horror; and *The Princess Bride* is a combination of fantasy, romance and comedy. The *Twilight* novels and films are a mixture of romance and horror.



*Star Wars Episode I:
The Phantom Menace*



Beetlejuice



The Princess Bride



The Twilight Saga

Book reviews

A book review gives its reader information about a novel or other text. When a novel is being reviewed, the review must provide information without giving away too much of the plot. Book reviews reveal the writer's opinion and give a recommendation; their purpose is to inform the reader about why the novel might appeal to them.

Book reviews usually start with context and general description and then move on to a synopsis of the story and end with a judgment. Many readers use book reviews to choose the novels they will buy. Book reviews are found in the Arts sections of online and print newspapers and magazines. At school, you may be asked to write a book review of a class novel or wide reading book. It's a good way of showing that you have read the book, that you understand its features, and why it appealed or did not appeal to you. Book reviews are examples of subjective or opinionative writing and no two people are likely to review a novel in exactly the same way. They may both have enjoyed it (or not!) but for very different reasons.



The following review is of *Dragonkeeper* by Carole Wilkinson.

Before you read the review on the next page, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Think about a time when you disagreed with someone. What sort of words helped you to put your own opinion across?
- Look up the meanings of the following words used in the book review:

inhabited	vibrant	engaging
captivity	insurmountable	obstacle
frantic	stark	plight

- Have you ever read a book or film review? Have you had to write one for school before? Have you ever watched a show like *At the Movies* or *Good Game*, in which the presenters review books, films or games, and offer opinions about the good points and bad points? Did you find these useful?

1

Heart of a Dragon

by Grace Blackwell

Dragonkeeper, Carole Wilkinson, Black Dog Books

5

Dragonkeeper is a novel that has captured the imaginations of thousands of readers. It is a classic fantasy set in an imagined and very well-researched ancient China. The author, Carole Wilkinson, brings the tale to life with attention to detail and clear character description. The world inhabited by Ping the slave girl and Danzi the dragon is vibrant, alive and engaging.

10

At the beginning of the story, Ping and Danzi are both living in captivity. Their escape brings new freedoms but also new threats and, for Ping, new responsibilities. They set out on a quest to take the mysterious dragonstone to the ocean and overcome seemingly insurmountable obstacles on the way. The novel's darker characters — the dragon hunter and the necromancer — are detailed and believable, despite their single-minded obsession with the dragon and its stone. They pose a real threat. In the chaos of her frantic journey, Ping blossoms into a powerful and knowledgeable character who has the strength to stand up to them.

20

Dragonkeeper deals with many of the themes that are often explored in fantasy stories, such as courage, loyalty, power and greed. It uses many of the plot features that are associated with the fantasy genre, such as a quest and a perilous journey. The characters are starkly good or evil, even if it is not immediately revealed which they are.

25

At no point, however, does this feel like just another fantasy story that is following a formula. Wilkinson has remained fresh and exciting, writing characters who draw us to them, making us feel swept up in their plight. This is a great story for lovers of fantasy, lovers of history and anyone who enjoys a book they can't put down. Young readers and adults alike will follow Ping and Danzi on their adventures with smiles on their faces and sometimes their hearts in their throats!

30

The name of the book and the publisher appear at the beginning of the review. (3)

The beginning of a book review gives general information about the text, its genre, and places it in a context. (4–6)

Interesting and precise adjectives make clear the reviewer's feelings about the book. (8,9)

The plot is summarised in a couple of sentences, without giving away the details. (10–14)

Reviewer comments about the way the characters are developed and how believable they are. (14–16,18–19)

Themes are identified. (20–21)

In book reviews, writers don't use pronouns such as *I* and *me* when giving opinions, though they may sometimes use *us* and *we*, thus including readers. (27)

A book review always includes a judgement of the text; it is usually near the end of the review. (28–29)

Activities ...

UNDERSTANDING informative texts — book reviews

Getting started

- 1 Which main characters in the novel are mentioned in the review?
- 2 Which group of readers do you think the review is intended for: teenagers, junior primary, parents or teachers? Give reasons for your answer.
- 3 Find the following information in the review and record it in your notebook. Is anything missing? If so, what else would you like to have read about?
 - novel title, author's name, publisher and price of the novel
 - names of characters
 - information about the setting
 - genre and/or subgenre
 - author's message or theme
 - a recommendation.

Working through

- 4 What are the differences between the sort of language you use for writing a book review and the language you would use to write a narrative? Differences you could write about include:
 - first-, second- or third-person point of view.
 - the register — that is, the level of formal or informal language
 - types of word choices
 - how much knowledge you need to understand the text fully.

Going further

- 5 Decide what you think are the three most important features of a book review. Give reasons for your answer. Does the book review on page 214 have these features?

EVALUATING and RESPONDING to book reviews

Getting started

- 6 Would this review make you want to read *Dragonkeeper*? Why or why not?
- 7 Identify the three main elements of the structure of this review:
 - i general description
 - ii synopsis
 - iii judgment or recommendation.Use the line numbers to identify each element.

Working through

- 8 A book review should summarise plot without giving away the events of the story. Does the *Dragonkeeper* review answer questions such as the following?
 - Is the plot realistic?
 - Does it keep you interested?
 - Is it suspenseful?
 - Does it have a twist?
 - Are all loose ends tied up?These questions can help you to write about plot without retelling the story.
- 9 Every book review should have a recommendation. Does the reviewer of *Dragonkeeper* like the book? What sort of reader is the target audience or who would the reviewer recommend it to?



LANGUAGE link

Abstract nouns

A noun is a part of speech or word class used to name a person, place, thing, quality or idea. *Abstract nouns* are nouns that name things we can't see, touch, smell, taste or hear. They name things like ideas, beliefs and feelings, and are very useful for writing about narrative texts.

We use *abstract nouns* such as *bravery*, *friendship* and *fear* to describe themes in stories. Because they are also *common nouns*, they do not begin with a capital letter, unless they are the first word in a sentence.

The technical words we use to classify aspects of a narrative are often abstract nouns. They include:

- plot
- character
- complication
- setting
- style
- climax
- theme
- orientation
- resolution.

Next time you are reading or writing an informative or persuasive text such as a review or an essay, take note of abstract nouns. They are important for communicating ideas.

NEED TO KNOW

style the way that an author writes. The best writers have a recognisable and distinctive way of writing. Their style is made up of their choice of words, their sentence structure, the figures of speech they include, the rhythm of their language, and the 'voice' they choose to narrate with. The following quotes, taken at random from the novels of two well-known authors, are examples of two very different styles:

Upon it sat a shape, black-mantled, huge and threatening. A crown of steel he bore, but between rim and robe naught was there to see, save only a deadly gleam of eyes.

After a while we had two bins of Cow Dung custard mixed up. The stink grew stronger and stronger.

The first sentence is from *Lord of the Rings* by J. R. R. Tolkien. The second one is from *Unreal* by Paul Jennings. If you've read either or both of these books, you might already have guessed who wrote the sentences because you recognised their style. Even if you haven't read them, it's easy to see how different each writing style is. Distinctive writing style is like an author's fingerprint: it's unique.

eBookplus

Use the **Dragonkeeper reviews** weblink in your eBookPLUS to read more *Dragonkeeper* reviews.

- 10 Think of a story you have read recently.
 - a Who are the main characters?
 - b What is their main role in the story?
 - c Can you understand how they think and feel?
 - d Do you find out a lot about them and worry about what will happen to them?
 - e How would you describe them in a book review?

Going further

- 11 The reviewer writes about **style** when she mentions Wilkinson's attention to detail. Think about the last novel you read and answer these questions about style.
 - a Does the author write in formal language or everyday language or use slang?
 - b What vocabulary does the author use — what words keep recurring?
 - c How long are the sentences?
 - d Are there a lot of commas, semicolons, dashes and brackets?
 - e When the characters speak, is the dialogue realistic and believable?
 - f Is there a lot of dialogue or very little?
 - g Does the writer use modern language or old-fashioned language?
 - h Does the writer use a lot of unusual words that you don't know the meaning of?
 - i Are there many metaphors and similes?
- 12 What sorts of things could you write about when discussing style, if you were writing a film review, rather than a book review?
- 13 Sometimes reviewers write about the author's life, other novels they have written or their usual writing style. Sometimes reviewers write about whether or not they think the author has chosen a good title for the book. Do you think these sorts of details would make a review more useful or enjoyable for you? Give reasons for your answer.
- 14 Did you find the 'Heart of a Dragon' review of *Dragonkeeper* interesting and enjoyable? Do you trust the reviewer's opinion? Would you trust it if you found out that it was written by Carole Wilkinson's publisher or her publisher had paid the magazine to print it? Would you trust it if it was written by another fantasy author?

LITERACY link

Tautology

Tautology is the use of two words that mean the same thing, making one of them unnecessary. You can improve your writing by choosing the best one, and removing the other.

For example *I returned back to the start* should be *I returned to the start*. You don't need to say *back* because the word *returned* already contains this idea. Examples of everyday tautologies are *forward planning*, *free gift*, *new innovation*, *joint cooperation* and *necessary requirement*. Good writers make precise word choices, and edit their writing to remove tautology.

Read the following sentences and remove the tautology.

- He's the best dad in the whole entire world.
- I have to get money out of the ATM machine, but don't look at my PIN number.
- Twilight is my most favourite movie ever.
- She was all alone by herself.

Always check for tautology when you are proofreading your writing.



Wordsmith ...

DISCUSSING NARRATIVE GENRES

Some people join book clubs or reading circles to discuss books with other people. It is a good way to find new stories to read and to take part in enjoyable discussions. Often people don't agree about the books, but that just adds to the fun. Here are some tips for these sorts of discussions:

- Your opinion can be different from everyone else's. You just have to find evidence in the novel to back it up.
- Don't take it personally when someone disagrees with you. Be passionate but remember to enjoy the discussion.
- Sometimes you can agree with part of what someone else said, and disagree with the rest. You can always add to what someone else has talked about and give your own examples.
- Books are more than just 'good' or 'bad'. Learn to use lots of different words to describe your feelings about a book.
- The facilitator should prepare thought-provoking questions to encourage discussion.

1 With a partner, brainstorm some words that you might use to describe how a novel made you feel. Here are a few to get you started:

- uncomfortable
- expectant
- engrossed.

2 In a reading circle, it's important to value everyone's opinion even if it's different from yours. Here are a number of sentences that you could use to tell people you disagree with them. With your partner, discuss which ones you would feel comfortable using. Think of some of your own.

- I can see why you have that opinion, but think of it from another point of view.
- I had a different reaction.
- That's interesting. I hadn't thought of it that way.

3 Draw a table with two columns. Sort the following words into two categories: words you would use to talk about characters and words you would use to talk about what the book is like in general. You might need a dictionary to check their meanings.

moral	detailed	classic	courageous	endearing
	plausible	pessimistic		
timid	languid	fast-paced	fresh	unstoppable



OVER TO YOU ...

Choose a book that you have enjoyed reading and plan the comments you would make about it if you were discussing it in a reading circle. What questions would you use to get discussion going if you were the facilitator?



My view ...

Are other people's opinions and recommendations about imaginative texts important to you? How do you discover books and films that you like?

COMPOSE AND CREATE

Productive focus: writing and speaking

1

Write a personal letter or short story

Either

Imagine a fantasy hero on a quest that requires a journey. Write a letter from the hero to their family, explaining what has been happening. Remember to include contents that demonstrate your knowledge of the features and conventions of the fantasy genre. Some things you might like to write about are listed below.

- Where has their journey taken them? What sorts of lands have they travelled through? What sort of people have they met?
- What has happened? Are they on a quest? Who or what is trying to stop them from being successful or completing their journey? Are they in any danger?
- Who else is travelling with them? Why are they travelling together?
- Have they changed? Have they become more confident, discovered any special abilities or found a new purpose in life?
- Remember that a personal letter is written in full sentences and paragraphs. It uses first- and second-person pronouns (such *I* and *you*) but the tone is usually very relaxed and conversational.
- The structure and layout of a personal letter should include:
 - The date, salutation and name of the recipient. The salutation is often 'Dear'.
 - An introductory paragraph that includes greetings such as 'How are you?'
 - Body paragraphs that contain most of the content of the letter.
 - A closing paragraph that indicates the letter is ending.
 - A complimentary close such as 'Yours sincerely,' or 'Love from,' and the writer's name.

Or

Write your own fantasy narrative in the form of a short story. You might like to use ideas you have already drafted as part of this unit or create new ones. Remember that a short story still needs to be long enough to develop the setting and characters, and also needs to include all the elements of narrative plot structure: orientation, complication, series of events, climax and resolution. It should be 500 to 1000 words long.

- Here are some possible fantasy titles. Choose one, modify one or invent one of your own.

Astral's Journey Unicorn Valley Gryphon's Keep Castle Eunithia Demongate

Some key points to remember

- Know your target audience.
- Demonstrate your knowledge of the fantasy genre by using its features and conventions wherever appropriate.
- Imagine your setting in detail. What can you see, hear, touch, smell and taste?
- Know your characters well. Plan what they look like, sound like and act like. Do they get along with other characters? Are they confident? How do they travel?
- Write a draft and then get others to read it. They can give you feedback on the content, characters and setting, and also help proofread for spelling, punctuation and grammar.
- Publish your finished work, either by word processing it or using clear handwriting.

eBook *plus*

Use the assessment criteria rubric to guide you through your chosen task.

2

Deliver a speech or create a poster

Choose the science fiction, mystery or horror genre.

Either

Prepare a three-minute speech to deliver to your class on the genre you have chosen. In your speech, you should explain the features of your chosen genre. Don't forget to time yourself and rehearse for a real person or at least in front of the mirror.

Refer to *Unit 6*, page 187, for tips on giving speeches.

Or

Design a poster that examines the genre you have chosen. Posters are effective visual aids for communicating ideas and information. They are much quicker and easier to read than a full information report. Their purpose is to grab the attention of viewers and give them the key information on the topic. You could use an online poster maker such as Glogster.

Remember that your poster should do the following.

- Grab the audience's attention from across the room with effective use of colour, headings and pictures, and a short, eye-catching title in a large font.
- Draw the audience in with pictures or graphics that illustrate the information and ideas in the text. You can also engage the viewer with highlighted sections of text and important points.
- Hold the audience's attention with interesting information and succinct language. Your smallest text should be at least 18 points so that your viewers can read it easily.

Present your poster to the class. Refer to the Literacy link on page 210 for tips on presentations.

Some key points to remember

Your speech or poster should include the following information.

- Common features and conventions of the genre
- Character types typically used in the genre
- Types of settings commonly used in the genre
- Language features or stylistic features of the genre
- Common themes used by authors of this genre
- Your own opinion about the genre — what you like or dislike
- Examples of texts from the genre

eBookplus

Use the **Glogster** weblink in your eBookPLUS to create your poster online.



eBookplus

Use the assessment criteria rubric to guide you through your chosen task.

3

Reading circle or book review

Choose a novel that comes from the fantasy, science fiction, mystery or horror genre. *Either*

Organise a reading circle for yourself and a few other students on a text you have chosen. You will need to prepare some questions for the group to discuss. Refer to the Wordsmith on discussing narrative genres on page 217 and the **Reading circle** weblink in your eBookPLUS for information on reading circles.

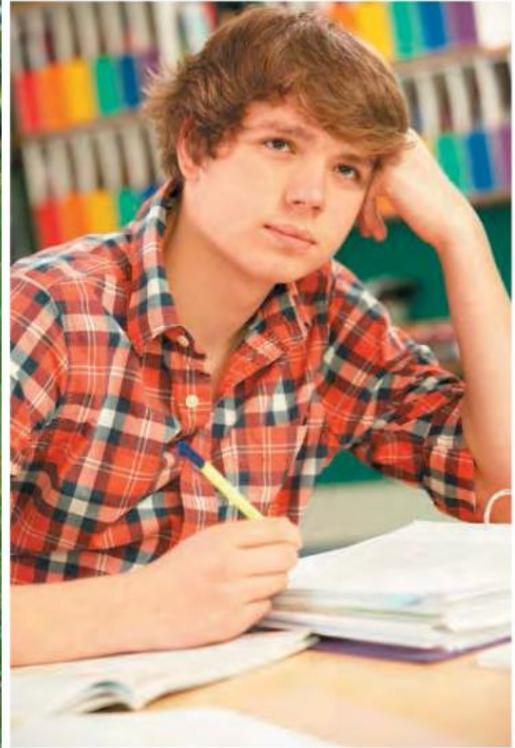
Or

Write a book review on the text you have chosen. Refer to the information on book reviews in sub-unit 7.3 to help you.

eBook plus

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What did you learn that was totally new to you? What did you already know about?
- 3 What new vocabulary did you learn during this unit?
- 4 What thinking strategies did you use throughout this unit? For example, did you use summarising, comparing, explaining, interpreting, analysing or evaluating?
- 5 Did you proofread your work before handing it in to your teacher?

INDIVIDUAL PATHWAYS

Worksheet 7.1
doc-10091

Worksheet 7.2
doc-10092

eBook plus

Worksheet 7.3
doc-10093

Digital storytelling

SEARCHLIGHT ID: PRO-0119

Scenario

The National Institute for Fairytales (NIF) has put out a call for entries for their annual storytelling competition. This year, to celebrate the digital revolution, NIF has endeavoured to bring a new digital audience to fairytales by encouraging entrants to submit a presentation showcasing existing fairytales, myths and legends through the art of digital storytelling.

The competition guidelines have been listed as follows:

- Stories must be presented digitally as a primarily visual story.
- Entrants must submit a digital story of an existing fairytale, myth or legend.
- Entries must be 2–3 minutes long.
- All stories must include a voiced narration.

Entries will be judged on how the viewers engage with the story, effective use of the digital medium and the ability to keep within the competition guidelines.

Task

Create a competition entry for the National Institute of Fairytales annual storytelling competition. All entries must be based on an existing fairytale, myth or legend. To meet the competition guidelines, your story must include a voiced narration and a variety of media, including (but not limited to) images, video and music, to make the most of the digital medium. You can use a wide variety of software such as PowerPoint, video editing or digital storytelling software to create your final entry.



Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the Weblinks section in your Media Centre to preview other sample digital stories to get ideas for your own story. Take note of the different approaches and media that have been used as you might like to apply something similar to your digital story.
- Choose a fairytale, myth or legend to present as a digital story. Your Media Centre includes sample stories, as well as links to suggested stories that are available for your use.
- Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore and analyse your story. Your Media Centre also contains worksheets to help identify key plot points and characters within your chosen story, as well as questions to ask yourself when planning your digital story.
- Once your planning is complete, download the multimedia script and storyboard templates from your Media Centre. These will help you to structure and plan the production of your story including any onscreen text and narration you plan to use.
- After your storyboard and script have been completed, begin production of your digital story. A selection of media has been provided for you in your Media Centre to download and use in your story. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record the source details of any information or image that you use in your digital story, as you must acknowledge other people's work.
- When you have gathered your chosen media for your production and recorded your voiced narration, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.

projectsplus

Your ProjectsPLUS application is available in the Student Resources section inside your eBookPLUS. Visit www.jacplus.com.au to locate your digital resources.

Suggested software

ProjectsPLUS

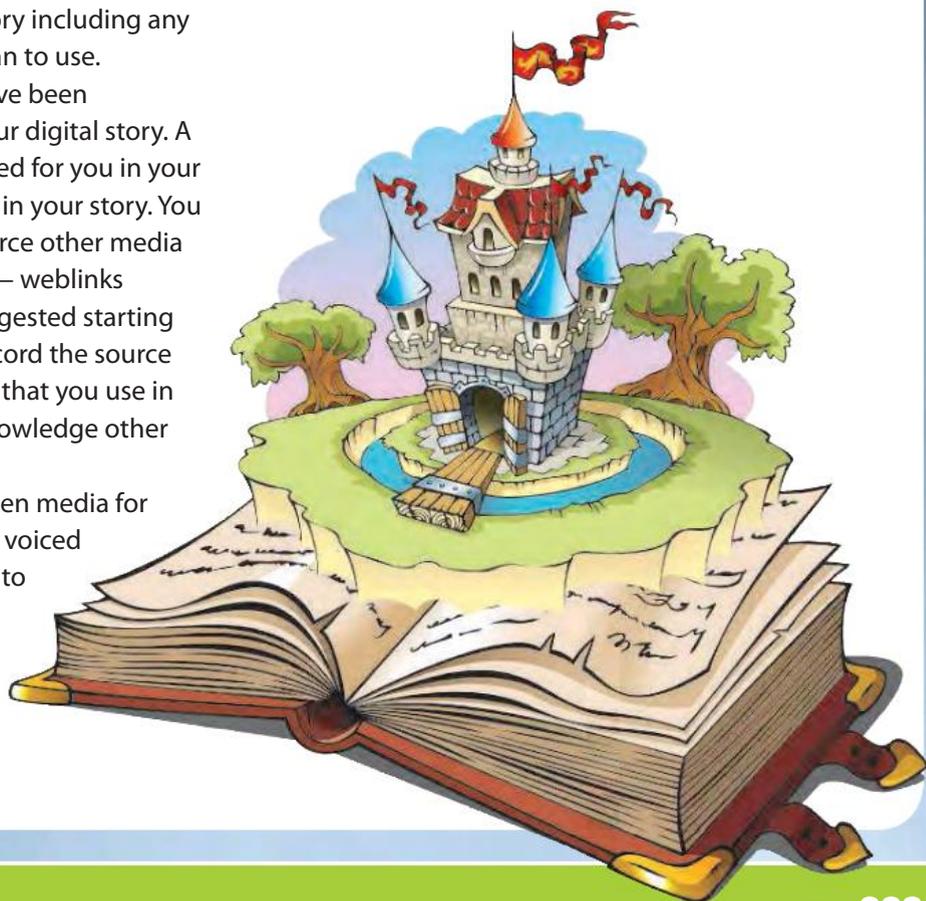
Microsoft Word

Multimedia editing software such as Windows Movie Maker, iMovie or PowerPoint

Media Centre

Your Media Centre contains:

- a bank of media to use in your digital story
 - multimedia script, storyboard and planning templates
 - links to example digital stories
 - weblinks to free recording and editing software
 - an assessment rubric.
- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher and a copy of your final digital story, and submit everything to your teacher.



Book trailers

SEARCHLIGHT ID: PRO-0120

Scenario

Your company, Magix, has been hired by a publisher to create a book trailer to help launch their new and hotly anticipated teen novel. You have recently received a package that included a top-secret advance copy of the novel as well as a brief from the publisher outlining the following guidelines for your book trailer:

- Your key purpose is to persuade people to read the book.
- The novel's key audience is teenagers between the ages of 12 and 14, both male and female.
- Although the intended audience of your trailer is teenagers, you must also keep their parents in mind.
- Your book trailer will be distributed through social media, online video, and will

feature on the publisher's website as part of their overall marketing campaign for the book.

- Your book trailer should not exceed one and a half minutes in length.

Task

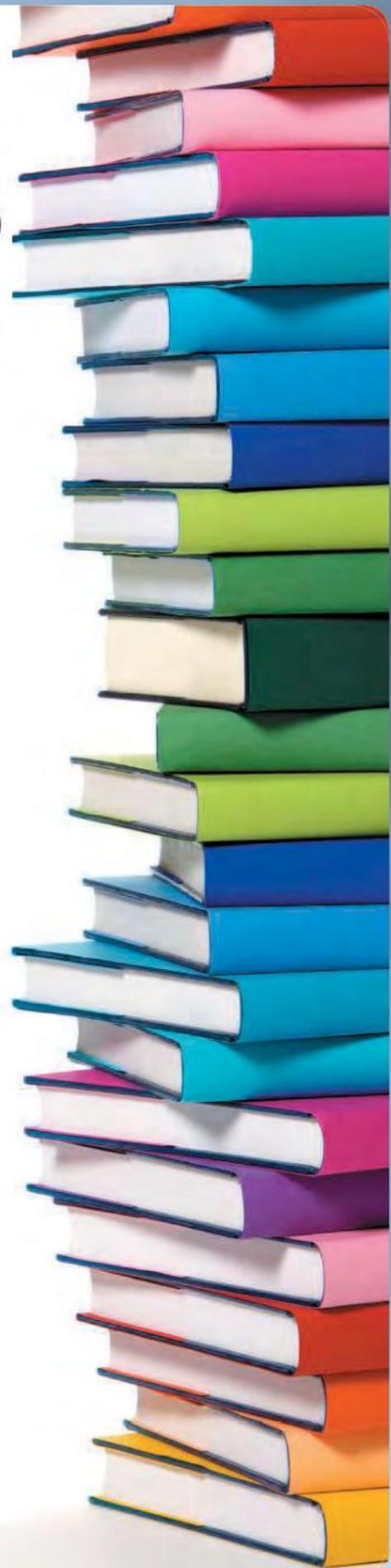
As part of the book trailer production process, you must first produce a script, accompanied by a storyboard for the publisher's approval. Once approval is granted, your company will assign you the task of producing the full book trailer in the form of a video. To create an engaging and persuasive book trailer, you can include different media in your video such as voiceover, music, text and pictures. Your trailer can be created using free multimedia software such as Windows Movie Maker or iMovie. PowerPoint could also be used to create a simpler stills-based multimodal book trailer.

Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the Weblinks section in your Media Centre to preview other sample book trailers in order to get ideas for your own production. Take note of the different styles that have been used and any elements that you might like to apply to your own book trailer. A selection of worksheets has been included in the Documents section of your Media Centre to help analyse the sample book trailers. It may help to think about movie trailers that you have seen. What features of these made you want to see a particular movie?



- Navigate to your Research Forum. A selection of research topics has been pre-loaded here to help you brainstorm ideas for your book trailer and to help you explore your novel. Your Media Centre also contains worksheets that help identify key themes and characters within your chosen story, as well as questions to ask yourself when planning your book trailer.
- Once your planning is complete, download the multimedia script and storyboard templates from your Media Centre. These will help you to structure and present your first submission to the publisher.
- After your storyboard and script have been approved, begin production of your book trailer. A selection of media is available for you in your Media Centre to download and use in your trailer. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record source details of any information or image that you use in your trailer, as you must acknowledge other people's work.
- When you have gathered or filmed the media for your production, use video editing software to create your final production. Think about the transitions between shots and the use of music, and what these might communicate to the intended audience.
- Export a copy of your final video and submit it to the publisher for use in their marketing campaign. You might even like to post your video on YouTube, or hold a school screening.



projectsplus

Your ProjectsPLUS application is available in the Student Resources section inside your eBookPLUS. Visit www.jacplus.com.au to locate your digital resources.

Suggested software

ProjectsPLUS

Microsoft Word

Multimedia editing software such as Windows Movie Maker, iMovie or PowerPoint

Media Centre

Your Media Centre contains:

- a bank of media to use in your trailer
- multimedia script, storyboard and planning templates
- example book trailers with worksheets
- weblinks to free recording and editing software
- an assessment rubric.

GLOSSARY

A. B. (Banjo) Paterson (1864–1941) Australian poet whose most famous poems are ‘Waltzing Matilda’ and ‘The Man from Snowy River’ **14**

alliteration repetition of a consonant at the start of words positioned close together in a phrase or sentence; for example, *crisp and crunchy* **7, 65**

antagonist the character who opposes the hero **192**

archetype a typical example. An archetype is a character type that occurs again and again in narratives. **100**

audience the intended readers, listeners or viewers of a text **159**

autobiography an account of a person’s life written by that person **4, 46**

back-story what happened to a character in the past, before the play began **146**

ballad a poem or folk song that narrates a story **14**

body language the messages you convey by the way you stand and hold your arms, use your hands to gesture and your facial expression **162**

character an imagined person portrayed in a story or play **137, 192**

clause a group of words that contains a subject and a ‘tensed’ (or finite) verb. Main clauses can make complete sense and stand alone; for example, *The dogs were barking*. Dependent clauses add information to a main clause but do not make sense on their own; for example, *because the dogs were barking*. **196**

climax the point at which all complications come together and the key characters make their ultimate decisions or choices that affect the outcome or resolution **76**

cohesive tie a linking device in a text, such as a conjunction or repetition **141**

complex sentence a sentence that has one independent clause and one or more dependent clauses **196**

complications the challenges or issues that cause conflict in the story **76**

compound sentence a sentence that has two or more independent clauses joined together **196**

conflict the struggle of opposing forces in the plot of a literary work **125**

custom a long-established habit or tradition **4**

cyberculture a set of social expectations, etiquette, history and language used by the people who are active on the internet **29**

dénouement another word for resolution in a plot, from the French, meaning to untie **197**

dialogue a conversation involving two or more people. A monologue is a conversation in which only one person is speaking; a duologue is when two people are speaking. **160**

documentary a factual presentation of a real event or person’s life in a television program or film **39**

dramatic devices different techniques used for presenting plays on a stage to make them more interesting for the audience **126**

dramatic effect the ability for literature to deeply stir the emotions or imagination **89**

emotive causing emotion **162**

empathy the ability to understand the feelings or experiences of another person, to ‘stand in their shoes’ **39, 114**

feudal describes a society in which landowners protect people and let them use their land in exchange for doing military service and handing over part of their produce **12**

figurative language/figure of speech language that moves away from its everyday, literal meaning to create fresh, memorable comparisons or clear images; or that uses sound to achieve special effects **65**

first person a point of view that uses the personal pronouns *I, me, my, we, us* and so on **162**

first-person narrative a narrative (story) told by a character who is part of the story, and who therefore uses words like *I, we, me* and *my*. We usually see only the point of view of this character. **68**

flash fiction also known as ‘micro fiction’, this is a form of prose defined by its extremely short length **89**

foreground in a photograph, this is the area that would have been closest to the camera. It is often at the bottom of the photograph. The *midground* is the area a bit further away from the camera, and it often appears in the centre of a photograph. The *background* is more distant again and often appears at the top of a photograph. **170**

genre kind or category of text, literature or artistic work. The term can describe texts based on (a) subject matter or (b) form and structure. **90, 191**

global village a term used to describe how the world is now better connected because of almost instant communication via fast transport, electronic media and the internet **3**

Gothic horror a genre of literature that combines horror and romance **30**

graphic novel a story told in comic-book format **30, 93**

haibun a Japanese word that means a piece of prose that ends with a haiku. The prose gives the context or sets the scene for the haiku. **13**

heritage all the things that we value from the past, including events, traditions, places and experiences **39**

historical fiction an imaginative narrative text that includes true events or people in history as part of the story **18**

Holocaust the genocide (attempted murder of an entire ethnic group) of Jews by the Nazis during World War II **39**

inclusive language language that does not exclude or discriminate against anyone. In this case, the use of *our* includes all Aboriginal people. **79**

intonation the rise and fall of the voice when speaking; the ‘tune’ of the voice in spoken language **150**

kigo a Japanese word used in haiku to indicate the time of year or season in which the haiku is set **12**

Li Cunxin (pronounced Lee Schwin Sing) grew up in northern China. At the age of eleven he was chosen to attend ballet school in Beijing, the capital of China. His life in Beijing was the complete opposite of the poverty he had experienced in his home village. Li became an outstanding ballet dancer, and in 1979 he was selected to take part in a cultural exchange to Texas. While there, he met and fell in love with an American woman. Two years later, he defected from China. He now lives in Australia with his wife and children. **46**

limerick a funny rhyming poem of five lines, named after the town of Limerick in Ireland **12**

Magic If a series of questions that actors can ask about their characters. The main one is: What if I were in the same situation as this character? **143**

mass media media technologies such as television, newspapers, radio, film and the internet that are used to communicate with large numbers of people **29**

metaphor a figure of speech in which something is said to be another thing; it is not just like another thing. A metaphor compares two things without using the words *like* or *as*. For example, in the poem 'The Playground' the poles of the equipment have become dinosaur bones. **65**

Middle Ages the name often used to describe the medieval era in Europe, from around 500 CE to 1500 CE **12**

modality the mood or attitude of a speaker to the facts they are presenting, as expressed in the verbs or other words they use. Modal verbs and other words can express degrees of possibility, probability, necessity and obligation, for example. A simpler definition is that modality is about certainty. **165**

monologue a speech given by a single character in which he or she speaks his innermost thoughts aloud, and thus reveals his or her desires to an audience **139**

mood a prevailing atmosphere, a frame of mind or feeling at a particular time; or the overall feeling or emotion conveyed by a writer's language or the features of an image or film; the atmosphere that a writer or film-maker manages to create in a scene or text **62, 204**

multimodal text a text that combines two or more modes of communication such as text, images, sound and movement. Some examples of multimodal texts are picture books, web pages, photo stories and live performances. **42, 114**

narrative the literary term for story **126**

narrator the person who tells the story or gives an account of events **110**

Nazi Party the Nationalist Socialist German Workers' Party. In 1933, under Adolf Hitler, this party gained political control of Germany. As a dictatorship, it controlled all cultural, political and economic activities. It was anti-Semitic; that is, it expressed hatred of Jewish people, many of whom lived in Germany and surrounding countries that Germany controlled. **39**

non-fiction something written about real people and facts, rather than made-up stories **39**

obstacle any person, event or idea that prevents a character from achieving their desire **137**

onomatopoeia the use of a word that sounds like whatever is being described, such as *hiss*, *tick-tock*, *meow*, *murmur*, *buzz* **7, 65**

orientation the beginning of a narrative text. The function of the orientation is to alert the reader/viewer to where and when the story takes place. It also introduces the main challenge or problem at the heart of the story. **76**

paraphrase to put a phrase, sentence or text into other words, often so that it is easier to understand **12**

past tense the verb form used to express actions and events that happened in the past **63**

personification giving human qualities to non-human objects or animals; for example, The alarm clock shrieked impatiently at me. **15, 65**

play a story performed by actors in a theatre **126**

playscript the text of the play, written to be performed **126**

plot the sequence of events that occur during a story or narrative **68, 197**

point of view the perspective from which a story is told. To determine point of view we can ask, 'Whose eyes are we seeing through? Who is telling the story?' **69**

position to influence an audience to look at a text from a particular perspective **178**

present tense The tense of a verb explains when an action happens. The present simple tense is used for an action or state that is occurring in the present: I *am* at home. **12, 63**

prose ordinary written or spoken language that is not poetry or verse **90**

protagonist the hero or leading character in a novel or other literary work **90, 192**

purpose the intention of the creator of a text, such as to inform, to entertain or to persuade **159**

scan to glance over a text before reading it thoroughly, in order to quickly find particular features or anticipate difficult words **126**

sentence fragment an incomplete sentence, in which the thought being expressed is not finished. **76**

setting the time and place in which the events of a narrative take place **68, 192**

simile a direct comparison between two different things. Similes can be recognised by the use of the words *like* and *as*. For example: *The sound of the mower is like a nagging mother.* **7, 65, 112**

simple sentence a sentence that has one main or independent clause **196**

social history the history of society or a group of people **18**

social media the online media used for social networking, such as emailing, blogging or tweeting over the internet **79**

Stanislavski a Russian theatre director who developed a method for actors that allowed them to better understand their characters **143**

style the way that an author writes. The best writers have a recognisable and distinctive way of writing. Their style is made up of their choice of words, their sentence structure, the figures of speech they include, the rhythm of their language, and the 'voice' they choose to narrate with. **216**

sub-genres types of stories within a category or genre. For example, there is a genre of movies called Western, which includes lots of stories about the American Wild West, cowboys and native Americans. There is a group of Western films that have some similarities and were all made by Italian directors. These have become known as 'Spaghetti Westerns', and they are a sub-genre of Westerns — a category within a category. **212**

suspense excitement, expectation, apprehension or uncertainty about what might happen in the story **195**

syllable a part of a word which consists of a vowel sound and possibly consonant sounds around the vowel. It forms a single 'beat', so win has one beat, win-ter has two beats. **62**

tagline short phrase that sums up the plot or theme of a film. Famous ones include 'Be afraid. Be very afraid' and 'A long time ago, in a galaxy far, far away...' **51**

target audience the group of people most likely to be interested in the product, service or advice being advertised **172**

the Dreaming also referred to as the Dreamtime, this refers to the time of creation when ancestor spirits came to Earth to create the land, people and animals. A person's Dreaming is their set of personal beliefs or spirituality. An Aboriginal person might have, for instance, a Shark Dreaming or Kangaroo Dreaming. **30**

theatre the place where plays are usually performed. It contains a stage, dressing rooms, seating for the audience and an entrance or foyer. **126**

theme one of the main ideas in a work of art such as a novel. Examples include good versus evil; the power of love; the importance of friendship; the effects of loss. **192**

thesaurus a book that groups words that have similar or linked meanings. Thesauruses are also available online. **61**

third-person point of view the narrator is not a character in the story, which is told from the view of an outsider looking in **18**

tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice. **150, 162**

topic sentence the first sentence in a paragraph, which states the main idea of the paragraph **164**

trilogy a group of three literary works. Although each volume is complete in itself, all are related. **30**

unreliable narrator a narrator who cannot be relied upon to tell the truth; or who does not really know what is going on; or whose beliefs don't match those of the author. This can be both compelling and frustrating for the reader. **110**

upstage This expression comes from the theatre, where, if you are an actor and you stand upstage from another actor (towards the rear of the stage), it forces that person to turn away from the audience in order to interact with you. You are then the one directly facing the audience, getting all the attention. Actors dislike being upstaged! **147**

value a principle, standard or quality considered worthwhile or desirable **103**

verb a part of speech or word class that refers to an action, process or state of being **196**

vicarious experience an experience felt at second hand, by identifying with the experience of someone else **106**

visual grammar the rules, elements or patterns of visual language that allow us to understand an image or multimodal text **50, 93**

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