

English is ...

ENGLISH FOR THE AUSTRALIAN CURRICULUM YEAR 8

First published 2012 by
John Wiley & Sons Australia, Ltd
42 McDougall Street, Milton, Qld 4064

Typeset in 10.5/14 pt Myriad Pro

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National Library of Australia
Cataloguing-in-publication data

Author: Haley, Sarah
Title: English is ... year 8 / Sarah Haley ... [et al.].
ISBN: 978 1 7424 6775 7 (pbk.)
978 1 7424 6776 4 (ebook)
978 1 11834381 4 (flexisaver)
Series: English for the Australian curriculum.
Notes: Includes index.
Target audience: For secondary school age.
Subjects: English language — Study and teaching
(Secondary) — Australia. Language arts
(Secondary) — Australia. Literature — Study
and teaching (Secondary) — Australia.
Other authors/
contributors: Haley, Sarah.
Dewey number: 428

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Illustrated by Harry Slaghekke (pp. 17, 67, 101, 102, 111, 118, 120, 142, 161), various artists and Wiley Composition Services

Typeset in India by Aptara
Layout by Wiley Composition Services

Printed in China by
1010 Printing International Ltd

10 9 8 7 6 5 4 3 2 1

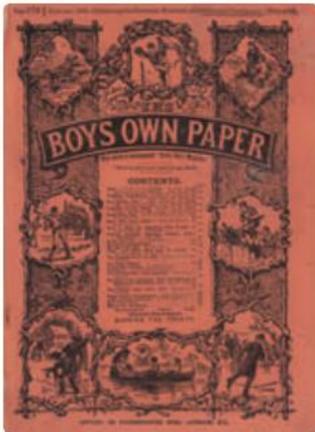
This textbook contains images of Indigenous people who are, or may be, deceased. The publisher appreciates that this inclusion may distress some Indigenous communities. These images have been included so that the young multicultural audience for this book can better appreciate specific aspects of Indigenous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

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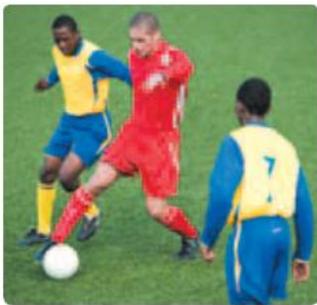
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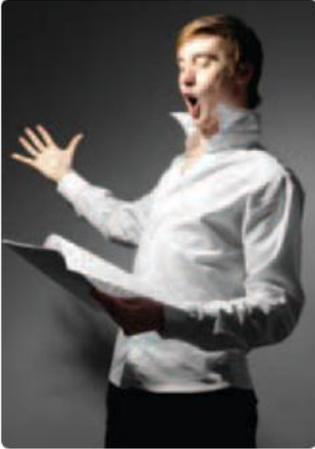
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About eBookPLUS

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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.

Language on the move ...

When that April with his showers soote
The Douglas of March hath
perced to the north,
And bathed every valley in swich
lour,
Of which verna engendred is the
flour ...
Thairen longen folk to gaine an
pilgrimage.
— Geoffrey Chaucer, *from The
Centuriy Tale*, late
fourteenth century

Satay

Wombat

@

‘You, minion, art too saucy’
— *from The First Gentleman of
France*, William Shakespeare
‘I say, old chap, that’s just not
cricket’
— 1930s standard British phrase
‘OMG, you are, like, so
not cool.’
— Modern insult

‘We don’t just borrow words; on
occasion, English has pursued
other languages down alleyways
to beat them unconscious and
steal their pockets for new
vocabulary’
— James D. Nicoll, science
fiction writer

‘What a surly devil that is,’ said
Eric, when he had passed; ‘did
you see how he porpoised out
me?’
— *From Eric, or Little by
Little*, Frederic Furea

‘What do we mean when we say that language evolves?’
Language never stays still. English, for example, started as an important language on the island of Britain about 1500 years ago, but is now spoken and understood by as many as one billion people across the globe.
The English language is constantly evolving or changing. We borrow bits of other languages, we add and transform words, and we lose or forget others. New expressions are invented almost every day. If you’ve ever told your mum to ‘chillax’ because you’re having a *doom day*, then you’ve used two neologisms — which simply means a new word or phrase. If you have ever spoken about buying a souvenir (French) or trying to remain anonymous (Greek), then you’ve been using words from two other languages. These words have been in the English language for so long that we do not realise they were originally from other languages.
But it is not just the influence of other cultures that causes language to evolve. The passage of time alters society and the way people use words. Think of the word *cool* — 100 years ago, it simply meant ‘not warm or calm’. Although the word remains the same, it now has an additional meaning of ‘attractive, excellent, okay’.
Likewise, over the centuries humans have come up with millions of new objects, ideas, processes and habits that never existed before. All these things need to be named and described, so new words appear, like *internet*. It is thought that there are at least half a million words in the English language ... but it won’t stay still long enough for anyone to count.

NEED TO KNOW
neologism a newly coined word or expression

LANGUAGE LINK
Loan words
When one language takes in words from a different language, we call these ‘borrowing’ or ‘loan words’. English took in Latin words when Christian missionaries came to Britain in the third century — words such as *catholic*, *planet* and *school*. From the ninth century CE, the Vikings brought words such as *Eric*, *big*, *sky* and *window*. In 1066, the Norman French invaded Britain, leaving behind several thousand French words in English. In a dictionary, information about the origins of a word (its etymology) comes at the end of the entry. For the word *plant*, the Macquarie Dictionary shows this: [ME and OE *plante*, from L: *spit*, slip, graft]. ME means Middle English; OE means Old English; and L means Latin. A list of these abbreviations appears at the front of a dictionary.

WHISKY LINK
Language evolution: The English is team explores how and why language evolves.
Screenshot © view 1585

Tuning in

1 Think and say why:

a Two of the images in the collage opposite show foods. Name some of your favourite foods. Which ones have names that you think are English? Explain why.
b Do you recognise the Chaucer extract on the opposite page as English? Why or why not? With a partner, make two lists: one of words you recognise and one of words you have never met before. Make a best guess as to what the words in your second list might mean.
c In the quote from *Eric, or Little by Little*, which word do you think is the swear word? What do you think Eric and his friend would think of modern teenage language? Explain why they might be shocked.

2 Find out: Did you know these words about the following words?

The word *sassy* came to us from Malay.
Wombat is from an Aboriginal language, Dharug.
Pizza is an Italian word that comes from Latin.
Tsunami is a Japanese word, with *tsu* meaning ‘harbour’ and *namu* meaning ‘wave’.
Cyber is now used as a prefix for anything associated with computers. It was probably first used in this way by William Gibson in his novel *Neuromancer*.
Manga is the Japanese word for comics, and was first used by a famous Japanese artist, Hokusai, in the nineteenth century.

In pairs, find out what you can about four words from the following list: *ovator*, *Asahi*, *hummus*, *risotto*, *croissant*, *filé*, *desert* or *boricua*, using dictionaries and the Etymology dictionary weblink in your eBookPLUS. Share your findings with the class.

3 Write a paragraph explaining whether you think language changes are a good or a bad thing.

UNIT 1
LANGUAGE EVOLUTION
The Big question
How and why does language evolve?

Key learnings

- Language evolves over time.
- Technological change alters language.
- Other languages have influenced the English language.

Key knowledge, understanding and skills

Students will:

- examine a text from an earlier era
- write explanatory text using similes and analogies
- examine words derived from other languages
- experiment with subjective and objective writing.

Specific links to relevant Australian Curriculum strands and content descriptions

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

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

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.

1.3 THE INFLUENCE OF OTHER LANGUAGES ON ENGLISH

NEED TO KNOW
Persian Old Persian was the language spoken in the Persian Empire (around 550–330 BCE). Modern Persian is now spoken in Iran, Afghanistan and some other countries in Central Asia. It is known as Farsi in Iran and Dari in Afghanistan.
Italic is a type font, and its name means ‘italic’ because the first printer to use it was from Italy. Italic type refers to the right and can refer to italics in general, or to the slanted emphasis that is also used among other things to emphasise, to make words stand out, for titles of books, films and other complete works, and for English words that are being discussed.
Arabic is the language of the Quran (or Koran), so in many countries where Islam is the major religion (such as Afghanistan) there are Arabic loan words.

How have other languages influenced English in the past?
The English language loves to borrow words. In fact, it has borrowed them from over 120 other languages. These words have been introduced into English by missionaries, invaders, traders, explorers, tourists, immigrants, writers and others.
If you look at some of the foreign words that have entered English in the last 500 years or so, you may notice how many of them are physical things, buildings, clothing, animals, geographic features and, of course, foods. Examples include the words *mosque*, *pork*, *meat*, *savannah* and *risotto*.
Some words we get directly. For example, the word *billabong* has come straight from the Aboriginal Wiradjuri language into English. Other words enter the language by a more complicated and winding route, such as Greek to Latin to French to English. The following extract is from a book that has also taken a long and winding road.
It is a true story that has been translated from Italian into English. It was written by an Italian but is based on the words and life of a young Afghan man, and it retains many of the Persian words he would have used in telling his tale. However, most of the ‘foreign’ words in this modern text have been part of English for many years — sometimes hundreds of years.
The following extract comes from the beginning of the book. The narrator and main character, Enaiat, is staying with his mother in a cheap guesthouse in Quetta, Pakistan, after fleeing Afghanistan.
Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ ...

- Look at the cover opposite and identify the title and author. Look at the other text on the cover.
- Look at the illustration that appears with the story. From this image, what can you guess about the text that follows?
- Scan the extract and find any words that jump out at you; for example, those in *italic* type. Why are these words shown this way? Can you find the meaning of these words in an English dictionary? If not, can you still understand most of the text?
- Scan the paragraphs of the text to see how long each one is. Do you think you will find this text easy or difficult to read? Grade it on a scale of 1 to 3, where 1 is easy and 3 is difficult.
- Now read some of the annotations. Do they make you change your prediction in the second question above?

from In the Sea There Are Crocodiles
by Fakhr Gede (based on the words and story of Enaiatollah Akbar)

The thing is, I really wasn’t expecting her to go. Because when you’re ten years old and getting ready for bed, on a night that’s just like any other night, no darker or starrier or more silent or more full of smells than usual, with the familiar sound of the *muzenais* calling the faithful to prayer from the tops of the minarets just like anywhere else ... so, when you’re ten years old ... and your mother, before putting you to bed, takes your head and holds it against her breast for a long time, longer than usual, and says, ‘There are three things you must never do in life. Enaiat, for any reason ... The first is use drugs. Some of them taste good and smell good and they whisper in your ear that they’ll make you feel better than you could ever feel without them. Don’t believe them. Promise me you won’t do it.’
I promise.
The second is use weapons. Even if someone hurts your feelings or damages your memories, or insults God, the earth or men, promise me you’ll never pick up a gun or a knife, or a stone, or even the wooden handle we use for making *ghorma pulaw*, if that ladle can be used to hurt someone. Promise.
I promise.
The third is cheat or steal. What’s yours belongs to you, what isn’t doesn’t. You can earn the money you need by working, even if the work is hard. You must never cheat anyone. Enaiat, jin, all right? You must be hospitable and tolerant to everyone. Promise me you’ll do that.
I promise.
Anyway, when your mother says things like that and then, still cradling your neck, looks up at the windows and starts talking about dreams, dreams like the moon, which at night is so bright you can see to eat by it, and about wishes — how you must always have a wish in front of your eyes, like a *dashley* wish with a carrot ... and if you hold a wish up high, any wish, just in front of your forehead, then life will always be worth living — even when your mother, as she helps you to get to sleep, says all these things in a strange low voice as warming as embers, and fills the silence

The narrator uses the first-person pronoun ‘I’.
The narrator addresses the reader directly, using the pronoun ‘you’.
muzenais is an Arabic word, meaning the person at a mosque who calls Muslims to prayer.⁽¹⁾
minaret is the tower on a mosque from which the *muzenais* calls, from a Spanish word derived from the Arabic word for ‘lighthouse’.⁽²⁾
jin: Persian word meaning ‘dear’.⁽³⁾
damage from an Old French word based on a Dutch word for ‘dry goods’ such as medicinal herbs and spices.⁽⁴⁾
There are no quotation marks around speech in this book.⁽⁵⁾
damage from an Old French word based on the Latin word *damnum* meaning ‘loss or damage’.⁽⁶⁾
ghorma pulaw: more often spelled as *korma*, *qorma* is a Hindi word based on a Turkish word for a dish from Central Asia, *pulaw* is a Persian word for a kind of rice dish.⁽⁷⁾
hospitable from French, based on a Late Latin word meaning ‘to receive as a guest’.⁽⁸⁾

Wide variety of graded activities, sequenced according to Bloom's Taxonomy

Activities ...
UNDERSTANDING how characters can be introduced in fiction
Getting started
 1 What does the narrator tell us about in the first and second paragraphs? Answer the questions who, where and what for each piece of information the narrator gives us.
 2 In which paragraph does the narrator tell us her name?
 3 How many parts are there to Anna's whole name?
 4 What is the decision Anna has reached?
 5 Why did it inspire her?
 6 How is she feeling about her decision?
Working through
 7 In what way did Anna's teachers label her in primary school? What did this have to do with her name?
 8 Do you think Anna's name helps her to blend in at McCleans Grammar School? Explain.
 9 What comes first: a brief description of Anna's parents or her names?
Going further
 10 Why do you think Anna says that 'she'lls will be holding emergency conferences'?
 11 Refer to the Woodsmith in Unit 1, page XX, on smiles and analogies. What analogy does Anna use to describe her decision to use the title?
ANALYSING the introduction of characters in fiction
Getting started
 11 Does Anna name any of her friends in this extract?
 12 What labels do Anna and her friends use to describe themselves?
 13 What labels does Anna use to describe her parents?
 14 From the way she talks about them, do you think Anna:
 a. does not like her parents much and is critical of them
 b. loves her parents but sees their imperfections
 c. finds her parents amusing but cannot wait to leave home?
 Find evidence to support your answer.
Working through
 15 With a partner:
 a. Discuss what you think Anna means when she says she's been 'whacked with ... confounding identities'?
 b. What other examples of metaphors can you find in the extract?
 c. If you have a long name like Anna's, explain how you feel about it. If you have a short name, would you prefer something longer and more interesting? Explain.

NEED TO KNOW
 Metaphor (1) is a punctuation mark that usually appears inside a word. It joins two words and makes them into a single compound word, such as her doctored, proper smiles or modified smile. A hyphen can also appear between a word and its prefix or suffix, as in her pre-owned and animal-like. Not all words with prefixes and suffixes have hyphens — think of antibiotic, television, some compound words such as either be written as two words, with a hyphen, or as one word (they are the same). People's names can be hyphenated too, for example, Joan or Pearl and David John. There are sometimes called double-barrelled names.

Knowledge Quest 2
 Quest
 Dates
 Hyphens

14 If you have not read the rest of Does My Head Look Big in It?, create a table like the one below using a ruler or the 'insert table' function of Word. Then list all the people the narrator introduces in this extract, including herself.
 • If the narrator gives us their name, include it.
 • If she gives us only a common noun (such as friends), include that instead.
 • In the middle column, list up to three important details she tells us about the person or people — if any.
 • Then try to predict whether or not we will learn more about that person or people later in the book.

Character/families introduced	Thing the narrator tells us about them	Predict what they appear later in the book?	Why or why not?
Proper name (if common noun?)			

CREATING a character: yourself!
Getting started
 15 Write three or four paragraphs about yourself, as if you are starting a story about your life. Start out by giving and then adding three important details about you and where you live. Think about what if things you do, your interests and what you want to leave out.
Working through
 16 Do the writer's metaphors in this extract imitate the style of writing of Sandra Abdel-Fattah, the author of Does My Head Look Big in It? Think about whether you will give your name in the first paragraph.
 • Will you give an explanation of what your name means or why your parents chose it?
 • Use humour: if you can, to help draw the reader in. Try being very honest and a little self-deprecating (modest, self-critical). For help on humour, refer to Unit 1, page XX.
 • Will you mention where you are from or where you live?
Going further
 17 Present your personal character study to the class as a monologue or as if you were a stand-up comedian. Make use of metaphors and other figurative language.

My view ...
 There's an old saying that 'sticks and stones may break my bones but names will never hurt me'. Do you think this saying is talking about proper names or about 'labels' such as funny and stupid? Do you think the saying is true? There is also a saying that names are destiny. Do you agree? Do you think that what you do is more important than what your name is?

42 English ... UNIT 2 Mia, Myself and ... 43

Activities are differentiated for mixed abilities into Getting started, Working through and Going further levels.

You be the writer interactives allow students to develop their writing skills.

Wordsmiths are mini-workshops that use a Tell me, Show me, Let me do it sequence to teach specific skills.

Links to the separate Knowledge Quest: English games

My view asks students to reflect on their knowledge, understanding and skills gained within the unit.

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, joy, 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 Hans Sturtzsee, 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 discrimination of the Jewish people from the face of the earth. To get rid of his 'vermin', 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 taken 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 Ramses II, an Egyptian pharaoh. Highlight all the common nouns in green and all the abstract nouns in purple. Which noun type occurs most often?
 Ramses 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 Ramses 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, Ramses 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 in wealth.

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?

UNIT 2 Culture forms 45

2 Using characters to understand history
 Writers often place their characters in very specific social contexts, as we saw in the extract from *Hard Times*.
 Select a historical context in which you will create a character to comment on that context. You should draw your historical context from one of the areas you have studied in History this year. Topics covered by the Australian Curriculum may include the Viking, Renaissance Italy, Medieval Europe, the Ottoman Empire, Angkor, Khmer Empire, Shogunate Japan, Polynesian expansion across the Pacific, Mongol expansion, Spanish conquest of the Americas, the Black Death in Europe, Asia and Africa. Use your History textbook as a starting point.
 You may choose whichever text type you believe is the most appropriate for your context and character. Some suggested text types include a letter, a journal, a short story or an extract from a novel.

Some key points to remember

- Remember your purpose: to create a character within a particular historical context.
- Choose a context that you know something about to minimise the background research needed.
- Ensure your character authentically represents and embodies the values and attitudes of the historical context.
- If you write in the journal or letter form, your writing will be reflective and be from a first person point of view.
- If you write in the short story or novel form, you may choose either first- or third-person point of view.
- Use a variety of sentence structures and engaging imagery.
- You can use analogies to explore how a character is feeling.
- Use the drafting, editing and proofreading process to refine your work.

Rubrics for all assessment tasks

46 UNIT 4 Creating Character 127

A choice of assessment tasks aligned to year level standard of the Australian Curriculum

Students reflect on the unit as a whole and their outcomes.

3 Characterisation as social commentary
 Select a key issue that is playing out in Australia today (for example, multiculturalism, reconciliation, environment, youth, technology, history, relationships, identity). Use this context to write a short story with carefully drawn characters that represent different perspectives on the issue.
 For example, you might select the topic of multiculturalism and construct three characters from different cultures, place them in the same setting and look at how they interact. You could set your story in a classroom and show how three different students, from different backgrounds, approach their education.
 You could use this grid to help you plan your characters and settings:

Consider your character's:
appearance
relationships
likes and dislikes
manner of speaking
values

Some key points to remember

- to help you establish the difference ways of thinking about the world, you need to create distinctly different characters.
- Different characters use language in different ways.
- Readers care about characters when they make us think about the difference between right and wrong.
- Consider your setting or context carefully as it will be the backdrop for your character.
- Use the drafting, editing and proofreading process to refine your work.

Self-evaluation ...

- What were your favourite parts of this unit? What were your least favourite?
- What would you like to learn more about after completing this unit?
- What new skills did you learn? Do you think you can now apply it/ them to new situations?
- What skills are you good at? What skills do you need to work on?

INDIVIDUAL PATHWAYS
 Worksheet 4.1
 Worksheet 4.2
 Worksheet 4.3

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Individual pathway worksheets online

Students are guided through creative online projects.

Using ICT
Persuasively speaking
SCENARIO
 You have been invited to submit a pitch for your latest show idea to TV Producers, a well-known new media production company specialising in television and radio news production. Your pitch is for a currently untested program that tackles current national or international issues from the point of view of Australian teenagers.
 TV Producers' executives have provided you with the following guidelines for your submission:
 • Submit a segment of your program (either audio or video).
 • The segment must be 3–3 minutes in length.
 • You must tackle a current national or international issue.
 • In tackling your chosen issue, you must represent a side of the argument.
 • You may approach topics from either a humorous tone or a serious tone.
Task
 Create a segment of a program addressing a current national or international issue from the point of view of Australian teenagers. The aim of your segment is to persuade viewers to agree with your stance on the issue. Your program can be produced for either an audio or video delivery platform using media editing software to create your final submission. To enhance your segment, your program may use a variety of media, including images, video, music and sound bites. You must maintain a focus on the persuasive nature of this program.

Process

- Open the ProjectPLUS 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.
- Choose a current national issue to focus on for your production. Your Media Centre includes weblinks to help get an overview of national issues currently being covered by the media, as well as a document outlining suggested issues from which you may like to choose.
- Navigate to your Research Forum. A selection of research topics has been pre-loaded here to help you explore and analyse your chosen issue. Your Media Centre also contains worksheets to help guide your research framework, and questions to ask yourself when planning your segment.
- Visit the Webliks section in your Media Centre to preview samples of other news-focused program segments to get ideas for presenting your own production. Take note of the different approaches and media that have been used, and any elements that you might like to apply to your own production.
- Once your research and planning is complete, download the multimedia script template from your Media Centre. This template will help you to structure the production of your segment including any media you wish to use. Whether you have chosen to present your project as a video or as audio, you will need to think about how additional media you add will enhance your segment (such as images, text, music and sound effects etc.). Webliks to some suggested issues of media have been provided by your Media Centre.
- When you have gathered your chosen media for your production, record your video narration (piece to camera) and 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.
- Print out your Research Report from ProjectPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an report of your final production for submission.

ProjectPLUS
 Your ProjectPLUS application is available in the Student Resources section inside your eBookPLUS. Visit www.jagplus.com.au to locate your digital resources.

Suggested software
 ProjectPLUS
 Microsoft Word
 Multimedia editing software such as iMovie, iMovie Maker, iMovie or iMovie
 Your Media Centre contains:
 • multimedia script and planning template
 • links to example digital news segments
 • webliks to free recording and editing software
 • an introduction to iMovie

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UNIT 1

LANGUAGE EVOLUTION

The BIG question

How and why does language evolve?

Key learnings

- Language evolves over time.
- Technological change alters language.
- Other languages have influenced the English language.

Key knowledge, understanding and skills

Students will:

- examine a text from an earlier era
- write explanatory text using similes and analogies
- examine words derived from other languages
- experiment with subjective and objective writing.

Language on the move ...

Whan that Aprill with his
shoures soote
The droghte of March hath
perced to the roote,
And bathed every veyne in swich
licour
Of which vertu engendred is the
flour ...
Thanne longen folk to goon on
pilgrimages.

— Geoffrey Chaucer, from *The
Canterbury Tales*, late
fourteenth century



'We don't just borrow words; on
occasion, English has pursued
other languages down alleyways
to beat them unconscious and
rifle their pockets for new
vocabulary.'

— James D. Nicoll, science
fiction writer



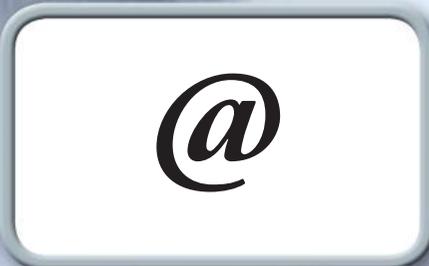
Satay



Wombat



Pizza



'You, minion, are too saucy.'
— from *The Two Gentlemen of
Verona*, William Shakespeare

'I say, old chap, that's just not
cricket.'

— 1920s standard British phrase

'OMG, you are, like, so
not cool.'

— Modern insult



'What a surly devil that is,' said
Eric, when he had passed; 'did
you see how he purposely cut
me?'

'A surly ...? Oh Eric, that's the
first time I ever heard you swear.'

— From *Eric, or Little by
Little*, Frederic Farra

What do we mean when we say that language evolves?

Language never stays still. English, for example, started as an unimportant language on the island of Britain about 1500 years ago, but is now spoken and understood by as many as one billion people across the globe.

The English language is constantly evolving or changing. We borrow bits of other languages, we add and transform words, and we lose or forget others. New expressions are invented almost every day. If you've ever told your mum to 'chillax' because you're having a *doona day*, then you've used two **neologisms** — which simply means a new word or phrase. If you have ever spoken about buying a *souvenir* (French) or trying to remain *anonymous* (Greek), then you've been using words from two other languages. These words have been in the English language for so long that we do not realise they were originally from other languages.

But it is not just the influence of other cultures that causes language to evolve. The passage of time alters society and the way people use words. Think of the word *cool* — 100 years ago, it simply meant 'not warm' or 'calm'. Although the word remains the same, it now has an additional meaning of 'attractive, excellent, okay'.

Likewise, over the centuries humans have come up with millions of new objects, ideas, processes and habits that never existed before. All these things need to be named and described, so new words appear, like *internet*. It is thought that there are at least half a million words in the English language . . . but it won't stay still long enough for anyone to count.

Tuning in

1 Think and say why:

- Two of the images in the collage opposite show foods. Name some of your favourite foods. Which ones have names that you think are English? Explain why.
- Do you recognise the Chaucer extract on the opposite page as English? Why or why not? With a partner, make two lists: one of words you recognise and one of words you have never met before. Make a 'best guess' as to what the words in your second list might mean.
- In the quote from *Eric, or Little by Little*, which word do you think is the swear word? What do you think Eric and his friend would think of modern teenage language? Explain why they might be shocked.

2 Find out: Did you know these facts about the following words?

- The word *satay* came to us from Malay.
- Wombat* is from an Aboriginal language, Dharug.
- Pizza* is an Italian word that comes from Latin.
- Tsunami* is a Japanese word, with *tsu* meaning 'harbour' and *nami* meaning 'wave'.
- Cyber* is now used as a prefix for anything associated with computers. It was probably first used in this way by William Gibson in his novel *Neuromancer*.
- Manga* is the Japanese word for comics, and was first used by a famous Japanese artist, Hokusai, in the nineteenth century.

In pairs, find out what you can about four words from the following list: *avatar*, *kebab*, *hummus*, *risotto*, *croissant*, *filo*, *dessert* or *barbecue*, using dictionaries and the **Etymology dictionary** weblink in your eBookPLUS. Share your findings with the class.

- Write a paragraph explaining whether you think language changes are a good or a bad thing.

NEED TO KNOW

neologism a newly coined word or expression



LANGUAGE link

Loan words

When one language takes in words from a different language, we call these 'borrowings' or 'loan words'. English took on Latin words when Christian missionaries came to Britain in the third century — words such as *calendar*, *plant* and *school*. From the ninth century CE, the Vikings brought words such as *dirt*, *leg*, *sky* and *window*. In 1066, the Norman French invaded Britain, leaving behind several thousand French words in English.

In a dictionary, information about the origins of a word (its etymology) comes at the end of the entry. For the word *plant*, the Macquarie Dictionary shows this:

[ME and OE *plante*, from L: sprout, slip, graft].

ME means Middle English, OE means Old English and L means Latin. A list of these abbreviations appears at the front of a dictionary.

Create a list of loan words as you work through the unit.

eBook plus

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eLesson:

The English is . . . team explores how and why language evolves.

Searchlight ID: eles-1583

1.1 READING LANGUAGE FROM ANOTHER ERA

LITERATURE link

Historical context

The British Empire was made up of a large number of colonies that were ruled by today's United Kingdom. The empire began in the sixteenth century and reached its peak in the nineteenth and early twentieth centuries. Countries in the empire included Australia, Canada, parts of America, India and South Africa. At its peak, people said that 'the sun never sets on the British Empire'.

Research the meaning of the expression, 'The sun never sets on the British Empire'.

How do I observe language change?

It's sometimes difficult for us to see how language is evolving unless we step back in time and observe the language of a much earlier period. We might not have time machines to do this, but we do have old texts that give us a glimpse of how people spoke and wrote long ago. Even in texts that are 100 years old, we can notice that people spoke and thought differently.

If you had been a 14- or 15-year-old boy or girl in the 1890s in Australia, it is likely that you would have read either the *Boy's Own Paper* or the *Girl's Own Paper*. Published in Britain, these magazines were extremely popular with young people in English-speaking countries. They contained adventure stories, puzzles and tales of the adventures of boarding-school students. For boys, there were articles on topics such as how to train a dog or make a camera. Reflecting the values of the time, the magazines expressed pride in the British Empire and were often openly racist. The publication *Boy's Own Paper* encouraged boys to be fit, healthy and clean-living.

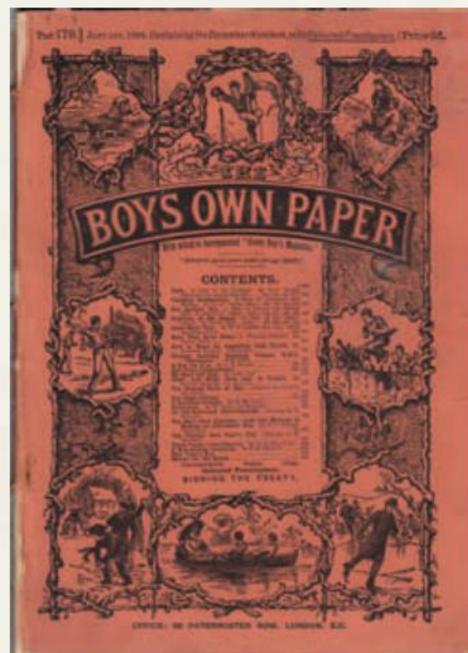
The following extract is taken from a longer story that appeared in the *Boy's Own Paper* in 1894. As with many of the *Boy's Own* stories, it centres on the exploits of boys who attend an expensive boarding school. In the extract, four boys from the same school are on holiday.

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



READY TO READ ...

- Read the first eight paragraphs of text, stopping at 'catch him as he fell' (line 26). Decide whether you think it is a 1, 2 or 3 difficulty level (where 1 is easy and 3 is difficult). Does it, for example, contain (a) many unfamiliar words (b) easy words but long sentences or (c) 'old-fashioned' words that interfere with understanding? Choose a paragraph that illustrates how you have rated the reading ease of this text and 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.
- Look at the illustrations. What do these tell you about this text?
- Is this a fiction text or a factual text? How do you know?



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Use the *Boys Own Paper* weblink in your eBookPLUS to read original copies online.

from *Captives of the Ocean; a story of the Canary Islands*

by David Ker

1 ... Breakfast over, the party broke up into groups, sauntering through
the garden or strolling along the charming little valley beyond it, while
the four schoolboys, with characteristic energy, set off at once to climb
the ridge that rose steeply above them ... and by the time they reached
5 the summit they were all as hot and thirsty as camels in the desert.

'I'd give anything for a drink now,' cried O'Neill; 'but in this jolly
old country all the brooks seem to have gone out of town and left no
address ...'

'If you want water,' said Hammersley, 'there's some down there in the
10 hollow; I saw it glitter just this minute.'

'Hurrah!' shouted Norman, 'we'll have a race to it then! Here goes for
first in!'

And away went all four like a whirlwind.

Edwards and McLaren, the heaviest of the four, were gradually
15 left behind by Hammersley and O'Neill, who — being both splendid
runners, and in first-rate training — kept almost shoulder to shoulder
till within a few paces of the water, when Cuthbert suddenly tripped
over a stone, and went sprawling on his nose, while Norman, darting
forward with a shout of triumph, reached the spring, and bent down on
20 his knees to drink.

'Don't drink the spring dry, there's a good fellow!' cried Hammersley,
picking himself up, 'for I want to have a sip myself!'

But ere he could do so, he saw Norman (who was just rising to his
feet again) turn deadly pale, put his hand quickly to his side, and fall
25 backward so suddenly that Cuthbert had barely time to spring forward
and catch him as he fell.

'What's wrong?' panted Edwards, coming up; 'is it a fit?'

'Worse than that, I'm afraid,' replied Hammersley, looking anxiously
at the sufferer's distorted features; 'that spring must be *poisoned*!'

30 The terrible word seemed fairly to paralyse Edwards, who stared at
him in silent dismay, but just then the imperturbable Sandy struck in as
coolly as ever:

'Maister Cuthbert, I hear a cairt yonder. Lay the puir laddie doon on
his face, to gie him a chance to vomit up the poison; and I'll rin and stop
35 the cairt, and we'll tak' him hame in't.'

Off he ran, while Hammersley hastened to obey his instruction. He
had no sooner done so, when O'Neill was attacked by a violent spasm
of nausea, which was just passing off when Sandy returned with a small
native cart into which they lifted the helpless lad ...

40 The arrival of this dismal procession spread universal dismay among
the merry-makers, which was increased tenfold when their Spanish host
said with a very grave face:

'Had I known they were going in that direction, I should have warned
them against that spring; it is strongly impregnated with *arsenic*!'

45 For some days [O'Neill] was extremely ill, and his danger brought out
in her true colours the worthy Lady Collops ... she bestirred herself to

Even though this story is over 100 years old, it is like modern short stories and novels in the way it mixes descriptive text with dialogue. Dialogue appears in quotation marks and we are told who spoke, as in *cried O'Neill* — called 'dialogue attribution' or 'dialogue tags'. (1–8)

A feature of British boarding schools was that all boys were called by their surnames. In this story, both surnames and first names are used. (6)

brooks: creeks, streams (7)

Hurrah: Hurray or Yay (11)

Norman: the first name of O'Neill (11)

ere: Old English preposition meaning 'before' (23)

Today, we would put a full stop where the semicolon is in this line of dialogue and use a capital letter for *is*. (27)

The character is Scottish, and the writer imitates his Scottish accent. *Maister* means Master or Mr. (33)

a cairt yonder: a cart over there (33)

the puir laddie doon: the poor boy down (33)

gie: give (34)

rin: run (34)

tak: take (35)

hame: home (35)

— get him whatever he required, administered his medicines with her own
— hand, and even watched beside him during the whole of one night.

— ‘I’ll tell you what, Lady Collops — you’re a brick!’ cried Edwards,
50 when he came in one morning and found her still at her post, haggard
— and heavy-eyed, but as watchful as ever; ‘and you’re welcome to punch
— my head if ever I laugh at you again.’

brick: good, reliable person (49)

— ... A few days after the arsenic-spring tragedy — the hotel doctor
— having declared that O’Neill, though still confined to bed, was now quite
55 out of danger — his three comrades started on a tramp in the direction
— of Tamaraceite, and were about halfway to it when they met two rough-
— looking fellows who were dragging along a poor, old, lame horse,
— and urging it on with merciless blows — always a frequent spectacle,
— unhappily, in any of the Canary Isles.

Long, complex sentences like this one were fairly typical in stories of this period. (53–59)

60 Hammersley’s English blood at once took fire at the sight of this
— cowardly cruelty, and he ran forward, shouting to the two bullies
— to let the horse alone. But the nearest ruffian, naturally indignant at
— this unwarrantable interference with his sacred right of tormenting
— everything weaker than himself, answered with a few growling words
65 of coarse abuse and another sweeping lash at the miserable beast, and,
— either by accident or design, the end of the thong came rather sharply
— across Cuthbert’s shoulder!

An example of alliteration, in which two words begin with the same sound — in this case the *k* sound (61)

— But Pépé never made a worse investment of his whipcord. In a moment
— he felt a shock as if some one had hurled a paving stone full in his face,
70 making a thousand sparks dance before his eyes ...

Not the man’s actual name — a stereotypical name for a Spanish person (68)

— The other man flew savagely at Cuthbert, but was instantly attacked in
— his turn by McLaren and Edwards, who had just come up; and in a trice,
— the whole five were at it ‘hammer and tongs’.

Nowadays we would write this as one word, with no space. (69)

75 For a minute or two, the struggle was pretty equal, the greater strength
— and weight of the Spaniards being almost balanced by the wonderful
— agility and superior science of the schoolboy athletes.

in a trice: instantly, suddenly (72)

An idiom meaning ‘to fight with great energy’ (73)



The wonderful agility and superior science of the schoolboy athletes

— But at length the taller ruffian, smarting under the hard blows that
— he had received, and the shame of being kept at bay by these mere
— boys, drew his knife, and struck with all his force at Hammersley, who
80 bounding aside, just escaped the steel, which pierced the outstretched
— arm of his comrade, Markham Edwards.

smarting: hurting, suffering (77)

— *Boy’s Own Paper*, part 179, January 1894, pages 184–6

Activities ...

UNDERSTANDING texts from an earlier era

Getting started

- 1 In groups of four, take it in turns to read 10–15 lines each.
- 2 Again in your group, list all the words that are unfamiliar. Using the annotations, discuss words with other students or your teacher, or consult a dictionary to find meanings for these expressions.
- 3 Write down three words, phrases or sentences that show this is not a modern-day text. Pick one and translate it into a modern word, phrase or sentence.

Working through

- 4 Are the four schoolboy characters in their own country? What two elements of the story give you this information?
- 5 Look at the illustration from the story on page 6.
 - a Can you tell who the schoolboys are and who the 'ruffians' are? How are you able to distinguish them?
 - b Do you think the boys are in school uniform or their own clothes? Explain.
 - c How many schoolboys are shown in the illustration? How many should actually be there?
 - d In the illustration, do the boys look like heroes or villains?
- 6 Although there are only four boys involved in the incident, they are referred to by eight names: O'Neill, Hammersley, Edwards, McLaren, Sandy, Norman, Cuthbert and Markham. By a process of elimination, work out which are first names and which are surnames and match them up.
- 7 O'Neill had a 'violent spasm of nausea'. What do you think he actually did?
- 8 List the different verbs the writer uses instead of *said*.

Going further

- 9 From the extract, choose three words that are not typical in modern language, and use them in a sentence.

INTERPRETING and EVALUATING texts from an earlier era

Getting started

- 10 How difficult (on a scale of 1 to 3, where 3 is most difficult) did you find the following aspects of the story to understand?
 - a The Scottish character's language (if there were no annotations)
 - b The names and identities of the boys
 - c The general descriptive language
 - d What was actually happening; that is, the action
- 11 What do you think of the way the writer uses *cried/shouted/panted* as alternatives to *said*? Do you think it makes the writing more interesting or do you find it annoying? Explain.

Working through

- 12 There are several words and phrases in the text (not highlighted) that we can understand but that we probably would not use in a modern text for teenagers. Choose six of these and then write the phrases you would replace them with if you were rewriting the story for a modern audience.
- 13 We are told that Hammersley and O'Neill are 'splendid runners' and that the 'schoolboy athletes' have 'wonderful agility and superior science'. How would this have appealed to the readers of the magazine in the 1890s? Explain.



LANGUAGE link

Synonyms: teenagers, schoolboys, schoolgirls

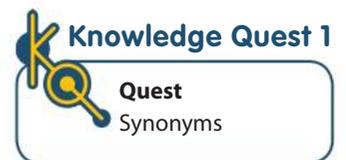
When 'Captives of the Ocean' was written, teenagers did not exist. Instead, you were a *child* or a *youth*. The expression *in your teens* had existed from the seventeenth century, but the noun *teenager* was not widely used until after World War II.

Words such as *teenager* and *youth*, which have similar meanings, are called *synonyms*. An expression such as *in your teens* is synonymous with *teenager*.

Until 1870 in England, where the characters in 'Captives of the Ocean' come from, you were unlikely to go to school unless your family was wealthy and you were male. The word *schoolboy* was more common than *schoolgirl*, as girls from wealthy families were often educated at home.

In the 1870s, in England and Australia, governments brought in compulsory attendance at school. This meant there was suddenly a larger population of children who could read, which is why magazines like the *Boy's Own Paper* and *Girl's Own Paper* were started.

What synonyms can you think of for the word *child*?





LITERATURE link

Parody

A *parody* is a humorous piece of writing that imitates the style of a particular writer or genre. It makes use of exaggeration for comic effect. Parody is often used in television sketch shows, and is sometimes referred to as a *send-up* or *spoof*.

Is *The Simpsons* television show a parody? Explain your answer with reference to an episode, or episodes, you have seen.

14 Did you find the extract exciting or dull compared to what you might read in modern fiction? Why? What was exciting and what was dull?

15 Explain what aspects of the story you found the most surprising or odd.

Going further

16 The Harry Potter books are also set in a boarding school. What do they have in common with this story? What differences are there?

CREATING in response to a historical text

Getting started

17 Write two paragraphs in which you finish off the story of 'Captives of the Ocean'. Try to maintain the behaviour of the characters and their language as they have been depicted in the story so far.

Working through

18 Read the following parody of a letter written by a girl at boarding school in the 1920s. Try to fill in the gaps, using the list of adjectives and adverbs at right, which are typical of the 1920s era. (Read the Wordsmith on adjectives and adverbs on page 9 before you start.)

heartily	ever so
jolly mean	utterly famished
wicked	marvellous
vile	awfully
gay	beastly

Dear Mama and Papa,
 Thanks _____ for the hamper of food you sent, particularly the fruit cake. Mildred, Edith, Bunty and I all had the most _____ feast with it on Tuesday night after hockey practice, and they all say you're a brick for sending it, Mama. We do feel so _____ after hockey and Matron is _____ and won't let us eat anything until tea time. Gosh, she is _____!
 I say, we had a _____ time on Saturday evening. Mildred has been claiming she doesn't believe that there's a ghost in the West Tower, so we all dared her to go up there at midnight. Up Mildred went while we remained at the foot of the stairs. Meanwhile, though, we dressed Bunty up in a gauze curtain and sent her after Mildred, who was just calling out, 'There's nothing up here, chums.' Then suddenly she saw Bunty. My word, Mildred nearly conked out with shock, and she shrieked _____ loudly! She soon realised the trick, of course, and told us we were _____ and _____, but she eventually saw the fun of it and laughed _____ along with the rest of us. Of course, life is not all fun here, and rest assured that I am known as a fearful swot most of the time. Must go, I've just heard the dinner bell.
 Much love,
 Dorothy

Going further

19 After you have completed this, try writing a parody yourself. It could be in the form of an email sent to your parents while you are on school camp. Imagine that you are a modern teenager writing like a young person around the turn of the nineteenth century. Make use of some of the expressions in 'Captives of the Ocean' and the letter above. Before you start, read the Wordsmith on the following page.

Wordsmith ...

ADJECTIVES AND ADVERBS

An *adjective* is a part of speech or word class that modifies or adds information to a noun or pronoun. Adjectives can be classified into different types. Some of these types are quantity, opinion, factual, comparing, gradable and absolute.

	Quantity	Opinion	Factual	Comparing	Gradable	Absolute
Sample words	thousand	charming	square	greater	warm	freezing
	first	splendid	black	heaviest	big	dead
	twenty	good	hot	nearest	sweet	unique

Words such as *fantastic*, *vile* and *wicked* are all opinion adjectives. These words add interest to your writing by adding precise detail and sometimes emotional impact.

*That's a **fantastic** dress!*

*She told us we were **vile** and **wicked**.*

Notice that in the second sentence, the adjectives come after the verb *to be* but they still describe the pronoun *we*. Unlike the first sentence, if you left them out, the sentence would no longer make sense. Adjectives can also be used in this way after linking verbs such as *seem*, *look* and *feel*.

*Jessica seems **cranky**.*

*You look **tired**.*

*I feel **fine**.*

An *adverb* is a part of speech or word class that provides extra information about a verb, an adjective or another adverb. Adverbs tell us where, when, how, why or to what extent the action of the verb happens.

Adverb	Examples
Adverb of place (Where?)	somewhere, away, here, nearby, there, backwards
Adverb of time (When?)	yesterday, briefly, frequently, soon, rarely, later, now
Adverb of manner (How?)	carefully, quietly, fast, hard, sadly
Adverb of cause or reason (Why?)	consequently, thus, therefore
Adverb of degree (To what extent?)	extremely, almost, completely, very, quite, really, almost

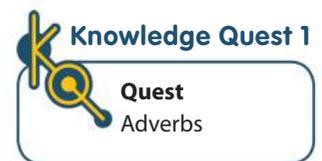
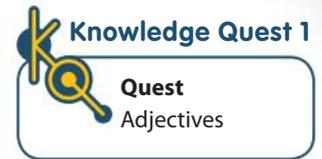
In the letter on page 8, *utterly* and *awfully* are all adverbs. They have been formed by adding *-ly* or *-lly* to the adjectives *utter* and *awful*.

Many adverbs end in *-ly*, but not all. For instance, in the letter on page 8, *ever* and *so* are both adverbs that are modifying the adverb *loudly*. Other examples are *too*, *well* and *very*.

There is a small handful of words that end in *-ly* but which are not adverbs. In the letter on page 8, *bestly* is actually an adjective. You can tell whether a word ending in *-ly* is an adjective or an adverb by looking at how it functions in the sentence.

For example, in the sentence 'The *elderly* woman *slowly* crossed the street', *elderly* is an adjective that adds information about the noun *woman*. *Slowly* is an adverb of manner telling how the woman crossed the street.

Be careful not to overuse adverbs. The letter on page 8 does use too many adverbs, especially adverbs of degree, or 'intensifiers'. *Utterly*, *jolly*, *frightfully*, *awfully* and *ever* so are all intensifiers. If you are trying to parody the letter of a 1920s schoolgirl, these adverbs will come in handy, but use them sparingly in other kinds of writing.



Let's look at a short piece of descriptive text in which there are several adjectives and adverbs, and then see what it's like when some are left out. In the first paragraph, most of the adjectives and adverbs have been highlighted. Adjectives are in green and adverbs are in red.

VERSION 1

When we were **little** kids, we used to get up on the **shed** roof and spy on our neighbours, the O'Briens. There wasn't much going on at the O'Briens **usually**, but they did have an **amazing** tree-house. It was **huge**, like a **proper two-storey timber** house, with a **sloping** roof and a **shady** verandah with chairs on it. The 'boys' who owned it had all grown up and become **accomplished car** thieves, so they no longer played in the tree-house, but they would go there and **just** sit in it **occasionally** after a **hard** day of stealing cars. They'd relax in their chairs on that verandah, **way** up on the **second** storey, and just look **powerful** and **superior**, like **rich** hillbillies who spit tobacco and whittle. I can **almost** picture them with rifles resting on their knees, but I could be making that up. Even so, they were **slightly scary**.

VERSION 2

When we were kids, we used to get up on the roof and spy on our neighbours, the O'Briens. There wasn't much going on at the O'Briens, but they did have a tree-house. It was like a house, with a roof and a verandah with chairs on it. The 'boys' who owned it had all grown up and become thieves, so they no longer played in the tree-house, but they would go there and sit in it after a day of stealing cars. They'd relax in their chairs on that verandah, up on the second storey, and just look like hillbillies who spit tobacco and whittle. I can picture them with rifles resting on their knees, but I could be making that up. Even so, they were scary.

eBook *plus*

Interactivity:

You be the writer:
Adjectives and adverbs

Searchlight ID: int-3042



OVER TO YOU ...

- 1 Which passage do you prefer and why?
- 2 Which deleted adjectives did you think were essential to the meaning of the original passage?
- 3 What altered the passage more: losing the adverbs or losing the adjectives? Explain.
- 4 Come up with alternatives, or synonyms, for the adjectives *amazing*, *huge*, *proper*, *hard* and *powerful*.
- 5 Write three final sentences to the passage, describing what happens when the narrator accidentally throws a ball onto the O'Briens' tree-house and has to retrieve it. Think about the best adjectives and adverbs to use.



My view ...

Do you think it is a good thing that language changes over time? Do you think your grandchildren might have the same reaction to the books you read today as you had to 'Captives of the Ocean'? Would it be better if the English language stayed the same so you could understand texts written long ago? Or is it fun to de-code (work out the meaning of) texts from another era?

1.2 TECHNOLOGY AND LANGUAGE CHANGE

How has technology influenced language?

Whenever human beings come up with new processes, habits, ideas or inventions, they must name them and find new ways of talking about them. In the nineteenth century, during the **Industrial Revolution**, there was a big increase in scientific vocabulary. Words such as *horsepower*, *vaccine*, *typewriter*, *centigrade*, *galvanise* and *telephone* were all coined in the nineteenth century.

In the twentieth and twenty-first centuries, we have witnessed the **Digital Revolution**, which has had huge effects on our society, way of life and language. Most of the time, we do not even notice or think about the language that has developed as a result of the Digital Revolution — we just use it every day.

NEED TO KNOW

Industrial Revolution

a change that took place in the eighteenth and nineteenth centuries, initially in Britain and then in western Europe and the United States. Manufacturing that had been carried out on a small scale became more mechanised due to inventions and changes in technology, mining and transportation. Large-scale production could now take place in factories.

Digital Revolution

a change that began in the 1970s, when the first microcomputers, or personal computers, became available. It is called the Digital Revolution because it was brought about by the change from analog and electronic technology to digital technology. This change made possible many of the features of our modern life: CDs, laptops, mobile phones, email, the internet, iPods, digital cameras and ebooks. We are still in the midst of the digital era.

LITERACY link

The influence of technology on language structures and words

When people invent new technology or new ideas, we have to name these inventions. How do we go about this?

Acronyms are words formed from the initial letters of other words and are pronounced as words. An example is *scuba*: an acronym from 'self-contained underwater breathing apparatus'.

Initialisms are abbreviations formed from the initial letters of words, but when we say them,

we sound out each letter; for example, HTML and OMG. SMS technology has created a lot of initialisms.

Affixation is another way of forming a new word, by adding a prefix or suffix to an existing word. The word *iPod* is formed by the word *pod* and the prefix *i*, which stands for *internet*.

Make your own personal list of acronyms, initialisms and affixations.



The whole concept of computers and websites has created its own language, or jargon, as we will see in the website on the next page. This site is aimed at a particular group of people in society: geeks (a person whose lifestyle revolves around computers).

Before you view the web page, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Scan the web page on the following page. What was the first thing your eyes were drawn to?
- What is the name of the website? Was this the first thing you looked at?
- How many sections and subsections is the web page divided into?
- Approximately how many different type fonts does the website use?

This is the website of a commercial organisation. (Its URL ends in .com.) Therefore the most prominent thing on the page is not the website's name but the products it is trying to sell. Your eyes are either drawn to 'summer sale' at the top of the page or to the Lego ad in the centre.

Single sections of this web page are often held together by colour and a rectangular shape. Sections are separated from each other by white space or by colour difference.

email: The first email was sent in 1971 but the term *email* was not coined until 1982. This is an example of a word formed by *affixation*. In this case the prefix *e* stands for *electronic*.

FTW: internet abbreviation 'for the win' but meaning *great, awesome*. It is said to have come from a US game show called *Hollywood Squares*. On the final move a contestant would announce their move was *For the win*.

meh: not connected with technology, but a new word of the twenty-first century. Used when you don't care, like shrugging your shoulders.

geek: a social misfit who has interests that are seen as unfashionable — frequently technology and computers. The word probably came from a British dialect word *geck*, meaning 'fool' or 'simpleton'.

log in: to begin a session on a computer or website using a username and password. This verb phrase comes from the verb *to log*, meaning to make an entry in the official record of a ship's voyage.



RSS feeds: rich site summary feeds, also known as news feeds. When a website is updated, its RSS feed can let you know and link you to the new content.

BuckyBalls: desk toy based on a scientific discovery of a molecule called the Buckminsterfullerene, named after Buckminster Fuller, who invented the geodesic dome!
portal: originally meaning just a door or gate; now a website that acts as an access point to information on the internet. Portal 2 is a puzzle-based video game.

joystick: This word started in 1910 as the name for the control stick in an aeroplane; it now means the control stick on a video game. *Joystick* is an example of a word formed by *compounding*: joining two whole words (*joy + stick*) into one.

Fortran: Another way that we create new words is by *blending* other words. Fortran (a programming language dating back to the 1950s) is a blend of *formula* and *translating*, from IBM Mathematical Formula Translating System.

Olde is another spelling of *old*, used humorously to make people think something is very old-fashioned.

OMGWTFUN: OMGWTFUN translates as *Oh my god what the fun*.

This image of a website is called a screenshot — another word of the digital era.

Activities ...

UNDERSTANDING the language of a website

Getting started

- 1 If Thinkgeek is the name of the site, what is its subtitle or description?
- 2 What does this website call a shopping cart or shopping trolley?
- 3 What does this site say instead of *contact us*?
- 4 Out of the annotated terms on the web page, were there any that you did not know the meaning of? List them.
- 5 Did you know the older meanings of *joystick*, *portal* and *log* or only their modern meanings? If you did know the older meanings, where do you think you might have heard or seen them?

Working through

- 6 Do you think FTW and OMGWTFUN are commonly used by young people in Australia or only by certain groups? Explain.
- 7 FTW is an initialism. Provide some other initialisms that you use and explain when you use them.
- 8 What kind of word is *cubebot* — how has it been formed? Is it a blend or a compound? (See the annotations.)
- 9 How has the name *iCade* been formed?
- 10 Find an example of another initialism on the web page.

ANALYSING and EVALUATING the language of a website

Getting started

- 11 Do you think the definition of the word *geek* (in the annotations) is accurate? Why or why not?
- 12 From the products available on the website, make a list of the things that geeks are supposed to need or be interested in. List them under overall categories rather than individual items; for example, *Lego* rather than *Lego monkey*.
- 13 Why do you think the website uses terms like *loot* and *bug us* instead of the more usual *shopping cart* or *contact us*?

Working through

- 14 What similarities can you see between making an entry in a ship's record and beginning a session on a computer or website? What differences are there?
- 15 Find out what you can, in standard dictionaries and in the **Etymology dictionary** weblink in your eBookPLUS, about the words *gadget* and *caffeine*.
 - a Did they originate within the digital era or the Industrial Revolution?
 - b Explain the connection between computer geeks and caffeine.
- 16 In pairs, create a table like the one below and use it to categorise the words and products on the website. You may decide that one product can belong in more than one category. One example has been done for you. You may not agree with your partner on everything, so try to reach a compromise.

Product or entertainment	An invention of the digital era	Associated with science	Associated with other technology	Associated with films, books, entertainment	Other
<i>Dr Who</i>	No, began in 1960s	Yes, but is it real science?	Yes, but the technology is imaginary.	✓	

eBookplus

Knowledge Quest 2

Quest
Irony

eBook plus

eBook plus

Use the **BlackBerry** weblink in your eBookPLUS to watch a comedy sketch about BlackBerry phones.

Going further

- 17** If you identify yourself as a 'geek', or you think that others identify you as one, explain whether or not you are offended by the term. If you don't identify yourself as a geek, explain whether you use the term as a compliment, an insult or something in between.
- 18** Do you think the abbreviations OMGWTFUN and FTW are being used seriously or ironically? Do you ever use similar expressions ironically? If so, do you think adults understand this?
See *Unit 5, Hearts and Minds*, page 150, for a discussion of irony.

CREATING in response to the language of technology

Getting started

- 19** If you were to create your own website for 'geeks' based on the one on page 12:
- a** what features and products would you keep?
 - b** what language would you change?
 - c** what products or areas of interest would you introduce?
 - d** what colours and fonts would you use?

Write a paragraph explaining what you would do.

Working through

- 20** Using the **Digital inspiration** weblink in your eBookPLUS, examine the Digital Inspiration website. Working in a group, examine the first two pages. Make a list of all the digital technology terms or brand names that you think would not have existed 50 years ago or that had a different meaning. If there are some you are not sure about, use the **Tech terms** and **Etymology dictionary** weblinks in your eBookPLUS to help you.

Going further

- 21** First, read the Wordsmith opposite about explanatory writing that uses similes and analogies. Now write two explanatory paragraphs about either (a) two of the terms you researched in question 20, or (b) two other technology terms such as *YouTube*, *virus*, *Trojan Horse* or *worm*. Your audience is a person who has never used a computer or the internet. Don't use dictionary definitions — use your own words. Try to use analogies in your explanation if you can.
- 22** Based on question 20, go ahead and actually create your own website for geeks. Somewhere on the site, provide an explanation for 'newbie geeks' on the difference between analog and digital technology. Test out your explanation on people who are technically challenged — see if they can understand it.

LITERACY link

One thing that can help you when evaluating websites is to look at the *domain*. This is everything in the URL (the web address) to the left of a slash (/). In particular, look out for the following:

- .com means the website is a commercial one, run by a profit-making business.
- .gov indicates the site is owned by a government organisation.

- .org indicates that the website belongs to a not-for-profit organisation.
- .edu indicates the website owner is a school, university or other educational organisation.

Find examples of websites with different domain addresses as listed above and evaluate the reliability or otherwise of the information they offer.



Wordsmith ...

WRITING AN EXPLANATORY PARAGRAPH USING ANALOGIES

An explanatory text is a type of text that explains something. It is intended to inform the reader. Examples include essays, newspaper articles, non-fiction books, textbooks and reports. In order to make something clear to the reader, the writer of an explanatory text can occasionally make use of analogies.

An *analogy* is a comparison between two things that have some similarities, and it outlines what they have in common.

By saying that two things are similar in at least one way, the writer of an analogy can argue that they are similar in other ways as well. Analogies are often used in arguments to make a point. For example, a politician might say:

Like a great football player, the Australian economy is fundamentally fit and healthy. He might suffer an injury in a game, and many people will want to write him off, but he bounces back with time and plays again because he has spent years building his strength. The Opposition Leader ought to know that you don't kick a man when he's down, and you don't kick the Australian economy when it's suffered a minor setback.

This analogy points out the things that the economy and a footballer have in common: they have been made sound and strong over a long time; they suffer setbacks at times but bounce back; and they are sometimes criticised.

Analogies can also be used to help explain something complex by pointing out its similarities to something that may be more familiar to a particular audience. For example:

A modern computer is like an office back in the 1970s. There is a filing cabinet, photos of your family on the desktop, a typewriter, lots of paper, a clock, calculator, dictionary, encyclopedia and mail tray. All the things that perform these functions can be carried out by a computer. However, unlike an old-style office, there is no secretary. You are your own secretary.

It's important with analogies that you give the points of similarity but stop before you start comparing things that are not really similar. You can then move on to using examples or straight explanation. Notice how the office/computer analogy points out a major difference, but only one. It doesn't go too far by trying to explain how a mouse or the interface fits into the office analogy.



OVER TO YOU ...

- 1 Write an analogy that compares your favourite actor with a kind of food; or your mother with an army general; or Lego with language. Write two to four sentences.
- 2 Come up with your own analogy for school, a favourite reality TV show, a great athlete or a supermodel. Write two to four sentences.



Knowledge Quest 2

Quest
Analogy



My view ...

Do you think everyone can keep up with all the new jargon associated with new technology? Which groups of people are best at adapting and using the new language? Have you changed your answer to Tuning In question 3 (page 3)? Do the companies that make technology borrow too many words that mean something else? Should they come up with completely new words?

1.3 THE INFLUENCE OF OTHER LANGUAGES ON ENGLISH

NEED TO KNOW

Persian Old Persian was the language spoken in the Persian Empire (around 550–330 BCE). Modern Persian is now spoken in Iran, Afghanistan and some other countries in Central Asia. It is known as Farsi in Iran and Dari in Afghanistan.

italic is a type font, and its name means 'Italian', because the first printer to use it was from Italy. Italic type slopes to the right and can be used to indicate that a word is foreign. It is also used (among other things) for emphasis, to make words stand out; for titles of books, plays, films and other complete works; and for English words that are being discussed.

Arabic is the language of the Qur'an (or Koran), so in many countries where Islam is the major religion (such as Afghanistan) there are Arabic loan words.

How have other languages influenced English in the past?

The English language loves to borrow words. In fact, it has borrowed them from over 120 other languages. These words have been introduced into English by missionaries, invaders, traders, explorers, tourists, immigrants, writers and others.

If you look at some of the foreign words that have entered English in the last 500 years or so, you may notice how many of them are physical things: buildings, clothing, animals, geographic features and of course foods. Examples include the words *mosque*, *parka*, *macaw*, *savannah* and *risotto*.

Some words we get directly. For example, the word *billabong* has come straight from the Aboriginal Wiradjuri language into English. Other words enter the language by a more complicated and winding route, such as Greek to Latin to French to English.

The following extract is from a book that has also taken a long and winding road. It is a true story that has been translated from Italian into English. It was written by an Italian but is based on the words and life of a young Afghani man, and it retains many of the **Persian** words he would have used in telling his tale. However, most of the 'foreign' words in this modern text have been part of English for many years — sometimes hundreds of years.

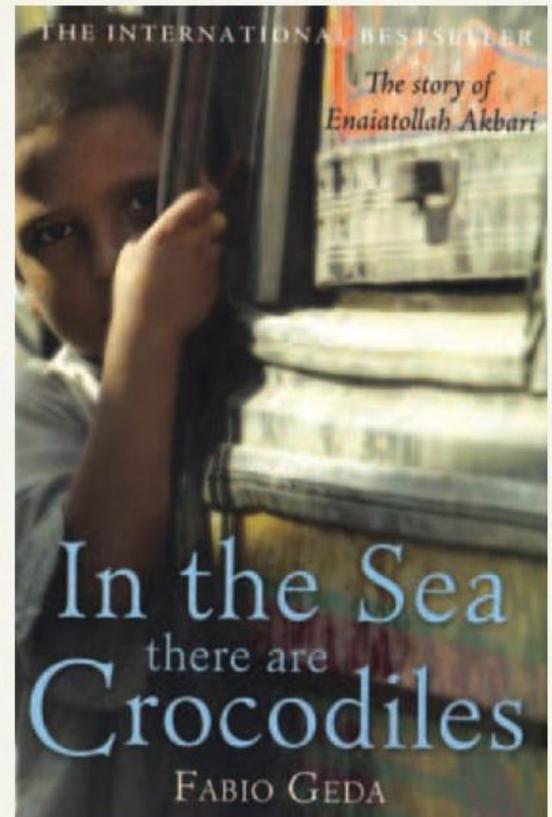
The following extract comes from the beginning of the book. The narrator and main character, Enaiat, is staying with his mother in a cheap guesthouse in Quetta, Pakistan, after fleeing Afghanistan.

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



READY TO READ ...

- Look at the cover opposite and identify the title and author. Look at the other text on the cover.
- Look at the illustration that appears with the story. From this image, what can you guess about the text that follows?
- Scan the extract and find any words that jump out at you; for example, those in **italic** type. Why are these words shown this way? Can you find the meaning of these words in an English dictionary? If not, can you still understand most of the text?
- Scan the paragraphs of the text to see how long each one is. Do you think you will find this text easy or difficult to read? Grade it on a scale of 1 to 3, where 1 is easy and 3 is difficult.
- Now read some of the annotations. Do they make you change your prediction in the second question above?





from *In the Sea There Are Crocodiles*

by Fabio Geda (based on the words and story of Enaiyatollah Akbari)

1 The thing is, I really wasn't expecting her to go. Because when you're ten
— years old and getting ready for bed, on a night that's just like any other
— night, no darker or starrier or more silent or more full of smells than
— usual, with the familiar sound of the muezzins calling the faithful to
5 prayer from the tops of the minarets just like anywhere else . . . no, when
— you're ten years old . . . and your mother, before putting you to bed, takes
— your head and holds it against her breast for a long time, longer than
— usual, and says, There are three things you must never do in life, Enaiyat
— *jan*, for any reason . . . The first is use drugs. Some of them taste good and
10 smell good and they whisper in your ear that they'll make you feel better
— than you could ever feel without them. Don't believe them. Promise me
— you won't do it.

I promise.

15 The second is use weapons. Even if someone hurts your feelings or
— damages your memories, or insults God, the earth or men, promise me
— you'll never pick up a gun or a knife, or a stone, or even the wooden
— handle we use for making *qhorma palaw*, if that ladle can be used to hurt
— someone. Promise.

I promise.

20 The third is cheat or steal. What's yours belongs to you, what isn't
— doesn't. You can earn the money you need by working, even if the work
— is hard. You must never cheat anyone, Enaiyat *jan*, all right? You must be
— hospitable and tolerant to everyone. Promise me you'll do that.

I promise.

25 Anyway, when your mother says things like that and then, still stroking
— your neck, looks up at the window and starts talking about dreams,
— dreams like the moon, which at night is so bright you can see to eat by
— it, and about wishes — how you must always have a wish in front of your
— eyes, like a donkey with a carrot . . . and if you hold a wish up high, any
30 wish, just in front of your forehead, then life will always be worth living
— — even when your mother, as she helps you to get to sleep, says all these
— things in a strange low voice as warming as embers, and fills the silence

The narrator uses the first-person pronoun *I*. (1)

The narrator addresses the reader directly, using the pronoun *you*. (1)

muezzin: an Arabic word, meaning 'the person at a mosque who calls Muslims to prayer' (4)

minaret: the turret on a mosque from which the *muezzin* calls; from a Spanish word derived from the Arabic word for 'lighthouse' (5)

jan: Persian word meaning 'dear' (9)

drugs: from an Old French word based on a Dutch word for 'dry goods' such as medicinal herbs and spices (9)

There are no quotation marks around speech in this book. (13)

damage: from an Old French word based on the Latin word *damnum* meaning 'loss or damage' (15)

qhorma palaw: more often spelled as *korma*, *qhorma* is a Hindi word, based on a Turkish word for a dish from Central Asia; *palaw* is a Persian word for a kind of rice dish. (17)

hospitable: from French, based on a Late Latin word meaning 'to receive as a guest' (23)

— with words, this woman who's always been so sharp, so quick-witted in
— dealing with life . . . even at a time like that, it doesn't occur to you that
35 what she's really saying is *Khoda negahdar*, goodbye.

— Just like that.

— When I opened my eyes in the morning, I had a good stretch to wake
— myself up, then reached over to my right, feeling for the comforting
40 presence of my mother's body . . . But my hand felt nothing, only the
— white cotton cover between my fingers . . . From outside came the din of
— Quetta, which is much, much noisier than my little village in Ghazni,
— that strip of land, houses and streams that I come from, the most
— beautiful place in the world (and I'm not just boasting, it's true).

45 Mother, I called.

— No answer . . . So I got out from under the covers, put my shoes on,
— rubbed my eyes and went to find the owner of the place to ask if he'd
— seen her, because three days earlier, as soon as we arrived, he'd told us
— that no one went in or out without him noticing, which seemed odd to
50 me, since I assumed that even he needed to sleep from time to time.

— The sun cut the entrance of the *samavat* Qgazi in two . . . The *samavat*
— Qgazi wasn't so much a hotel as a warehouse for bodies and souls, a kind
— of left-luggage office you cram into and then wait to be packed up and
— sent off to Iran or Afghanistan or wherever, a place to make contact with
55 people traffickers . . .

— Covering my eyes with my hand because of the light, I walked up to
— the owner, *kaka* Rahim, and apologised for bothering him. I asked about
— my mother, if by any chance he'd seen her go out, because nobody went
— in or out without him noticing, right . . .

— Yes, he replied, I saw her.

60 I smiled. Where did she go, *kaka* Rahim? Can you tell me?

— Away.

— Away where?

— Away.

— When will she be back?

65 She's not coming back.

— She's not coming back?

— No.

— What do you mean? *Kaka* Rahim, what do you mean she's not coming
— back?

70 She's not coming back.

— At that point I ran out of questions. There must have been others I
— could have asked, but I didn't know what they were. I stood there in
— silence looking at the down on *kaka* Rahim's cheeks, but without really
— seeing it.

75 It was *kaka* Rahim who spoke next. She told me to tell you something,
— he said.

— What?

— *Khoda negahdar*.

— Is that all?

80 No, there was something else.

— What, *kaka* Rahim?

— She said not to do the three things she told you not to do.

khoda negahdar: Persian for
'goodbye' (35)

kaka: Persian word meaning
'uncle' (57)

Like the story 'Captives of
the Ocean' on pages 5–6, this
modern text mixes descriptive
text with dialogue. However,
the writer does not always use
dialogue tags, such as *he said/I*
said. (61–63)

Activities

UNDERSTANDING a text that depicts another culture

Getting started

- 1 Do you think the illustration that appears with the story shows the main character? If not, what do you think the boy in the illustration has in common with him?
- 2 What does the main character's mother call him?
- 3 What does the main character call the man who owns the guesthouse? Do you think they are related?
- 4 Think of three words to describe how the boy feels when he realises his mother has gone.
- 5 Did you know the words *muezzin* and *minaret* before you read the extract and the annotations? If so, where do you think you have heard or seen them?

Working through

- 6 Look at the words in the text that are highlighted in blue. Now, create a table like the one below. Place each of the blue-highlighted words into one of the columns according to what you think. Does the word seem 'English' or does it seem 'foreign'? Compare your list with a partner.

Sounds like an English word	Does not sound like an English word

- 7 Only certain words in the extract are in italic, yet the annotations show that there are other non-English words in it, such as *muezzin*. With a partner, discuss what you think might be the reason for this.
- 8 Even though the book has been translated into English, some Persian/Dari words have been retained. Again, with your partner, discuss why you think this has been done.

Going further

- 9 Using your web browser, do an image search for photos of your city, town or region. What kinds of images come up? Jot down some nouns and adjectives to describe the images. Next, do an image search of Enaiat's village (called Nawa), using the search terms *Nawa Afghanistan*. What kinds of images come up this time? Write down nouns and adjectives to describe them. Do you see any images showing Nawa, or the region, as beautiful? What would Enaiat think of it now?
- 10 Look at the following table of words taken from the text. Make a similar table and try to come up with as many words as you can that can be formed from each word, either by shortening it or adding prefixes or suffixes to it. The first one has been done for you.

expecting	expect, expected, expectation, expectations, unexpected
faithful	
promise	
damages	
cheat	
comforting	
apologised	



LANGUAGE link

The influence of other languages

English contains many words that have come to us from Persian: *bazaar*, *caravan*, *jackal*, *jasmine*, *kaftan*, *khaki*, *lemon*, *musk*, *paradise*, *pashmina*, *pyjamas*, *scarlet*, *shawl* and *turban*, for example. Many of these could have been picked up by British and European traders in the Eastern Mediterranean from the 1570s onwards. Others would have been learned by the British in India, because Persian was spoken in the court of the Mughal rulers in India (1526 to 1857).

Look at a world map in an atlas and identify all the place names mentioned above. Can you find Persia?

ANALYSING a text that depicts another culture

Getting started

- 11 If you had not been told in the introduction to this section (page 16) that the narrator was staying in a guesthouse in Quetta, Pakistan, what clues in the text would have told you that this was not set in Australia? Quote from the extract to explain.
- 12 If you look at the Language link about Persian words on page 19, you'll notice that many of the words name physical things. Do you think Dari words like *jan*, *kaka* and *khoda negahdar* might one day enter the English language? Explain why or why not.
- 13 Enaiat, who originally told this story, is not the writer. What reasons do you think he might have had for not writing his own book? What might have prevented him from doing this?

Working through

- 14 The writer uses first-person narration most of the time to show that it is Enaiat telling the story. However, in this part of the book, he also makes use of the second person pronoun, *you*, which is not often used in texts. What effect did this have on you when you were reading it?
- 15 Would you call this book an **autobiography** or a **biography**? Look at the definitions at left and discuss with a partner before you decide.

Going further

- 16 Draw up a table with two columns, headed '**Universal**' and 'Particular'. In the Universal column, write down feelings, events or aspects of the story that any human being might experience. In the Particular column, write down aspects of the story that you think are *not* part of all cultures or all lives. For example, you might put *getting ready for bed* in the Universal column and *the sound of the muezzins* in the Particular column.

EVALUATING and RESPONDING to a text that depicts another culture

Getting started

- 17 How do you feel about reading non-English words in a text if it is set in another country or culture? Does it make reading difficult or interesting? Explain.
- 18 Sometimes the writer explains or translates words, such as *khoda negahdar*, but at other times he does not.
 - a If the annotations were not there to explain *kaka* and *jan*, would you have fully understood them, partly understood them, or not understood them at all?
 - b What do you think of this technique of not explaining all the words? If you don't think it works well, what do you think the writer should have done? Discuss this with a partner.

Working through

- 19 Enaiat may have had a very different life from yours and have come from a different culture. In a small group, discuss how well the writer makes you feel **empathy** for Enaiat. Were you able to stand in his shoes?
- 20 The book shows dialogue without any quotation marks and often without dialogue tags (he said/she said etc.). What effect does this have on (a) the appearance of the text (b) your understanding of who is speaking (c) your enjoyment of the text? Do you prefer this style of dialogue or that in the story 'Captives of the Ocean' on pages 5–6?

NEED TO KNOW

autobiography a non-fiction account of a person's life written by him or her

biography a non-fiction, written account of another person's life

universal describes things or feelings that are common to all people, regardless of language or culture

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

- 21 With a partner, write down three different predictions about what Enaiat might do next. Think about his age and his situation. What are his options? How will he cope? Next, develop one of your predictions into another scene for the book. You and your partner might choose to work on your scene together, or you might each write separate versions and compare them afterwards.

CREATING in response to a text

Getting started

- 22 Enaiat's experience as a young boy was a frightening one. Not everyone has been through something as bad as this, but we have all felt lost and alone. In a small group, discuss situations in which you felt frightened, perhaps when you were younger. One member of the group should record the situations.

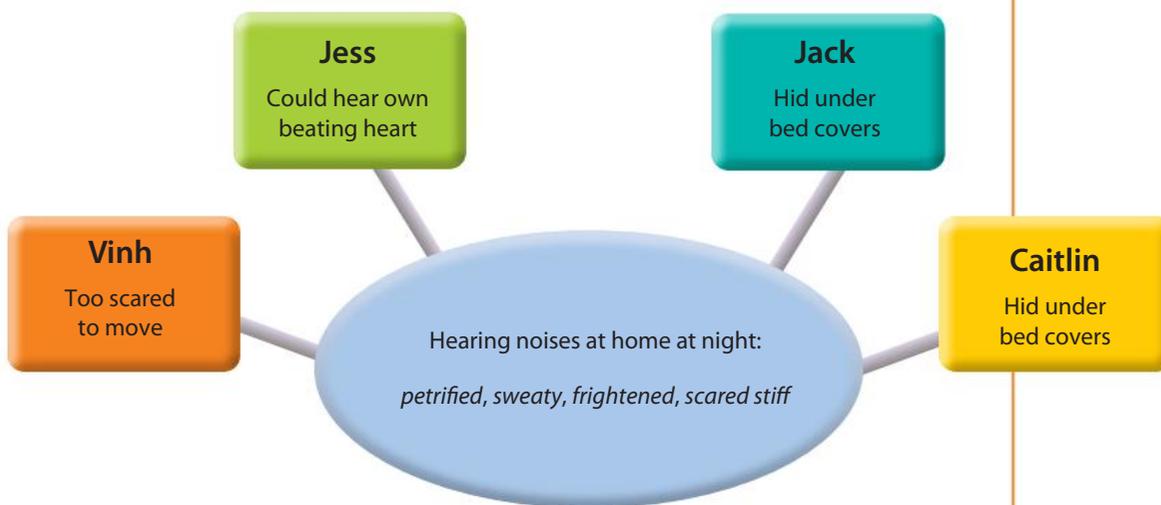
Working through

- 23 In the same small group as for question 22, work out whether any of your scary situations had anything in common.

- Did some of them occur in the same kind of place?
- Were any of you the same age?
- What feelings did you share?

Create diagrams like the one below to show this. In the central circle or shape, briefly describe the situation and include the adjectives you could use to describe your feelings. (To find a good range of adjectives, use the **Thesaurus** weblink in your eBookPLUS or type a word into a Word document, right click on it, and select 'Synonyms' from the drop-down list.)

In the shapes that branch off, put the names of the people who have had a similar experience, and what each person did.



Going further

- 24 Read the Wordsmith on pages 22–3 and then write a subjective account of a time when you were frightened, worried or lonely. Write at least 150 words. Try to avoid clichés and come up with your own original descriptions. Here is another of Enaiat's descriptions to inspire you:

The day was really bad ... the kind of day you want to pretend never happened, the kind of day you'd like to leave on a stone and walk away from.

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Wordsmith ...

SUBJECTIVE AND OBJECTIVE WRITING

Subjective writing is individual, and influenced by personal opinions and feelings. It is based on the experiences of the writer and will usually contain the pronouns *I* and *me*. Autobiographies, memoirs, letters to the editor, editorials and feature articles are examples of subjective writing.

Subjective writing

The extract on pages 17–18 from *In the Sea There Are Crocodiles* is an example of subjective writing. It is autobiographical, and the narrator tells us what he was thinking and feeling when he was 10 years old. He says, for example: *The thing is, I really wasn't expecting her to go*. Even when he uses the pronoun *you*, he is telling us what he was feeling:

even when your mother, as she helps you to get to sleep, says all these things in a strange low voice as warming as embers, and fills the silence with words, this woman who's always been so sharp, so quick-witted in dealing with life... even at a time like that, it doesn't occur to you that what she's really saying is Khoda negahdar, goodbye.

Another signal of subjective writing is the kind of adjectives the writer uses. For example, Enaiat describes his mother's voice in the paragraph above as *low*, which is a factual adjective. However, he also describes her voice as *strange*, which is an opinion adjective. Subjective writing generally uses a mixture of factual and opinion adjectives.

Some of the best subjective writing is very personal and avoids clichés. Clichés are tired, overused expressions, such as:

- *ups and downs*
- *at the drop of a hat*
- *fresh as a daisy*.

In contrast, if a writer describes things in a very original way, the text becomes much more personal and individual. Look at these expressions used in other parts of *In the Sea There Are Crocodiles*:

I smiled with all the teeth I could find in my mouth.
I was very small, as small as a wooden teaspoon.

These are very original descriptions and give the text a personal, subjective tone. Because we have never heard them before, we are more likely to think about them and what they mean.

Objective writing

In contrast, objective writing leaves out the writer's feelings and opinions. The pronouns *I* and *me* are not used, and the writer's main aim is to present facts rather than personal experience. Examples of objective writing are news articles, textbooks and scientific reports.

One way an objective text sometimes manages to leave out the pronouns *I* and *me* (or *we* and *us*) is by using something called the *passive voice*. For example, the sentence *I recorded the temperature of the water* is in the active voice, whereas *The temperature of the water was recorded* is in the passive voice. The active voice is the usual way we construct a sentence. An active sentence contains a subject, verb and object, in that order, and the subject performs the verb action (*Jess hit the ball*).

In a sentence that is in the passive voice, the subject becomes the receiver of the action: *The ball was hit*. The performer of the action either disappears (*The ball was hit*) or comes at the end: *The ball was hit by Jess*.

Passive constructions are common in scientific reports.

Here are some more examples:

Active voice	Passive voice
Jack hit me.	I was hit. I was hit by Jack.
The Zorgonians have invaded the planet of Thaark.	The planet of Thaark has been invaded. The planet of Thaark has been invaded by the Zorgonians.
Politicians decided to send aid to tsunami victims.	It was decided that aid would be sent to tsunami victims.
We poured the solution into a beaker and placed it on a tripod over a Bunsen burner.	The solution was poured into a beaker and placed on a tripod over a Bunsen burner.

In addition, objective writing avoids opinion adjectives and uses only factual adjectives. Thus, in a factual news article, you would read:

The suspect was seen wearing a red dress.

In a feature article in which the writer is interpreting facts, you might read:

Reece Witherspoon was wearing a glamorous red dress.

The word *red* is a factual adjective, whereas *glamorous* is an opinion adjective.

In addition to adjectives, other kinds of words can be emotive. This means they create an emotional response in the reader.

For example, look at the pairs of words shown at right. The nouns and verbs in the left-hand column are more negative and more likely to create an emotional reaction. The words on the right are synonyms for the words on the left but they are much more positive. They are less likely to create an emotional reaction in the reader (depending on the reader's beliefs).

Negative	Positive
terrorist	insurgent
youths	teenagers
bribe	payment
mongrel	dog
slaughter	kill
plummet	fall

Of course, some texts are a mixture of both subjective and objective writing. An autobiography, for example, may contain some paragraphs or sections that convey facts with very little emotion or opinion. A feature article, as opposed to a news article, explores a topic in more depth than a news article and is usually more subjective.

OVER TO YOU ...

- 1 Rewrite the first paragraph of *In the Sea There Are Crocodiles* in an objective style. Recount just the facts, using the third person (he/she/they). How does your rewrite compare with the original? Is it factual enough to be a news article?
- 2 Rewrite the following headlines of a news article so that they are more subjective and use more emotive words. They could be shorter, longer or the same length.
 - *Ten die on roads during holiday period*
 - *Pitt and Jolie to wed*
 - *Stockmarket falls*
 - *Lindsay Lohan goes to church*
- 3 Write an objective paragraph about your morning, between waking and your first class. Write in the third person, as if describing someone else, but use your own name (e.g. *Tranh woke up and yawned*). Then write a paragraph describing the same events subjectively, using the first person (e.g. *I woke up slowly and lay in bed yawning*). In the subjective paragraph, you can choose what to include and what to leave out.

NEED TO KNOW

anime (pronounced *an-im-ay*) a Japanese word for any animated film. It comes from the English word *animation* — a loan word that has been returned to English. In Japanese, anime is any animated film, including a Disney cartoon, for example. In English, anime refers only to Japanese-style animated films such as *Spirited Away*.

manga Japanese word for print comics and cartoons. The Japanese use the word *manga* for all print comics and cartoons, while in English the word refers only to Japanese-style cartoons. One distinctive feature of manga is that the characters usually have very large eyes.

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View the **Flash mobs** weblinks in your eBookPLUS for more on this topic.

How does popular culture introduce foreign words?

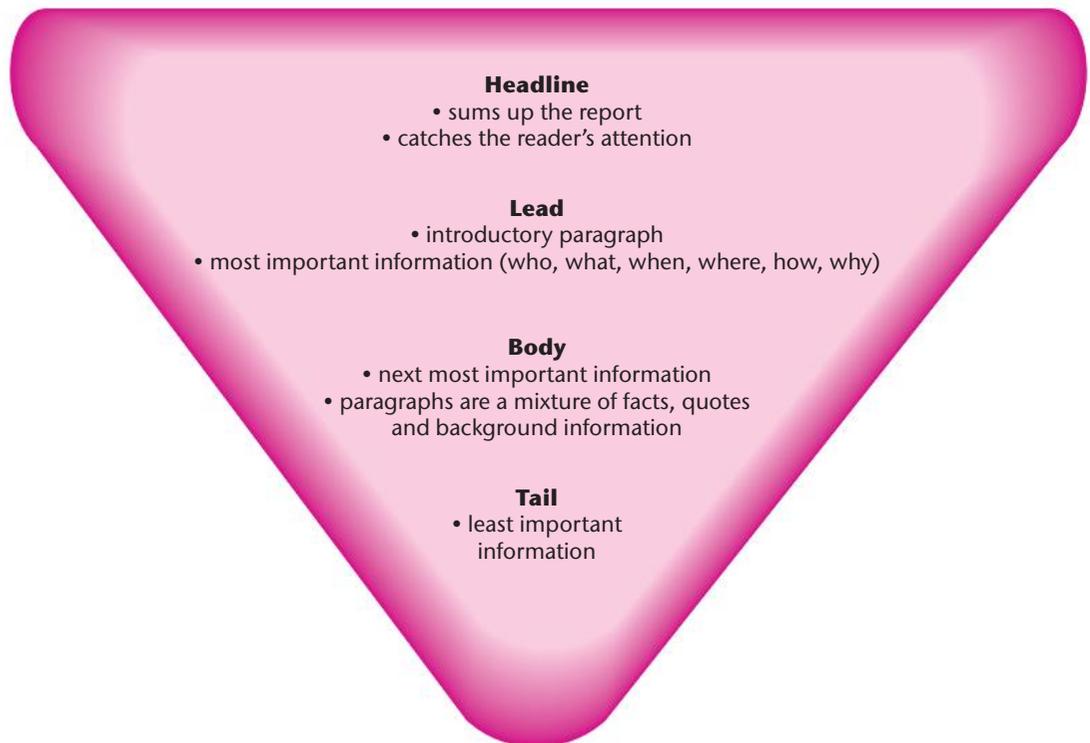
In the modern world, popular culture often crosses national boundaries. Certain websites, videos, activities and interests become popular with people in many countries. Think of *flash mobs*: these are groups of people who assemble in a public place and then suddenly begin a pointless but impressive activity for a few minutes before going their own way. These have taken place in many countries around the world after people have seen them on YouTube. The term *flash mob* is used to describe it, regardless of what country it takes place in.

Then there is *The Simpsons*. Beginning in 1989, the show is now the longest-running American animated television series, and is shown in about 60 countries around the world. Homer Simpson even introduced the world to his own new word: *D'oh!* The show also helped to make popular the term *meh* and coined the catchphrase *And I, for one, welcome our new insect overlords*.

But popular culture does not just originate in English-speaking countries. Think of Nintendo. This company began as a maker of playing cards in 1889 in Kyoto, Japan. In the 1960s they began producing toys and games, and in the 1970s they moved into video gaming. Their first really big successes were in 1981 with the arcade game *Donkey Kong*; and in 1985 with *Super Mario Brothers* on the Nintendo Entertainment System. We are so used to hearing or saying *playing my Nintendo wii*, that we almost forget that *Nintendo* is a Japanese name.

News articles are one way of keeping up with new words. A news article is a factual account of current or recent events, and provides answers to the questions who, what, when, where, why and how. A news article should be written objectively and may quote people who the writer has interviewed. The most important information is contained in the first couple of paragraphs. The news article on the next page points out how elements of Japanese popular culture are introducing us to new words.

The inverted pyramid structure of a news report



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



READY TO READ ...

- Look at the illustration and read the headline. What part of Japanese popular culture do you think the article is about?
- Scan the area below the headline and at the end of the article. Does the journalist's name appear anywhere?
- Look at the source line at the end of the article.
 - Do you think the newspaper it appeared in was an Australian or a Japanese newspaper?
 - Was it a print or online newspaper?
 - What year was it published?
- Scan the article for any words that you don't know the meaning of. Look these up in a dictionary.

Learning manga-speak on the web

1 Otaku outside Japan are flocking to a website for help in learning
 — expressions common in Japanese anime and manga, with clicks coming
 — from 165 different countries and regions.

5 The site, Japanese in **Anime & Manga** (<http://anime-manga.jp>),
 — has received about 1.2 million hits since being set up in February by
 — the Japan Foundation Japanese Language Institute, **Kansai**. Manga
 — enthusiasts can learn expressions such as *mote-mote* (someone popular
 — with the opposite sex), *mukatsuku* (that's so annoying), and *kakatteki*
 — (get over here and fight).

otaku: young people who are skilled with computer technology and online gaming but are said to be losing their social skills (1)

The first paragraph of this news article answers who (Otaku), where (outside Japan in 165 countries), what (are flocking to a website), why (to learn expressions used in anime and manga) and when (now or currently, implied by the present continuous verb are *flocking*). The question about how they get to the website is something we answer from prior knowledge. The answer is 'by going online'. (1–3)

Kansai: a region of Japan on the main island of Honshu (6)



Home page of the website anime-manga.jp

10 As Japanese anime and manga grows in popularity among young
 — people overseas, more and more fans want to read manga in its
 — original Japanese. However, many expressions used in the comics are
 — not explained in Japanese textbooks, causing readers to skip over them
 — without understanding.

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Use the **Japanese words** weblink in your eBookPLUS to learn Japanese words used in anime and manga.

15 The Osaka Prefecture-based institute, which offers Japanese classes,
— decided to create the website after hearing many students complain
— about expressions and words they had trouble figuring out.

— The site is based on about 300 manga and anime, such as Astro Boy
— and Dragon Ball, and contains a total of 3000 lines and expressions.
20 Since the way characters in anime or manga speak depends on their role
— or status, the website is organised into eight types of characters, such as
— boys, girls and samurai.



Manga posters in Akihabara, Tokyo, a centre for electronics and otaku culture

— When a user clicks on an expression, an explanation of its meaning
— and usage appear in English. Users can also listen to a recording of the
25 pronunciation or take quizzes on what they have learned.

— The institute also has posted original drawings by professional manga
— artists to teach onomatopoeia, such as *mogu-mogu*, which represents
— the sound of someone chewing heartily, and *zawa-zawa*, used to describe
— a buzzing atmosphere.

30 Setting up the website cost about 8 million yen, according to the
— institute.

— 'We've gotten a bigger response than we expected. I hope the site
— will help deepen people's understanding of Japan,' an official at the
— institution said.

35 *Daily Yomiuri Online*, 16 September 2010

Articles usually contain only one sentence or, at the most, two. This is because they often appear in print newspapers in narrow columns. Anything more than two sentences would make a very long paragraph in a narrow column. (26–29)

This is American English. In Standard Australian English we would say 'We've had' or 'We've got'. (32)

Japan's largest English-language newspaper. Japan has a fairly large population of foreigners who speak English: teachers, US armed services and employees of multinational companies. Many of them speak or understand Japanese. (35)

Activities

UNDERSTANDING a news article

Getting started

- 1 Had you heard the words *manga* and *anime* before you read this article? If so, where had you heard them?
- 2 Would you say the article is about (a) manga and anime or (b) a website for non-Japanese people who like manga and anime?
- 3 Who are the readers of the newspaper the *Daily Yomiuri* and this article? (Check the annotations.)

Working through

- 4 Find two synonyms in the article for *visits* to the website.
- 5 Re-read the annotation about the Japanese word *otaku*.
 - a Why do you think the article does not translate it? (Re-read the annotation about the newspaper and who reads it.)
 - b What English word would you use instead of *otaku*?

ANALYSING and EVALUATING a news article

Getting started

- 6 Do you think that words such as *mukatsuku* and *kakatteko* might end up in the English language? Why or why not?

Working through

- 7 For each paragraph in the article (after the first one), create a table like the one below to see whether each paragraph answers the key questions that a news article should answer. The 'how' may sometimes be implied or come from your prior knowledge.

Who	What	When	Where	Why	How

- 8 Sound out the words *mogu-mogu* and *zawa-zawa*. Do you think they sound like 'someone chewing' or a 'buzzing atmosphere'? What English **onomatopoeic** words would you normally use for these?

Going further

- 9 News articles are written in such a way that the least important information comes towards the end. If you were the sub-editor and had to shorten this article, how many paragraphs do you think you could remove without losing interesting information? Justify your decision.

 **Knowledge Quest 2**
Quest
Onomatopoeia

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



My view ...

Is it easy to decide which words you use are non-English? Do you think recent foreign additions to the English language make it richer and more interesting or just confusing?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Write to capture a past era

Either

Turn 'Captives of the Ocean' on pages 5–6 into an entertaining cartoon story for young readers aged 10 to 12. Update it so that the boys are wearing modern clothing and speaking as teenagers in Australia would today. You might want to include modern technology in the story too. You can choose to draw and handwrite your comic or use the **Comic creator** weblink in your eBookPLUS for a different look. Finish the story at the point where O'Neill is recovering in bed.

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Some key points to remember

- Don't forget the age level of your audience; keep the language simple.
- Keep in mind that your purpose is to entertain.
- Some panels of the cartoon will need to show just action, not dialogue.
- Change the Scottish character's language to Australian English.
- Use the boys' given names.
- You can shorten the lines of dialogue. You don't have to include everything the characters said in the story.
- You can choose to leave out parts of the story.

Or

Imagine that one of the characters in the *Boy's Own* story 'Captives of the Ocean' has travelled by time machine to your school or home. Write a scene for a

short story depicting him interacting with you and your friends. Describe the time machine and his arrival. Show your reactions to him and his reactions to your language, clothing and behaviour. At times, you will need to translate your language and technology for the time traveller.

Some key points to remember

- Refer to the story 'Captives of the Ocean' itself, to see what words and phrases your character might use.
- Refer to the Wordsmith on pages 9–10 to remind yourself of how to use adjectives and adverbs effectively.
- Refer to the letter from the schoolgirl on page 8 to help you with other examples of outdated language.
- Work out how the time traveller arrives.
- Think about what his reaction might be to: modern clothing, television, cars and girls; girls with short hair; the modern use of words such as *hot*, *cool*, *random*, *iPod*, *mobile*.
- Think also about what things you might have in common and what modern activities he might enjoy. The images on the left might also help you in describing the time traveller's clothing.



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

2

Explanatory writing

Either

Find a topic or activity that you are interested in, such as fashion, indie music, surfing, Facebook, skateboarding or netball — you decide. Your task is to write an explanatory piece of at least four paragraphs explaining this topic to another person who does not know much about it. The piece will appear in a teenage magazine.

Does your subject contain some technical language that will need explaining? If so, begin by making a list of these.

Refer to the Wordsmith on page 15 about writing an explanatory paragraph using analogies. Use an analogy to explain either a technical term in your chosen subject or the feelings you get from the activity.



Some key points to remember

- Use a word processor to make your text look appealing. Use colour and choose a different font for your headings.
- Start out with a simple definition of your topic.
- Use images if it will help.
- You are writing for teenagers, so you are free to use some teenage slang.
- Consider writing some of your piece as a set of numbered steps to follow.
- Remember to break up your text into paragraphs. Don't make them too long.
- Will you indent the first line of a new paragraph or put a line space between paragraphs? Choose one or the other. (If indenting, you do not need to indent the first paragraph after a heading.)
- Show a first draft to someone else to see if they understand your explanations.

In your eBookPLUS you will find the first three paragraphs of a sample text. Use this as a guide.

Or

As in the task above, find a topic or activity that you are interested in, such as fashion, indie music, surfing, Facebook, skateboarding or netball. Your task is to write an explanatory piece of at least three paragraphs explaining this topic to someone *from another century*. Try to choose an activity that would not have existed or been well known in the nineteenth century (the 1800s). You might need to check this. Does your subject contain some technical language or slang that will need explaining? If so, begin by making a list of these.

In your explanatory piece, explain what your chosen activity involves and what your time traveller reader might get out of it. Refer to the Wordsmith on page 15 'Writing an explanatory paragraph using analogies'. Use at least one analogy to explain either the technical terms in your chosen subject or the feelings you get from the activity.

Some key points to remember

- You will need to use formal English so that your reader from another century can understand you.
- Use a word processor and make your headings and captions different colours and fonts. However, your reader might not be accustomed to text in very bright colours. Try softer colours and more traditional fonts, such as Baskerville, Century, Palatino and Times New Roman.
- Remember that it is not just technical language your reader might not recognise. Use the **Etymology dictionary** weblink in your eBookPLUS to check words you are unsure of.



eBook plus

eBook plus

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

3

Create in response to a stimulus

Either

Use the **Japanese manga** weblink in your eBookPLUS. Explore the eight different character types by going to *Character Expressions*. Click on *Character Line-up* and then *Choose an Expression*. (Click on the *Written in Romaji* button to read the English translation.)

Work through some of the *Expressions List* (select *English*) to hear what the characters say, and listen to the way they speak.

Now, create four of your own different Aussie cartoon characters. What basic expression will they need, what vocabulary will they use, and how will they speak?

Or

Read the following extract from a news article that outlines how the French are trying to hold back a tide of English words.

Write a letter to the editor explaining your view on what the French are doing.

France protects itself from the dreaded English language by banning 'fast-food' and 'podcasting'

France has launched a new drive to stop a glut of English words from invading the native tongue.

Terms including 'email', 'blog' and 'fast-food' should all be banished from the language, according to French culture ministry chiefs . . .

French linguists at the Académie Française — the body that monitors and protects their language — have come up with Gallic equivalents

to more than 500 mostly English words for the website, being run by the culture ministry's 'General Commission for Terminology'.

A spokesman for the Terminology Commission writes . . . 'The Commission recommends that the French equivalent [for podcast] from now on should be "diffusion pour baladeur".'

Mail Online, 12 March 2008

eBookplus

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

Some key points to remember

- Your audience consists of adult readers of a newspaper, so write in formal English.
- You are writing a subjective piece of text, so feel free to use opinion adjectives, but support your opinions with facts as well.



Self-evaluation . . .

- 1 Which of the following strategies did you use during this unit to find out something you needed to know: asked a friend; asked the teacher; asked a class member; made a guess; used a dictionary; searched the internet?
- 2 In this unit, there were illustrations. Do you find it easier to understand pictures or words? Does seeing pictures with words help you understand?

INDIVIDUAL PATHWAYS

eBookplus

Worksheet 1.1
doc-10103

Worksheet 1.2
doc-10104

Worksheet 1.3
doc-10105

UNIT 2

ME, MYSELF AND I

The BIG question

How does language influence a person's identity?

Key learnings

- How does language influence teenage identities?
- How do text structures and language features vary according to the text?
- How do names affect the way we view people and characters?
- How are characters in fiction named and introduced?
- How does lost or hidden language affect identity?

Key knowledge, understanding and skills

Students will:

- examine names and labels in fiction and non-fiction
- read a news article about teenage language
- explore 'lost' language in an autobiography
- learn how to write dialogue in a story.



I am ...



me *pronoun* the personal pronoun used, usually after a verb or preposition, by a speaker to refer to himself or herself: *She passed me in the street. / Give it to me.*

myself *pronoun* **1** the reflexive form of **I**: *I cut myself.* **2** a form of **me** or **I** used for emphasis: *I did it myself.* **3** your normal or proper self: *I don't feel myself today.*

I *pronoun* the personal pronoun used by a speaker to refer to himself or herself: *I heard that.*

— *Macquarie Dictionary*



'Yolngu language ... gives us strength; language is our identity, who we are. Yolngu language gives us pride.'

— Yalmay Yunupingu,
Aboriginal teacher



'What's in a name? That which we call a rose
By any other name would smell as sweet.'

— from *Romeo and Juliet*,
William Shakespeare

'My name has been a source of angst my entire life.'

— Kurl Leigh Martin

'I hated my parents for what they named me up until I was a teenager, but then I just became comfortable with it.'

— Ftango Molasses



arvo

banana bender

budgie smugglers

crook

deadly

fair dinkum

larrikin

sickie

walkabout

— Australian slang

'We are always going to be influenced by America ...

I watched the word *bum* go out and *butt* come in. And part of me says, oh that's a shame, but Aussie boys are still Aussie boys.'

— Bryan Brown,
Australian actor



What do we mean by 'language influencing identity'?

'Hi, who are you?' If a new acquaintance asks you this question, you will most likely start by giving your name, which is one clue to your identity. If you were born in Australia, you will probably tell the listener your first or given name, because individuality is important in Australia. If you are being more formal, you may give your surname, or family name, which may tell your listener where your ancestors came from — if he or she is very knowledgeable! What your name means and how much it says about you is something you possibly don't think about much. But what if someone pronounces your name incorrectly or misspells it? How annoyed do you get?

Imagine now that you tell your new acquaintance a bit more about yourself. Regardless of *what* you say, one thing that identifies you is the way you say it. Unless you deliberately try to speak differently, you will use the **vocabulary** and **grammar** of a teenager in the early twenty-first century. Some people may criticise you for that, but belonging to the teenage community is part of who you are, part of your identity.

Now try to imagine that shame or fear or moving to a different country has prevented you from using your first language and your name. Imagine starting all over again, with a new name and a new language. Suddenly, your identity would become a lot more complicated.

Getting started

1 Think and say why:

- Which is your favourite quotation on the opposite page? Can you explain why?
- Do you know the meanings of all the Australian slang expressions in the bottom left box? Which ones don't you know?
- Do you feel the same about the English language as Yalmay Yunupingu feels about his language, Yolngu?
- There are two quotes opposite by people commenting on their names. How do you feel about your name?
- Look at the school motto opposite. Do you prefer it to your school motto? Explain.
- Which photos suggest the idea of two cultures rolled into one identity? Explain.

2 Find out: Did you know these facts about Cathy Freeman? (pictured centre right)

- She won the 400-metre sprint at the Sydney Olympics in 2000.
- The fastest time recorded by a woman in the 400 metres is 47.60 seconds.
- At the 1994 Commonwealth Games, after winning the 400-metre sprint, Cathy Freeman carried the Aboriginal and Australian flags. People criticised her for this, saying she should not have two identities.

What else can you find out about Cathy Freeman? See if you can find out what her middle names are and what they mean.

3 Write: Start keeping a language diary, almost as if you're learning English for the first time. Jot down:

- things that people say that sound odd or funny
- the jargon of the different groups within your school
- conversations you hear on public transport
- expressions you don't use yourself
- funny things that you and your family say that other people don't understand
- the language of advertising.

Your language diary will be needed in an assessment task at the end of the unit.

NEED TO KNOW

vocabulary all the words of a particular language; the body of words used by an individual or group of people

grammar the language we use and the description of language as a system



LITERACY link

Online names

When you are online, it's common to hide your personal details by using a 'nick', or nickname, or an avatar. This helps to protect your privacy by masking your real identity. It's also fun to devise an alternative name for yourself. You can invent your own and use it to make a link to your interests or characteristics; or you can use an online name generator such as online-generator.com. Try playing with one and seeing what it comes up with.

One thing to think about is whether your nickname will still suit you in five or ten years' time. *Skatin Kid* or *Little Kitten* might work for you in year 8, but will it work when you're 20?

Which is better: the online nickname you invent yourself or one from a nickname generator?

eBook plus

eLesson:

The English is . . . team explores how language influences a person's identity.

Searchlight ID: eles-1584

2.1 NAMES, LABELS AND IDENTITY

NEED TO KNOW

baby names What would your parents have named you if you had been born in Australia in 1900? The most popular boys and girls names are listed below for four dates in the past.

	Male	Female
1900	William	Florence
1950	David	Susan
1995	Joshua	Jessica
2010	Jack	Lily

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

How do names affect our view of people and characters?

Names are an important part of language. We like naming things so much that we give names to our stuffed toys, houses, cars, boats and all sorts of lifeless objects — things that we love and that are part of who we are.

Does it matter what your name is and does it affect the way you think about things? Fiction writers choose character names very deliberately. If you were creating an action hero, you would be more likely to call him Jack Bronson than Cecil Greebling. If you were creating a female character who was smart, attractive and strong, would you call her Tara Steele or Daphne Blenkinsop? Names matter. Parents spend hours trying to find the perfect **baby name** for their child — perhaps because they believe that names shape character.

In non-fiction, a writer will usually keep the names of the real people, but not always. In some **autobiographies**, if the events described are too awful, the author might change the names or use first names only.

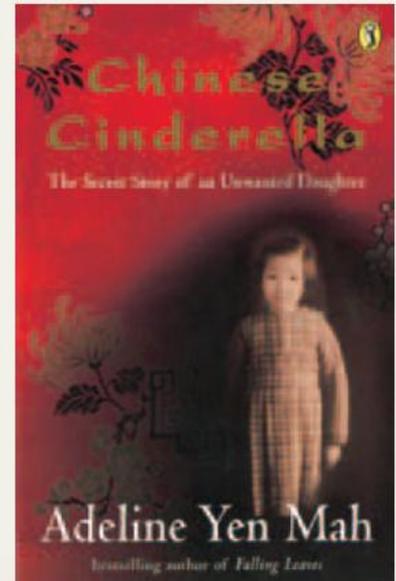
As a way of examining the effect of names, let's look at an autobiographical work in which real names are used. The following extract is from the preface of *Chinese Cinderella*, in which the author explains why she wrote the book and how people are named in Chinese culture.

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



READY TO READ ...

- Look at the title of the extract below, the author's name, the photograph and the first sentence of the extract. What do these tell you about the text you are about to read?
- Scan the text for unfamiliar words that you don't know and check them in a dictionary.
- Discuss with a partner what you know already about the fairy story of Cinderella. Make some predictions about what the author of *Chinese Cinderella*, Adeline Yen Mah, might have in common with Cinderella.



from *Chinese Cinderella*

by Adeline Yen Mah

Preface

1 *Chinese Cinderella* is my autobiography. It was difficult and painful to
— write but I felt compelled to do so. Though mine is but a simple personal
— tale of my childhood, please do not underestimate the power of such
— stories. In one way or another, every one of us has been shaped by the
5 stories we have read and absorbed in the past. All stories, including fairy
— tales, present elemental truths, which can sometimes permeate your
— inner life and become part of you.

A preface is an introduction to a book by its author, to explain such things as the aim of the book or why it was written.

This is a topic sentence. It outlines what will be discussed in the paragraph. (1)

— The fact that this story is true may hold special appeal. Today the
— world is a very different place. Though many Chinese parents still prefer
10 — sons, daughters are not so much despised. But the essential things have
— not changed. It is still important to be truthful and loyal, to do the best
— you can, to make the most of your talents, to be happy with the simple
— things in life, and to believe deep down that you will ultimately triumph
— if you try hard enough to prove your worth.

Another topic sentence (8)

15 — To those who were neglected and unloved as children, I have a
— particular message. In spite of what your abusers would have had you
— believe, please be convinced that each of you has within you something
— precious and unique. *Chinese Cinderella* is dedicated to you with the
— fervent wish that you will persist in trying to do your best in the face
20 — of hopelessness; to have faith that in the end your spirit will prevail; to
— transcend your traumas and transform them into a source of courage,
— creativity and compassion.

Another topic sentence (15–16)

Author's note

Names

25 — In Chinese families, a child is called by many names.

1. My father's surname is Yen (嚴). My siblings and I inherited his
— surname of Yen (嚴). Chinese surnames come at the beginning of a
— person's name.
2. At birth, a baby is given a name by his or her parents. My given name
30 — is Jun-ling. Since my surname comes first, my Chinese name is Yen
— Jun-ling (嚴君玲).
3. At home, a child is called by a name dependent on the order of his
— or her birth. The oldest daughter is called Big Sister, the second
— daughter Second Sister and so on. There are separate Chinese words
35 — for older sister (jie 姐) and younger sister (mei 妹); older brother (ge
— 哥) and younger brother (di 弟). Since I was the fifth child in my
— family, my name at home was Fifth Younger Sister (Wu Mei 五妹).
— However, my younger siblings called me Wu Jie (五姐), which means
— Fifth Older Sister.
- 40 — 4. When the older generation calls me Wu Mei (五妹) the word *mei*
— takes on the meaning of 'daughter'. Wu Mei (五妹) now means Fifth
— Daughter.
5. The same goes for the word 'di'. Er Di (二弟) can mean Second
— Younger Brother or Second Son.
- 45 — 6. Our stepmother gave us European names when she married my
— father. When my brothers and I attended schools in Hong Kong and
— London where English was the main language, my name became
— Adeline Yen.
- 7. After I married, I adopted my Chinese American husband Bob
50 — Mah's last name and my name is now Adeline Yen Mah.
- 8. Big Sister's (大姐) name is Lydia, Big Brother's (大哥) is Gregory,
— Second Brother's (二哥) is Edgar, Third Brother's (三哥) is James.
— Fourth Younger Brother's name (四弟) is Franklin. Little Sister's
— name (小妹) is Susan.

An author's note is used by the author to explain something that the reader may not understand, such as whether real names were used in the book, how foreign names are spelled or whether the events are 'true'. (23)

This tells us what the following numbered list will be about. (25)



LITERACY link

Numbered and bulleted lists

When you are presenting a lot of information, it helps if you can break up the text by using bulleted or numbered lists, as Adeline Yen Mah does in her author's note. This makes it easy for a reader to scan the text and pick out information. The numbers or bullets also break up the text into bite-sized chunks that are easier to understand and remember.

We use a numbered list when it is important to follow steps in a certain order, as in a recipe. We also use them to create a hierarchy, where 1 is the most important and 5 is least important, for example. Some writers use them as a way of making us remember something:

You must do three things when cooking:

1. Wash your hands.
2. Read the recipe carefully.
3. Handle knives with care.

If you want to break up a list of information, and if order, hierarchy and memorisation are *not* important, then use bullets.

Check to see how bullets and numbered lists are used in your textbooks.

Knowledge Quest 2



Activities ...

UNDERSTANDING the purpose of a preface

Getting started

- 1 Would the preface and author's note of *Chinese Cinderella* come at the start of the book or at the end of it? Explain.
- 2 The rest of *Chinese Cinderella* is an autobiography. How do you think it will differ from this preface and author's note?
- 3 Why do you think the author numbered the paragraphs in her author's note? Look at the possible reasons listed below. Tick those you think are correct and put a cross against those you think are not likely.

The author is good at maths.	The information is fairly complicated.	The information is a series of steps to follow, like a recipe.	Breaking information into smaller pieces makes it easier to follow.	The number 8 is very lucky in Chinese.
------------------------------	--	--	---	--

- 4 From what the author says in the preface, do you think she had a happy or unhappy childhood? List all the words that give you clues.
- 5 Read the topic sentence of each of the paragraphs in the preface, and then read the rest of the paragraph. How well did the topic sentence outline what was going to follow? If 5 is extremely well and 1 is very poorly, rate the topic sentence out of 5. Do the same for the following two paragraphs.

Working through

- 6 Read the Literacy link on this page.
 - a In the author's note for *Chinese Cinderella*, would you have used bullets or numbers? Explain.
 - b Would you use a bulleted or numbered list if you were writing a short story or novel? Explain.
- 7 Do you think all of Adeline Yen Mah's family members would see things the same way as she does? Would they tell the same story? Explain.
- 8 The author has included the Chinese characters in the author's note, even though most readers won't be able to read them. Why do you think she might have done this?
- 9 How many names has the author been known by? List them.
- 10 How many meanings does the author give for the name *Wu Mei*?

Going further

- 11 In a small group, look at the following words in the preface:

<i>compelled</i>	<i>elemental</i>	<i>permeate</i>	<i>ultimately</i>	<i>fervent</i>	<i>transcend</i>
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Come up with words or phrases that you could replace these with. Refer to a dictionary if you need to. Decide among yourselves what word or phrase is the closest synonym for each of these, and check that the sentence still makes sense. (Refer to the Language link on synonyms on page 7 in *Unit 1* if you need to.)

ANALYSING names and how they affect us

Getting started

- 12 What would your name be in your family if you were named like the Chinese author? First Sister? Second Son? How would you feel about this?

- 13** If you had to change your given name, what name would you choose? Do you think your current name suits your personality? Explain.
- 14** In the author's note, names such as *Big Sister* are given initial capital letters. Would you normally do this in English? (Refer to the Wordsmith on the following page.) How do the capital letters change the name?

Working through

- 15** If your family name came before your personal name, as it does in Chinese, do you think this would change the way you think about yourself? Explain.

Going further

- 16** From what you have read about Chinese names, what do you think might be considered more important in Chinese society: individualism or the family? Explain. How do you think this compares with modern Australia?

RESPONDING to ideas about names and labels

Getting started

- 17** In small groups, discuss the use of **nicknames**.
- a** If you have a nickname within your family, how do you feel about it? Is it used affectionately or insultingly?
 - b** Do you have a nickname that only a certain group of people uses? What would you think if someone from a different group called you by that name?
 - c** Share one of your nicknames with the class (if you feel comfortable doing so) and tell an **anecdote** of how you ended up with that nickname.
- 18** In the book *Chinese Cinderella*, Adeline Yen Mah is labelled as being *bad luck* by much of her family because her mother died shortly after she was born. Another label we often hear people use these days is *loser*. In the same group in which you discussed question 15, discuss labels.
- a** Talk about some of the labels that you use at school for different 'types' of people, such as *geeks*. See if you can come up with a list of five such labels.
 - b** When we label someone, are we stereotyping them? (To stereotype someone is to create an oversimplified image of a person or group.)
 - c** Does labelling yourself as part of a group make you feel safe and comfortable or boxed in?

Working through

- 19** Still in your group, find another way of describing the people you discussed in question 18(a). Avoid being negative or critical, and pick out their strong points. Create a table like the one below, in which one example is shown.

Label	Description
Geeks	People who are very interested in a range of indoor activities, such as computer games and technology. They are often good at maths and can sometimes be a good source of sci-fi and <i>Doctor Who</i> DVDs.

Going further

- 20** Now discuss whether you think the descriptions fit every person who falls into the labelled category. How difficult did you find it to come up with a description that everyone agreed on?

NEED TO KNOW

nicknames In English, people did not have surnames until about the twelfth century CE. Before then, they had just a given name such as William or Eleanor. To distinguish them from other Williams and Eleanors, they might have had an extra descriptive name such as 'John's son' or 'the cook'. This extra name was called an *ekename*. These ekenames would eventually become surnames (family names) like Johnson and Cook. But what happened to ekenames? People used to say *an ekename*, which was often misheard as *a nekename*, and this became *nickname*.

anecdote a short account of an amusing or interesting event, often connected with a particular person

Wordsmith ...

USING NOUNS

A noun is a part of speech or word class that names things such as objects, people, places, ideas and feelings. Nouns can be divided further into common and proper nouns.

Common nouns name things that are general rather than specific, such as *dog*, *refrigerator*, *car*, *school*, *child* and *nation*. They do not need to have an initial capital letter unless they begin a sentence. One way of testing whether something is a common noun is to see if you can put an article before it: *a car*, *the school*. Also, can you make it plural, as in *refrigerators*, *children*? There are some exceptions, but these are quite good tests.

In contrast, proper nouns name specific things, such as *Australia*, *Daniel* and *Perth*. These are typical proper nouns because we cannot normally put an article before them or make them plural; we don't say *the Australia*, *a Daniel* or *Perths*. Proper nouns are sometimes called *proper names*, especially when they are the names of people or when they contain more than one word.

Geographical names are proper nouns and therefore get capitalised: *Coral Sea*, *Kilimanjaro*, *Cape York*. Specific building and structure names are proper nouns too: *Sydney Harbour Bridge*, *Empire State Building*.

However, it's not always so straightforward. Days of the week, months and holidays are regarded as proper nouns but seasons are not, so we write *Monday*, *June* and *Boxing Day* but *winter* and *spring*.

Languages and religions are proper nouns, so they too get initial capital letters: *French*, *Vietnamese*, *Judaism*, *Buddhism*.

The table below helps to show how common nouns are general names, whereas proper nouns are specific.

Common noun	Proper noun
dog	Fido
refrigerator	Kelvinator
school	Wattle Valley High School
nation	Australia
person	Camille
sea	Coral Sea
day	Monday
language	Vietnamese
shop	Myer

Most grammar books will tell you that proper nouns always start with a capital letter, but some brand names and companies have capital and lowercase letters in all sorts of odd places. This feature is known as *camel case* or *camel caps*, and examples include iPod, eBay, MySpace and YouTube. It is thought that this became common in the 1970s when computer programmers had to close up spaces between words, making them hard to read. Adding a capital letter in the middle of the word helped to prevent it being misread.

Knowledge Quest 1

Quest
Proper nouns

When you have to write about a brand or company, you can choose to ignore the way it capitalises its name but would your audience recognise *Ipod*? Besides, camel case has been around a long time, even if it was not called that: many surnames such as McDonald and DiCaprio go back centuries.

If you are in doubt about the camel caps in a brand name, check it on the internet.

Watch out for words like *mum* and *dad* that can be both common nouns and proper nouns. Look at these examples:

- *My mum says my dad is always leaving his clothes on the floor.*
- *'That's not fair, Dad!' I said. 'You know Mum told me I could go!'*

In the first sentence, *mum* and *dad* are being used in a general sense, with the word *my* singling out the speaker's mum and dad from all the other mums and dads. In the second sentence though, *Mum* and *Dad* are being used as proper names. Because we don't call a parent by his or her given name, we have to say *Mum* or *Dad* instead.

OVER TO YOU ...

1 Look at the images at right and write down as many proper names associated with them as possible. Then write down five common nouns associated with each image.

2 Give the proper names of three people you admire and then give some common nouns that tell us what they are (for example, *Homer Simpson: cartoon character, father, safety inspector*).

3 Imagine you were allowed to own a pet giraffe, a robot and a shop of your choice. (Would your shop sell chocolate, clothes, sporting goods or something else?) Now decide what proper names you would give your giraffe, robot and shop. Explain the reasons for each of your choices. Create a sign for your shop, using Word art and drawing tools.



How are characters in fiction named and introduced?

When a fiction author writes in the third person (he/she/they), introducing characters is not too difficult. Characters can often be named and introduced in the first lines of the book:

There was a boy called Eustace Clarence Scrubb, and he almost deserved it.
(*The Voyage of the Dawn Treader* by C. S. Lewis)

However, when the story is told in the first person, this makes introducing the narrator a little different. The narrator sometimes just states his or her name in the first paragraph ('Call me Ishmael' is the first sentence of *Moby Dick*), but that is not necessarily the most interesting thing about the character.

In *To Kill a Mockingbird*, the first sentence reads: 'When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow'; and we don't find out the narrator's name (Scout) until several pages later.

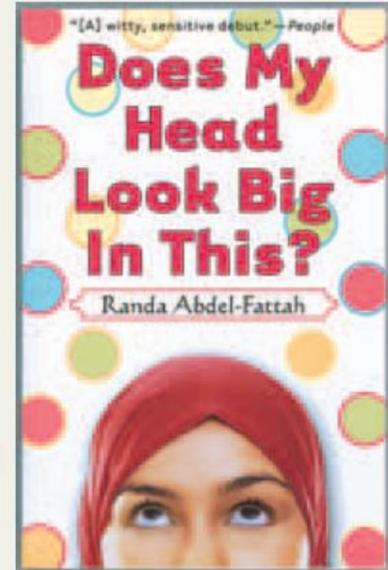
There are many ways to introduce characters in fiction. Let's see how the narrator of *Does My Head Look Big in This?* introduces herself.

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



READY TO READ ...

- Scan the following extract and look at the book cover that appears with it. Do you think the extract will be about:
 - Australia Day
 - an Australian Muslim girl
 - exercise and weight loss
 - the television sitcom *Friends*?
- Scan the text for unfamiliar words. As you read, try to work out their meaning from context clues (the words around them).
- Read the annotations and take note of some of the places referred to in the text. Do you know any of them? If not, use an atlas or Google Maps to locate them.



from *Does My Head Look Big in This?*

by Randa Abdel-Fattah

1 It hit me when I was power-walking on the treadmill at home, watching
— a *Friends* rerun for only about the ninetieth time.

— It's that scene when Jennifer Aniston is dressed in a hideous
— bridesmaid's outfit at her ex's wedding. Everyone is making fun of her
5 and she just wants to run away and hide, but then she suddenly gets the
— guts to jump on stage and sing some song called 'Copacabana', whatever
— that means. I'm telling you, this rush of absolute power and conviction
— surged through me. I pressed the emergency stop button on the treadmill
— and stood in my Adidas shorts and Winnie-the-Pooh T-shirt, utterly
10 captivated by the scene. It was like stepping out of one room, closing the
— door behind me, and stepping into another. One minute it was the last
— thing on my mind. The next minute this courage flowed through me and
— it just felt unbelievably right.

— I was ready to wear the hijab.

15 That's right, Rachel from *Friends* inspired me. The sheiks will be
— holding emergency conferences...

— I can't sleep from stressing about whether I've got the guts to do it.
— To wear the hijab, the head-scarf, full-time. 'Full-timers' are what my
— Muslim friends and I call girls who wear the hijab all the time, which
20 basically means wearing it whenever you're in the presence of males who

This is the first sentence in the book and it acts as a 'hook', trying to interest us in what 'hit' the narrator. Because the narrator does not tell us immediately, we are drawn in. (1,2)

I and me: tells us that the story is in the first person and that the narrator is into exercise (1)

From this we know that the story is set probably in the early 2000s, after the TV show finished. (2)

Suggests that the narrator might be female (4,9)

The narrator is too young to remember the 1978 song; most readers would be too. (6-7)

This may come as a surprise — unless the cover of the book gives it away. (14)

Sheik is an Arabic word meaning elder, leader or governor; in Islam, a sheik is a religious leader. (15)

— aren't immediate family. 'Part-timers' like me wear the hijab as part of
— our school uniform at an Islamic school or when we go to the mosque or
— maybe even when we're having a bad hair day.

— I've got four days left of my school holidays. Four days to decide
25 whether I'm going to actually start only my third term at McCleans
— Grammar School as a full-timer. You should know that right now the
— thought of stepping into my home room with the hijab on is making my
— nostril hair stand on edge.

— At this stage you should probably also know that my name is Amal
30 Mohamed Nasrullah Abdel-Hakim. You can thank my father, paternal
— grandfather, and paternal great-grandfather for that one. The teachers
— labelled me slow in preschool because I was the last child to learn how
— to spell her name.

— My dad's a doctor and my mum's a dentist. Two major nerds who fell
35 in love during their hibernations in Monash University medical library.
— They were both born in Bethlehem, but there are fifty-two years of
— Australian citizenship between them.

— My dad's name is Mohamed. He drives a metallic-red convertible
— because he's under the misguided delusion that he's still young and cool.
40 He fails to remember that he has a receding hairline and has Italian
— opera or Palestinian folk songs blasting from his car stereo system. My
— mum's name is Jamila, which means beautiful in Arabic. She's loud and
— energetic, loves to laugh, and is neurotically clean...

— We live in Camberwell, one of Melbourne's trendy suburbs...We
45 moved here last year because my dad started working in a clinic in
— a nearby suburb...Before that we lived in Donvale, a very leafy, hilly
— suburb with lots of acreages and owls hooting at night. There were lots
— more Aussies with ethnic backgrounds there, so being a Muslim family
— wasn't such a big deal. In Donvale our street was a cocktail. There were
50 the Chongs, the Papadopouloses, the Wilsons, the Slaviks, the Xiangs
— and us, the Abdel-Hakims...

— Our street in Camberwell is different. We've got the Taylors, the Johns
— and Mrs Vaselli. Wouldn't have a clue who the rest are. Everybody pretty
— much keeps to *themselves*.

55 I'm an Australian-Muslim-Palestinian. That means I was born an
— Aussie and whacked with some bloody confusing identity hyphens.

Confirms that the narrator is Muslim (22)

The writer uses humour to make the reader feel comfortable with the character. (23,27-28)

hibernations: periods of seclusion, like animals who go into a dormant state in winter (35)

Monash University: a university in Melbourne (35)

Bethlehem: city in the West Bank in the Palestinian Territories; also thought to be the birthplace of Jesus (36)

Two adjectives are hyphenated to form a compound word. (38)

She gives us more information about her family's cultural background. (41)

Confirms that the narrator's family is well-off (44)

This is a metaphor, suggesting that many different types of people lived in the street. (49)

The word should really be *themselves*. The writer probably uses it because the narrator is a teenager and this is the kind of error she might make. (54)



Activities ...

UNDERSTANDING how characters can be introduced in fiction

Getting started

- 1 What does the narrator tell us about in the first and second paragraphs? Answer the questions *who*, *where* and *what* for each piece of information the narrator gives us.
- 2 In which paragraph does the narrator tell us her name?
- 3 How many parts are there to Amal's whole name?
- 4 **a** What is the decision Amal has reached?
b What aspect of the *Friends* episode inspired her?
c Why did it inspire her?
- 5 How is she feeling about her decision?

Working through

- 6 In what way did Amal's teachers 'label' her in primary school? What did this have to do with her name?
- 7 Do you think Amal's name helps her to blend in at McCleans Grammar School? Explain.
- 8 What comes first: a brief description of Amal's parents or their names?

Going further

- 9 Why do you think Amal says that 'the sheiks will be holding emergency conferences'?
- 10 Refer to the Wordsmith in *Unit 1*, page 15, on similes and analogies. What analogy does Amal use to describe her decision to wear the hijab?

ANALYSING the introduction of characters in fiction

Getting started

- 11 Does Amal name any of her friends in this extract?
- 12 **a** What labels do Amal and her friends use to describe themselves?
b What do these nouns normally mean?
c What do they mean when she and her friends use them?
- 13 What label does Amal use to describe her parents?
- 14 From the way she talks about them, do you think Amal:
a does not like her parents much and is critical of them
b loves her parents but sees their imperfections
c finds her parents amusing but cannot wait to leave home?
Find evidence to support your answer.

Working through

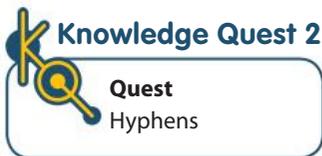
- 15 With a partner:
a Discuss what you think Amal means when she says she's been 'whacked with ... confusing identity **hyphens**'?
b What other examples of hyphens can you find in the extract?
c If you have a long name like Amal's, explain how you feel about it. If you have a short name, would you prefer something longer and more interesting? Explain.

NEED TO KNOW

hyphens A hyphen (-) is a punctuation mark that usually appears inside a word. It can join two words and make them into a single compound word, such as *hot-blooded*, *power-walking* or *metallic-red*. A hyphen can also appear between a word and its prefix or suffix, as in *co-worker*, *pre-owned* and *animal-like*.

Not all words with prefixes and suffixes have hyphens — think of *antibiotic*. Likewise, some compound words can either be written as two words, with a hyphen, or closed up (*fairy tale*, *fairy-tale* or *fairytale*), so it is best to check a dictionary if you're unsure.

Some compound words have more than one hyphen, such as *mother-in-law* and *ten-year-old*. People's names can be hyphenated too; for example, *Jean-Luc Picard* and *Shiloh Jolie-Pitt*. These are sometimes called double-barrelled names.



16 If you have not read the rest of *Does My Head Look Big in This?*, create a table like the one below using a ruler or the 'Insert table' function of Word. Then list all the people the narrator introduces in this extract, including herself.

- If the narrator gives us their name, include it.
- If she gives us only a common noun (such as *friends*), include that instead.
- In the middle column, list up to three important details she tells us about the person or people — if any.
- Then try to predict whether we will learn more about that person or people later in the book.

Characters/families introduced			
Proper name or common noun?	Things the narrator tells us about them	Predict: will they appear later in the book?	Why or why not?
	• • •		

CREATING a character: yourself

Getting started

17 Write three or four paragraphs about yourself, as if you are starting a story about your life. Start out by giving your name and then introduce your family and where you live. Think about what things you want to mention and what you want to leave out.

Working through

- 18 Do the same as in question 17 but try to imitate the style of writing of Randa Abdel-Fattah, the author of *Does My Head Look Big in This?*
- Think about whether you will give your name in the first paragraph or later.
 - Will you give an explanation of what your name means or why your parents chose it?
 - Use humour, if you can, to help draw the reader in. Try being very honest and a little self-deprecating (modest, self-critical). For help on humour, refer to *Unit 7*.
 - Will you mention where you are from or where you live?

Going further

19 Present your personal character study to the class as a monologue or as if you were a stand-up comedian. Make use of **metaphors** and other figurative language.

NEED TO KNOW

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 *Does My Head Look Big in This?*, Amal tells us 'our street was a cocktail'. She does not mean that the street is a shaken drink. What she means is that, like a cocktail, the street has quite a few varied ingredients. Those ingredients are people from many different backgrounds.

Here are some more examples of metaphors:

I nearly drowned in the river of her words.

Your room is a pigsty, so get your curly tail into action and clean it up.

A grey cloud of awkward silence descended on the room.



Knowledge Quest 1

Quest
Metaphors



My view ...

There's an old saying that 'Sticks and stones may break my bones but names will never hurt me'. Do you think this saying is talking about proper names or about 'labels' such as *loser* and *stupid*? Do you think the saying is true? There is also a saying that 'names shape destiny'. Do you agree? Or do you think that what you do is more important than what your name is?

2.2 THE TEENAGE COMMUNITY

How does language influence teenage identities?

'Slang is a language that rolls up its sleeves, spits on its hands and goes to work.'

Carl Sandburg, American writer

As a teenager, you have your own slang. You use it with your friends as a way of showing that you are part of a particular group — young people. It probably feels comfortable and easy to use, like a favourite pair of old ugg boots. You know that your friends are not going to correct the way you speak, telling you not to say *like*, *youse* or *could of*. By using your own particular language, you also exclude people from your peer group. These 'outsiders' may be older people or they may be young but unfamiliar with the slang you use. You might not mean to exclude them, but that is sometimes the effect.

What is slang exactly? Slang is any language that differs from standard speech or writing. It may be different in its vocabulary or grammar. It is language that is more informal than Standard Australian English, and some people may regard it as inferior.

LANGUAGE link

Standard Australian English

If slang is 'non-standard English', what is Standard Australian English? The Macquarie Dictionary says it is 'the form of Australian English that conforms to ... appropriate usages for serious writing'.

But maybe the definition that will help you the most comes from Susan Butler, who is

the Publisher at the Macquarie Dictionary. She says: 'My final definition of Standard Australian English is ... that it is the English that you produce when you avoid all the things that your teachers will mark as wrong, wrong, wrong'.



The article opposite is about teenagers and the slang they use. You will recognise most of the slang, but there will be one or two expressions that you have never heard of.

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



READY TO READ ...

- Look at the photograph and caption that appears with the article.
 - Do you think the girls in the photo will be mentioned in the article?
 - What age are the girls?
- Read the bold paragraph that sums up the article. What audience do you think the article is aimed at: older people aged over 30 or people your age?
- Do you think you already know something about this topic?
- What do you think the headline means?
- Take it in turns to read the article aloud with a partner. Discuss any words or phrases that you don't immediately understand. Between you, work out what they mean. Use dictionaries and the annotations to help you.



A way with words: year 12 girls, from left to right, Liz Clarke, Angela Cooper, Amanda Merrett, Samantha Galea, Bianca Bondin and Maddie Ryan

So to, like, speak

by Alana Rosenbaum

You know what ‘sweet’ means, and perhaps even ‘rad’. But what to make of ‘LOL’, the ‘plastics’ and things that are so ‘Gary’? Alana Rosenbaum talks to teenage girls about a language that’s all their own.

It had only been an interstate move from Darwin to Melbourne, but at her new school Amanda Merrett found herself immersed in an entirely new language.

Much of the slang doing the rounds of Box Hill Secondary College was incomprehensible, and Amanda would occasionally baffle her peers with Darwin lingo. Once, and only once, she warned that someone or other would ‘scunts’, a verb that loosely translates as ‘freak out’: ‘People here looked at me weird so I stopped using it.’

It was easier, however, to omit foreign words than to pick up the patois of a new school. ‘At first I didn’t like Melbourne and I was like ‘No, I’m not going to conform’, but I got over it,’ Amanda says.

Cliques of all ages share a jargon that binds them, but the language of teenage girls holds a particular fascination for linguists. Members of the more garrulous sex have a way with words; they tell it like it is and have a knack for inventing the smartest and bitchiest rejoinders ...

Argot favoured by adults but rejected by today’s teenagers is supplanted by an entirely new vocab incubating in high schools.

Almost 18 months after the move to Melbourne, Amanda is one of four students selected by Box Hill Secondary College to field questions on teen slang. It’s a task that cannot be taken too seriously; most teen talk is tongue-in-cheek and grates a little when used out of context. But the girls have studied linguistics and carefully consider their everyday patois.

The bold paragraph introduces the feature article. It is designed to make you want to read on. (1–3)

The journalist’s first paragraph must ‘hook’ the reader too. In this case, she does this by telling a ‘human interest’ anecdote. (4–6)

baffle: confuse (8)

lingo: language (9)

This is a direct quote. (10–11)

patois: (pronounced pat-wah) a regional, non-standard language (12)

cliques: small groups that are snobbish and exclusive (15)

jargon: the language of a trade, profession or other group; meaningless language or gibberish (15)

the more garrulous sex: females; women are said to be more talkative than men (16–17)

This seems to be the opinion of the journalist only; she does not back it up. (17–18)

argot: (pronounced ah-go) the language of a group (19)

supplanted: replaced (19)

incubating: hatching; coming into existence (20)

Seventeen-year-old Sara Morton has a theory on why the language of teenage girls might be of interest. 'We do have a lot of influence — we are big consumers and a lot of marketing is directed at us,' she says.

The girls explain that the school population is divided into subcultures, such as jocks, musos, stoners and emos — the latter referring to guys in tight black jeans with black hair. Girls with attitude are known either as the plastic (an epithet borrowed from the film *Mean Girls*) or 'Oompa Loompas', a swipe that likens their fake-tan complexions to the orange-hued workers at Willy Wonka's chocolate factory...

South-west of Box Hill at Deer Park Secondary College, many of the words overlap but the girls there appear more keen to discuss the school's localised slang. Some of the year 12s have revived old catchphrases and invented new ones that they have sought to promote with varying degrees of success. Samantha Galea, 17, favours retro expressions; she will often say things are the 'bee's knees' — praise usually requiring explanation — and occasionally proclaims that she is 'peeved'.

Samantha and her siblings and friends have also coined a bizarre adjective that has taken hold among the year 12s: if something is unpleasant, annoying or inopportune, it's 'Gary'. 'That's Gary, man,' one might say to console a friend...

[Professor Pam] Peters says that teenagers use language as a kind of identity badge that has the effect of excluding adults. Even when that identity badge is removed, some of the teen-specific words will linger...

She says that the word 'cool' has proved particularly enduring, having outlived synonyms such as 'ace'...

To even attempt to grasp the lingo that circulates at Lauriston Girls' School, you have to be well versed in cinema. The girls pepper their speech with frequent references to cult films and television programs, aptly inserting the quotations to emphasise a point. Fashions may be described as 'nice', 'interesting', 'different', a Kath & Kim-ism, but that's a fairly straightforward example. Most pop references are far more obscure...

The popular abuse of the word 'like' — a linguistic bugbear of many generations — provides insight into the changing context of colloquial slang... the term 'like' has morphed over decades.

According to [Associate Professor] Sali Tagliamonte's research, today's teenagers are prone to using 'the 'like quotative', linguistic jargon best explained by example: 'I was like, 'Oh my God'.'

Tagliamonte says that English speakers in their 20s and 30s also use the like quotative but less frequently than teenagers, while those over 40 avoid it altogether...

Internet and mobile phone technologies have also helped to shape teen-speak. Kids will occasionally exclaim LOL (laugh out loud) or find themselves barred (cut off) by angry peers. G2G, an acronym for got to go, is now popular, as is 'kisses' — the long form of the multiple Xs used to sign off text messages. 'I'm ashamed of it, but I'll say 'kisses', says Liz Clarke, a year 12 student at Lauriston Girls' School. But like most other slang, it's said tongue-in-cheek. 'Mostly, we use these kinds of expressions to mock ourselves,' she says.

The Age, 9 April 2006

This makes it clear it is an opinion only. (26)

The journalist interviews the teenagers and then reports their views and information. They provide 'insider' knowledge. (29–31)

This is an indirect quote. (29–31)

epithet: a word that expresses contempt (32)

swipe: an insult (33)

Paragraphs in a feature article are generally between one and three sentences long. (35–41)

Other experts provide a different point of view and help to provide 'the big picture'. They also add authority and credibility to a feature article. (46–48)

well versed in: knowledgeable about (52)

bugbear: something annoying (57)

morphed: changed, evolved (59)

quotative: an expression that introduces reported speech; for example, *he said* (61)

The newspaper's name is also like a brand name. If you know it, do you trust it? (74)

Activities ...

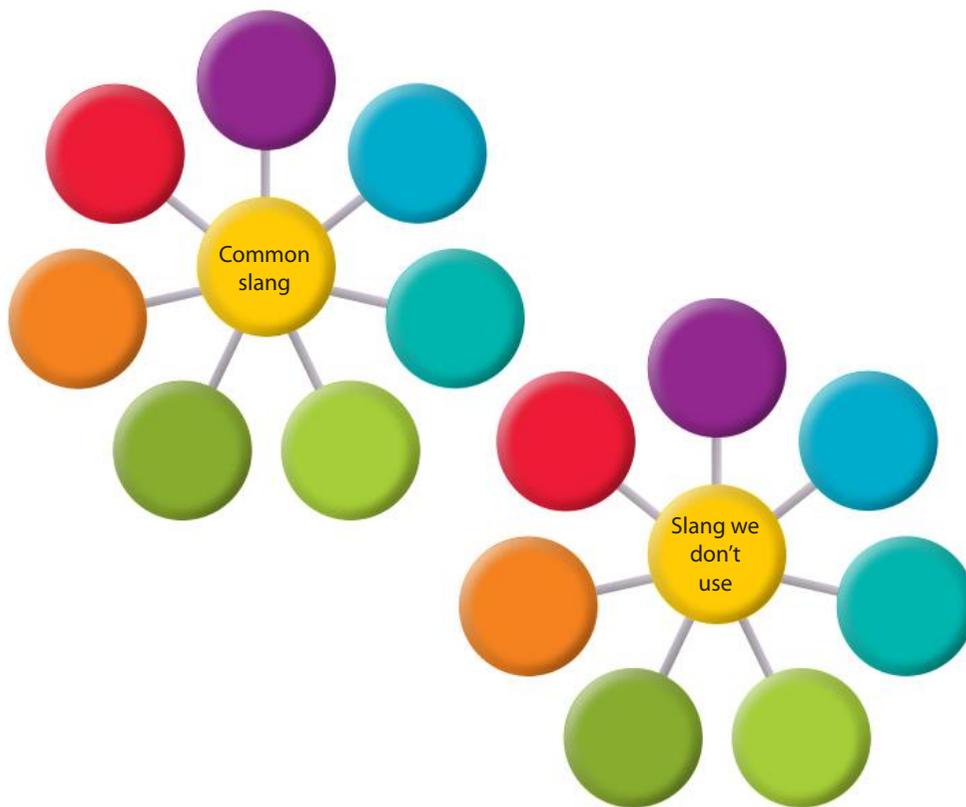
UNDERSTANDING a feature article

Getting started

- 1 How many different schools did the journalist go to in order to interview students about their language? Did the journalist interview any boys?
- 2 With a partner:
 - a List the different words for *language* you can find in the article.
 - b Name the two language experts that the writer refers to in the article. Explain, in your own words, one thing that each one says about teenage language.

Working through

- 3 What do you think is the purpose of the photograph and caption that appear with the article? Why do you think the photo and caption were included?
- 4 In the fourth paragraph of the article, the writer talks about 'foreign' words. Does she mean foreign or does she mean not familiar to the student, Amanda?
- 5 With your partner, create two graphic organisers like the ones shown here. In the 'Common slang' organiser, write in the expressions used in the article that you or your friends would be likely to use. In the other organiser, write in any expressions that you would hardly ever or never use. Add or delete circles as necessary. You can do this by hand or use a word processor.



ANALYSING and EVALUATING a feature article about slang

Getting started

- 6 Do you think the article would have been better if the journalist had interviewed teenage boys as well?
 - a If boys had been interviewed, would their slang be very similar to the girls? If not, what sorts of things would be different?
 - b Would boys have just as much to say about their language as girls?



LANGUAGE link

Photos in newspapers

Until the late 1800s, newspapers generally contained no photographs. These days, we expect all news to have accompanying images. In a print or online newspaper, images can convey many things. They can show what a person looks like, show where an event took place, or capture the moment that a terrible event occurred, for example.

Celebrity gossip magazines are very good at combining sensational headlines with photos that appear to support them. 'Ted is cheating!' will be the headline with a photo of 'Ted' kissing someone on the cheek. It may be his sister, but we are not told that.

In newspapers, photos of people help us to identify who an article is talking about and what sort of people they are.

Compare a newspaper and a gossip magazine to see how they use photographs and captions.



LITERACY link

Reliability

When we read a news or feature article, we want to know if the information in it is true. What features help us to know that we can rely on it?

- A photograph of an 'interviewee' (person who was interviewed) reassures us that the person exists.
- Direct speech (in quotation marks) suggests that a person's words haven't been changed. Indirect speech (such as *He said he was unhappy*) makes us feel that someone's words may have been altered.
- The people interviewed should be suitable. If the journalist of 'So to, like, speak' had interviewed parents instead of teenagers, the article might be less reliable.
- Expert opinions add 'weight' to an article. They can back up, balance or contradict what other interviewees have said.
- The name of the publisher, television series or newspaper gives clues about reliability. Depending on your views, you might think *The Age* and *7.30* are more reliable than *Dolly* magazine and *Today Tonight*.
- The journalist's name may help, if you have read other articles by them.

Read an article in a gossip magazine and use the list above to evaluate it.

7 In the first six paragraphs of the article, find all the words that are synonyms for *slang* or *language* and replace them with the word *slang* only. What effect does this have? Why do you think the writer used so many different words for slang?

Working through

- 8** You know a lot about teenage language because you are a teenager. Are there any things that the journalist gets slightly wrong, in your opinion? If there are, explain what they are and why this might be the case.
- 9** In a small group, discuss the comment by Professor Pam Peters, who says that 'teenagers use language as a kind of identity badge that has the effect of excluding adults.'
- a Do you think this is true?
 - b How much of the teenage slang that you use is understood by your parents?
 - c Do they ever actually use words that are from 'your' language? If so, how do you feel about that?
 - d If you hear older people using teenage slang, what is your reaction?

Going further

- 10** How do you think the journalist feels about teenage slang? Does she express an opinion about it or does she remain neutral? Find examples in the text to support your answer.
- 11** Read the final paragraph and final sentence of the article. How would you sum up the conclusion of the article?

RESPONDING to ideas about teenage slang

Getting started

12 In a small group, come up with a list of 10 slang words or expressions that are not mentioned in the article. If there are any that you think are specific to your school, list them. Then create sample dialogues to show how each is used. Your purpose is to translate your slang for an adult audience.

Working through

- 13** Take the dialogues you created in question 12 and adapt them so that they can be presented to the class. The rest of the class takes on the role of grandparents or elders. One member of your group can act as a narrator or MC, giving the definition of each term. These definitions should be in standard, formal English. Other members of the group then take it in turns to act out the dialogues, showing how each expression is used in context. Use humour, and make the dialogues entertaining. Allow time at the end for the 'elders' to ask questions. The narrator should respond in formal English. Before you start, read the Wordsmith on the following page.
- 14** As an alternative to question 13, create a short video in which members of your group perform the dialogues you created in question 12. Your aim is to inform grandparents about the slang that young people use, allowing them to understand their grandchildren better. Decide whether your video will be humorous or serious. Remember that your audience will want to hear clearly what is being said, so make sure all 'actors' speak clearly, while still sounding natural. It's best to avoid recording where there is background noise, such as traffic.

Wordsmith ...

AUDIENCE AND PURPOSE

It is important that we choose the right language for our intended audience and purpose.

In conversations with your friends, it's appropriate for you to use informal language, teenage slang — even rude expressions. However, you probably would not use this language when talking to your grandmother or the school principal.

Similarly, a written job application requires more formal language than a hastily scrawled note to let your mother know you have gone to the library.

Notice how one of the students interviewed for the article on pages 45–6 is quoted as saying, 'We do have a lot of influence — we are big consumers and a lot of marketing is directed at us.' This is a relatively formal statement, with no teenage slang in it, even though we know the student uses slang with her friends. Perhaps because she is being interviewed by a journalist, she has switched to Standard Australian English.

Audience and purpose form part of the 'context' of any oral or written language communication. For example, look at the sample sentences below. You might like to come up with your own examples too.

Sample sentences	Formal	Informal	Possible context
Yeah, no, I totally understand where you're coming from.		✓	Conversation with a friend
I'd like to introduce our new member, Jack, to the meeting.	✓		Meeting of a club or organisation
LOL! Did you find that on the interwebs?		✓	Email to a friend
Its defo not in my room. soz. annnd also, im going to maccas tomorrow. if you're still interested.		✓	Facebook exchange
To increase the volume, turn the orange dial clockwise.	✓		Instruction manual
Rainforests are arguably the most valuable of all the world's ecosystems.	✓		Feature article or essay

Your audience is who you are aiming your communication at. Your purpose is your reason for communicating. Look at these examples below. Notice how the style of the sentences changes when there is a different audience, even though the underlying purpose remains the same. Again, think of your own examples as well.

Sample sentences	Possible audience	Purpose
No, you're crazy, man! Don't do it.	Teenage friend	To persuade
Experts say BlastOff will trim fat in just two weeks.	Potential customers	To persuade
Work on the new school gymnasium will begin in July.	Students and parents	To inform
Dude, we're meeting at 6 at the footy oval.	Teenage friend	To inform
As Oscar Wilde said, 'I am not young enough to know everything.'	Businesspeople listening to a speech	To entertain
Hi, this is your mobile. There's no problem. I just wanted to leave your pocket ... the smell is unbearable!	Teenage friend	To entertain

eBook plus

Interactivity:

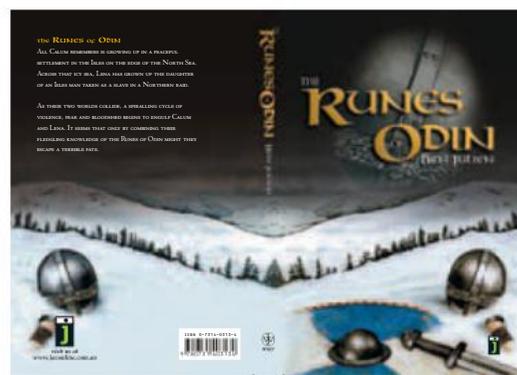
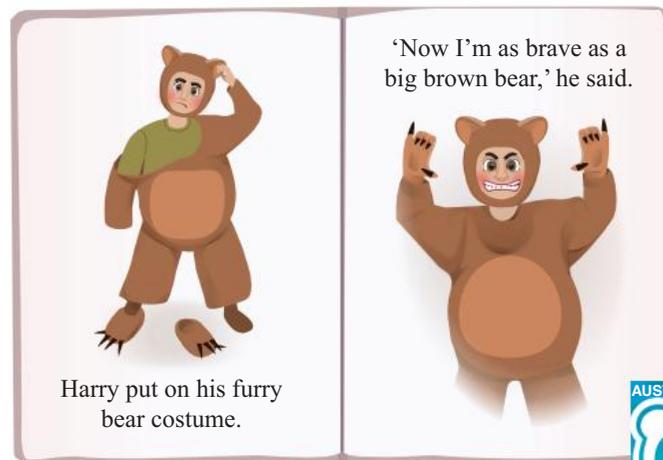
You be the writer:

Audience and purpose

Searchlight ID: int-3043

OVER TO YOU ...

- 1 Who is the audience for the article 'So to, like, speak'?
- 2 Is the purpose of the article to persuade, to inform or to entertain? Explain the reasons for your answer.
- 3 Re-read the preface of *Chinese Cinderella* on pages 34–5. Do you think its purpose is to inform or persuade or both? Explain.
- 4 Read the following sentences, which were posted on Facebook. Translate them into more formal language. Take care with spelling, capital letters and punctuation.
 - a *we totally just watched 6 episodes of modern family in a row :D*
 - b *Dewwd I saw birds of tokyo tonight youtube them they were assum :)*
 - c *Flippen amazing day handling snakes. That eastern brown never stood a chance against my handling skillz*
- 5 Audience and purpose do not just affect the language of text. They also affect its appearance and layout. Look at the following examples and try to decide what their purpose is and who they are aimed at.



My view ...

Do you think that your use of teenage slang is an important part of who you are? Is it part of your individual identity or your group identity (your peer group)? How easy do you find it to switch between formal and informal language? Which comes more naturally to you: formal language or teenage slang? If you change the way you speak and write, are you losing your identity or are you expanding your identity?

2.3

SPOKEN LANGUAGE IN FICTION AND NON-FICTION

How does lost or hidden language affect identity?

Most of us take for granted that we have 'freedom of speech'. We can generally say and write what we like, as long as we do not publicly use offensive language or defame people (publicly state something untruthful that may damage someone's reputation).

We can also use our preferred language. If you're a teenager, you are free to use teen slang when you like, though it may not be wise in an exam or job interview. You are also free to speak in a language other than English, though you will probably use it only with other speakers of that language.

However, a person sometimes feels ashamed of a language that they speak. At times in the past, people have even been prevented from using their first language. It becomes buried and forgotten. What happens when we lose parts of our language? Does it change who we are?

It is also possible to 'lose' language when another version of English replaces Australian English. Television shows, movies and music from the USA influence us, and we pick up American words, expressions and even pronunciation at times. Some people complain that we are sounding less Australian as a globalised culture begins to take over what was once more uniquely Australian.

The extract on pages 52–3 is from the autobiography *My Place*. The author, Sally Morgan, grew up thinking she and her family were Indian. She discovered only when she was 15 that they were Aboriginal. Morgan spent many years trying to find out about her past by asking her mother (Gladys, or Glad), her grandmother (Nan, Nanna or Daisy) and her great-uncle (Arthur) to tell her about their earlier lives. As the extract shows, not everyone in the family wanted to remember the past.

Before you read the extract, your teacher may ask you to read the Language link below and to complete the Ready to Read activities on the next page.



LANGUAGE link

Aboriginal naming and identity

The words *Aborigine* (noun), *Aboriginal* (adjective) and *Indigenous* (adjective) are the names that Europeans gave to the original inhabitants of Australia. This was not what they called themselves.

Originally, each language group or sub-group had its own name, such as *Kadigal*, *Gurindji*, *Pitjantjara* and *Kamilaroi*. Many of these groups still exist and their members prefer to be called by the name of their language group, rather than *Aboriginal*.

People from the Torres Strait should not be called *Aboriginal* people. They are Torres Strait Islanders, but prefer to be known by their island name, such as *Meriam*. Another name

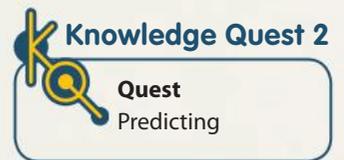
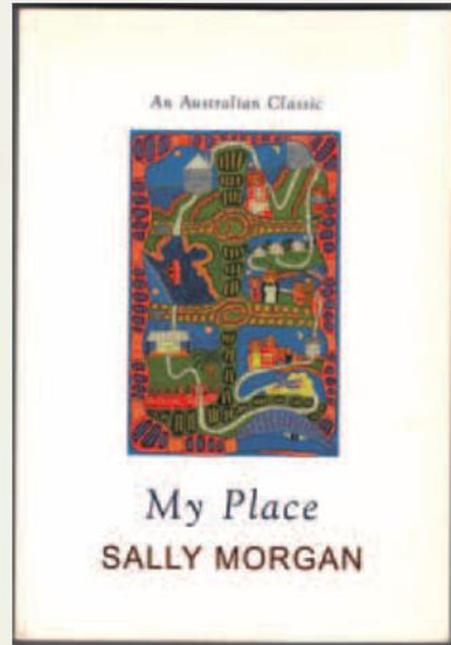
that some Aboriginal people choose to use when speaking of themselves in English is *blackfella*. Sally Morgan's relatives use this in the following extract. Most Aboriginal people consider this a neutral term, but it is best avoided if you don't know your audience.

If you are Aboriginal or a Torres Strait Islander and you know about your language group, tell the class something you know about your people and language. If you are not an Indigenous Australian, research past or present Indigenous language groups in your local area.



READY TO READ ...

- Scan the following text extract. Does it seem to contain mostly descriptive writing or conversation between different people?
- If you had to guess, do you think the title *My Place* refers to:
 - the writer's house
 - the writer's country
 - the region the writer comes from
 - her place in the world; where she belongs
 - all of the above?
- What does the image from the cover of the book tell you? List five nouns that come to mind when you look at this painting.
- Read the annotations below and scan the text for words you don't know. Do you think you will find this text easy or challenging to read in comparison to the previous article on pages 45–6? Rate it between 1 and 5, with 1 being easy and 5 being difficult.



from *My Place*

by Sally Morgan

1 'Now Nanna,' Mum said in her **Let's Be Reasonable** voice. 'Arthur is
 — your only brother; whenever he comes, you pick a fight with him. You're
 — both getting old, it's time you made up. He doesn't want to listen to your
 — complaints all the time.'

5 Nan was determined to remain **perverse**. 'And we don't want to hear
 — his stories either,' she said forcefully. 'He goes over and over the same old
 — thing. He wasn't the only one **hard done by**.'

— 'No he wasn't,' Mum replied, 'but at least he'll talk about it. You won't
 — tell us anything. Whenever we ask you about the past, you get nasty.

10 We're your family, we've got a right to know.'

— 'Glad, you're always goin' on about the past. **You and Arthur are a good
 — pair, you don't know what a secret is.**'

— 'It's not a matter of secrets, Nan,' Mum reasoned. 'You seem to be
 — ashamed of your past, I don't know why. All my life, you've never told
15 me anything, never let me belong to anyone. All my life, I've wanted a
 — family, you won't even tell me about my own grandmother. You go away
 — and let Arthur talk, at least he tells me something.'

— Nan opened her mouth to reply, but Arthur cut her off with, 'If you
 — don't go Daisy, I'll tell them your Aboriginal name.'

20 Nan was furious. 'You wouldn't!' she fumed.

The author uses initial capitals as if the words form a proper noun. This makes it stand out and adds a slightly humorous tone. (1)

perverse: determined not to do what someone wants; contrary (5)

hard done by: badly treated (7)

The author often uses a comma where other writers would use a full stop or semicolon. These run on sentences create a 'relaxed' style that imitates the flow of speech, but should be attempted only by a confident writer. (11–12)

— ‘Too right I will,’ said Arthur. Nan knew when she was beaten, she
— stormed off.

— ‘What is it?’ both Mum and I asked excitedly after she’d gone.

— ‘No, I can’t tell you,’ he said, ‘it’s not as if I wouldn’t like to, but Daisy
25 should tell you herself. There’s a lot she could tell you, she knows more
— about some of her people than I do.’

— ‘But she won’t talk, Arthur,’ Mum replied. ‘Sometimes I think she
— thinks she’s white. She’s ashamed of her family.’

— ‘Aah, she’s bin with whitefellas too long. They make her feel ’shamed,
30 that’s what white people do to you. Why should we be ’shamed, we bin
— here longer than them. You don’t see the black man diggin’ up the land,
— scarrin’ it. The white man got no sense.’

— I sat and listened to many conversations between Mum and Arthur
— after that. Whenever he turned up for a visit, Mum would ring me at
35 home and say, ‘He’s here!’ and I would go rushing over.

— On one such afternoon, I wandered out to the backyard to find Nan
— and Arthur under a gum tree, jabbering away in what sounded to me like
— a foreign language. I sat down very quietly on the steps and listened. I
— prayed they wouldn’t see me.

40 After a few minutes, Nan said, ‘My eyes aren’t that bad, Sally. I can see
— you there spyin’ on us.’

— ‘I’m not spyin’,’ I defended myself. ‘Keep talking, don’t let me stop
— you.’

— ‘We’re not talkin’ no more,’ Nan said. ‘You hear that, Arthur, no more!’

45 Just then, Mum came out with a tray of afternoon tea. After she’d
— given them their tea and cake, I followed her inside.

— ‘Mum,’ I said excitedly, ‘did you hear them? They were talking in their
— own language!’

— ‘What, Nanna too?’

50 ‘Yep! And not just a few words, she was jabbering away like she always
— talked like that. I wouldn’t have thought she’d remember after all these
— years.’

— ‘Sally are you sure you’re not making this up?’

— ‘No! Honestly Mum, I heard them!’

55 ‘But it must be years since she used her own language. Fancy her
— remembering it all this time.’

— ‘It’s a ray of hope, Mum,’ I said. ‘She could have easily forgotten it,
— a language needs to be used to be remembered. It must mean it was
— important to her. She might turn into a proud blackfella yet.’

60 ‘Don’t you ever give up?’

— ‘Where there’s life there’s hope, Mum.’

— Over the following weeks, whenever I saw Nan, I’d bring up the
— topic of her language. She was very defensive at first and would lose her
— temper with me, but, after a while, she gradually came around. One day
65 she said, ‘Hey, Sally, you know what goombo is?’

— ‘No, what,’ I grinned.

— ‘Wee-wee.’

— Nan chuckled and walked off.

— She told me many words after that, but I could never get her to say
70 a sentence for me. It would be a long time before I would learn to be
— content with the little she was willing to give.

too right: Australian expression
of agreement; absolutely,
certainly (21)

The author is spelling the
word *been* as her great-uncle
pronounced it. (29)

whitefellas: term for non-
Aboriginal people of European
descent (both male and
female) (29)

The author is spelling the word
ashamed as her great-uncle
said it. The apostrophe shows that a
letter sound is missing. (29)

The word has an initial capital
because it is being used as a
proper noun. (33)

When a new person speaks, his
or her line of dialogue becomes
a new paragraph. (42–44)

The extract contains a lot
of dialogue. Speakers are
identified by dialogue tags —
I said/Nan said. (42–44, 57)

blackfella: term for Aboriginal
people (both male and
female) (59)



LITERATURE link

Different viewpoints

For many decades, if people read anything at all about Aboriginal Australians, they read only the views of European Australians. Books like *My Place*, written in 1987, helped to change that. The book gives the perspective of an Aboriginal family and how they tried to regain a little bit of their culture.

A memoir is personal. It is not a history book, and it does not have to provide 'evidence' to back up the author's story or beliefs. It gives the author's view of the world as well as the views of other people in the text. As readers, we can compare what we read in a memoir to other sources of information. We can read news stories in print or online, watch documentaries on television, and read other memoirs, such as *Yumba Days* by Herb Wharton.

Have you read any other memoirs by Indigenous Australians? Try reading:

- *Home! The Evonne Goolagong Story*
 - *Wendell: Crossing Over*
 - *The Man by Anthony Mundine*
- they may be available at your local library.

Activities ...

UNDERSTANDING family relationships in autobiography

Getting started

1 Use the following word list to fill in the blanks in the paragraph below.

Glad	life	ashamed	Aboriginal	upset	past
child	language	persistent	grandmother	words	Daisy
family	brother	belong	white	eventually	

Nan is Sally's _____. Nan is _____ with her daughter, granddaughter and _____, Arthur, because they want her to talk about the _____. While Arthur is happy to talk about his earlier _____, Nan seems to feel _____ about hers. Nan's daughter, _____, therefore doesn't know very much about her extended _____, so she feels as if she doesn't _____ to anyone. Nan, or _____, storms off when Arthur threatens to reveal her _____ name. He thinks that _____ people have made Nan feel embarrassed about being Aboriginal. One day, however, Sally goes home and hears her grandmother and Arthur speaking another _____. She and her mother had no idea that Nan remembered the Aboriginal language that she must have spoken as a _____. Sally is very _____, though, and _____ persuades Nan to tell her some _____ in her first language.

2 Does Arthur live with Sally's mother and Nan or does he just visit occasionally? Find two sentences that support your answer.

Working through

3 Read the following list of adjectives and decide which ones could be used to describe Sally and which could be used to describe Nan. Use a dictionary to check any words you are unsure of. Are there any words in the list that could describe them both? Explain.

argumentative	determined	stubborn	defensive
reluctant	hopeful	secretive	curious
inquisitive	feisty	mischievous	humorous

Going further

4 With a partner, discuss whether Sally, Glad and Arthur are bullying Nan or just persuading her to do something. Justify your opinion by referring to the text and to your own experiences.

ANALYSING language and identity issues in an autobiography

Getting started

- 5 Do Nan and Sally speak in the same way? How does the writer (Sally) show her grandmother's and great-uncle's style of speech?
- 6 When Nan cannot believe that Arthur would reveal her Aboriginal name, he responds: 'Too right I will!'
 - a Would you ever use the expression *too right*?
 - b Do you know anyone else who might use it? What age group are they in?
 - c What is a current, contemporary way of saying *too right*?
 - d Do you think this expression might eventually become extinct? Would you care if it did? Explain your view.

Working through

- 7 In a small group, discuss the following questions.
 - a Why do you think Nan and Sally might have different styles of speech? What might be different about their lives?
 - b Do you think Nan should be allowed to keep some things secret or does her family have a right to ask her questions?
 - c Why do you think Nan (Daisy) is ashamed of her Aboriginal name and her first language? Refer to the text extract and the Literature link at right. Try to guess or predict what else might be revealed in the rest of the book.

Have someone in the group act as the scribe or reporter, to write down what the group agreed on, what it disagreed on, and some of the ideas that were expressed. Then create a series of Word art to show everyone's views for questions (a) and (b). Be creative in the way you display them.

Going further

- 8 Arthur says about Daisy: 'Aah, she's bin with whitefellas too long. They make her feel 'shamed, that's what white people do to you. Why should we be 'shamed, we bin here longer than them. You don't see the black man diggin' up the land, scarrin' it. The white man got no sense.'
 - a Do you agree or disagree with Arthur? Explain.
 - b Why do you think he might feel this way?
 - c Do you think Sally agrees, or disagrees with him? Justify your view.

RESPONDING to a text

Getting started

- 9 How do you think Nan and Arthur feel when they sit under the tree and speak their first language together for the first time in many years? Write a paragraph as if you are Nan, and another as if you are Arthur, describing your feelings.

Working through

- 10 See what you can find out about the following Aboriginal words: *bindi-eye*, *kookaburra*, *dingo* and *budgerigar*. Use an Australian dictionary such as the *Macquarie Dictionary Fifth Edition* or *Macquarie Primary Dictionary*, to check:
 - a which Aboriginal language each one is from (this is usually at the end of the dictionary entry)
 - b whether we pronounce the word as it was originally pronounced.

Going further

- 11 Are there any Aboriginal placenames in your local area? Tourism information centres, local libraries and national park centres are useful places to research. If there are Aboriginal elders in your community, talk to them about the local placenames that might be in their language.



LITERATURE link

Losing languages

Australia is believed to be the world's worst 'hot spot' for vanishing languages. There are 145 Aboriginal languages still spoken here, but 110 of those are critically endangered.

According to *The Little Red Yellow Black Book*, maintaining Aboriginal languages has been difficult: '... colonial authorities and Christian missionaries were rarely sympathetic when we tried to retain our languages and our culture. Some of us who were taken into the missions were severely punished for speaking traditional language and practising culture.'

Up until the 1960s, many Aboriginal people were taken from their families by the government. This was because one or more of their parents or ancestors was white. These people — the Stolen Generations — lost the opportunity to know their families and their culture and to learn their first language.

Borrow *The Little Red Yellow Black Book* from your library. Use the index to look up 'land' and 'languages'. Alternatively, go to the *Little Red Yellow Black* weblink in your eBookPLUS.

eBook plus

Wordsmith ...

SETTING OUT DIALOGUE IN FICTION

Dialogue is any conversation between characters in a play, film or novel, or between real people in a non-fiction book. There are different ways of writing out dialogue. In *Unit 1*, we saw how the author of *In the Sea There Are Crocodiles* (pages 17–18) wrote dialogue without quotation marks. He also did not use many dialogue tags — *he said* and so on. This is a less traditional way to deal with dialogue.

In contrast, Sally Morgan uses a more conventional method of writing dialogue in *My Place*. Let's look more closely at how to write dialogue in the traditional way.

First, you will need quotation marks. You can use either single (' ') or double (" "). Neither one is right or wrong. In this book, single quotes are used, but many print and online newspapers use double quotes. Compare the look of them below:

'Open the door!'

"Open the door!"

Decide which you prefer and stick to that choice within a single text.

Now let's look at what to do with punctuation. In the example below, the final full stop comes inside the closing quotation mark.

Punctuation inside closing quotation mark

'Please open the door.'

But what happens when a line of dialogue is followed by a dialogue tag? Instead of a full stop, a comma is used, but it still appears inside the closing quotation mark.

Comma inside closing quotation mark

Full stop at end

'I don't want to,' Ramona said.

Don't use a comma when an exclamation mark or question mark is needed instead.

Question mark inside the closing quotation mark; no need for a comma

'Are you feeling all right?' asked her mother.

'Just leave me alone!' said Ramona.

Exclamation mark inside the closing quotation mark; no need for a comma

What do we do when a character continues speaking after a dialogue tag? If what follows is a new sentence, follow the pattern below.

Full stop after the dialogue tag if what follows is a new sentence

'There's no need to bite my head off,' said her mother. 'I'm just worried about you.'

If the continuation is not a new sentence, follow the pattern below.

Comma after the dialogue tag if what follows is *not* a new sentence

'I know,' said Ramona, 'but you don't have to worry.'

What happens if a dialogue tag comes before the line of dialogue? In this case, use a comma before the first quotation mark.

Comma before the first quotation mark

Ramona said, 'Go away.'

Finally, you need to make choices about dialogue tags. Are you going to vary them or keep them simple? Here are three ways of treating the same conversation:

Dialogue style 1: use <i>said</i> only	Dialogue style 2: use synonyms for <i>said</i> , plus adverbs	Dialogue style 3: use few dialogue tags
<p>'Just go away,' said Ramona. 'Okay. I just thought I'd let you know that I'm making a cake,' said her mother. 'What sort of cake?' said Ramona. 'Chocolate and raspberry,' said her mother. 'You don't want to lick the bowl, do you?' 'That's a dirty trick. You're not playing fair,' said Ramona, flinging open the door.</p>	<p>'Just go away,' Ramona replied angrily. 'Okay. I just thought I'd let you know that I'm making a cake,' her mother responded. 'What sort of cake?' asked Ramona quietly. 'Chocolate and raspberry,' grinned her mother. 'You don't want to lick the bowl, do you?' 'That's a dirty trick. You're not playing fair,' said Ramona crankily as she flung open the door.</p>	<p>Ramona stuck her earphones in. 'Just go away.' 'Okay.' Her mother paused. 'I just thought I'd let you know that I'm making a cake.' 'What sort of cake?' 'Chocolate and raspberry. You don't want to lick the bowl do you?' Ramona flung open the door. 'That's a dirty trick. You're not playing fair!'</p>

Writers who just use *said*, as in style 1, prefer it because it is almost invisible; the reader hardly notices it and concentrates instead on what characters are saying.

Writers who follow style 2 prefer to use a variety of alternatives to *said*, and they use adverbs to tell the reader about *how* things are being expressed. This draws more attention to the dialogue tags.

Writers who use style 3 like to 'de-clutter' their writing. They use *said* if necessary but try to avoid dialogue tags as much as possible. This means they have to take care to avoid confusion over who is speaking.

Dialogue in a play or a transcript is much simpler. It usually looks something like this, and has no dialogue tags:

JACK: What are you doing?
 LAUREN: Nothing.



OVER TO YOU ...

- 1 Out of the three dialogue styles above, which do you prefer and why?
- 2 Re-read the extracts from *My Place* and *In the Sea There Are Crocodiles* (Unit 1).
 - a Are you able to follow the dialogue in *In the Sea There Are Crocodiles* without any confusion about who is speaking?
 - b Does Sally Morgan use dialogue style 2 only? What do you think of the way she handles dialogue? Why?
- 3 Write your own piece of dialogue based on a conversation you have had recently. If you cannot remember the conversation exactly, invent lines. Pick one of the three dialogue styles shown above and follow that pattern consistently.



My view ...

Have your ideas changed about what it means to 'lose' language? Does losing or forgetting words from a language such as English matter as much as losing an entire language? Should we try to bring back older English expressions such as *too right*? Should we try to revive some Aboriginal languages?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Create names for characters

Create a series of names for the following fictional characters appearing in either a novel or a film.

- a Choose their given name and their family name.
- b Decide whether the character will have either a short version of their given name or a nickname. If you decide the character will be known by this name, try choosing this first, and then work backwards to their given or family name.
- c Excluding the fantasy genre stories, research the origins and meaning of the names you have chosen. For the fantasy genres, you can invent the origin and meaning of the characters' names.
- d In a paragraph for each character, explain why you chose the names. Talk about:
 - culture and/or nationality
 - historical period
 - the sound of the name: hard sounds, soft sounds, number of syllables, feminine versus masculine
 - the things you associate the name with.
- e In two paragraphs, write a plot outline of a novel or film, in which one of the following characters appears. Describe what the story will be about and explain the major events.



	Given name	Family name	Nickname or short name	Origin and meaning of names
A modern Australian male action hero being hunted by international criminals				
A modern Aboriginal female detective				
A nineteenth-century accident-prone English boy genius				
A modern French chef with plans for world domination				
A modern Australian female surfer hero in a cyclone disaster story				
A nineteenth-century Australian girl (10 years old) caught up in a flood				
A modern 15-year-old Australian skateboarding champion (male or female)				
A 1950s 15-year-old Australian rodeo champion (male or female)				
A modern Russian scientist (male or female) who finds a dinosaur frozen (but not quite dead) in a glacier				
An 18-year-old male on a quest in a fantasy story				
An evil sorcerer in a fantasy story				

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

2

Create a product or write an article

Either

Imagine you are a product. What kind of product might you be? Give your product a name. What 'labels' would you apply to yourself? Put various labels, warnings and information on your packaging. Create a piece of artwork of your packaging, either drawing by hand or using drawing software. An example is shown on the left.



Some key points to remember

- Try to stick to writing positive things about yourself.
- Decide whether you are going to use your real name as part of your product name or whether you will invent something completely new.
- Take care with using nouns. Check which ones are proper nouns and which are common nouns, and use capitals accordingly. Review the Wordsmith on Using Nouns on page 38.

Now reflect on this process. Did you write only good things about yourself or did you include slightly negative things? What labels are you proud of and what labels are you less proud of? Do your friends agree with your labels?

Finally, write a paragraph or two describing how you felt about being a 'product' and being 'labelled'. Was it better to label yourself than have others do it for you? Or do you think we should completely avoid labelling ourselves? Does labelling box you in too much?

Or

Write a feature article about how your town or city has been taken over by the Pure English Enforcement Brigade, known by the acronym PEEB. Teenage slang, Aboriginal languages, quirky family expressions, and foreign languages have been banned. Explain how PEEB detects outbreaks of non-standard English and how they punish people. Quote your friends and family members as they tell you how they feel about the situation. Describe how people go about secretly expressing themselves in their own way.

Some key points to remember

- Remember you are writing a feature article, so you can be subjective.
- Try to get your article to look like a newspaper article. Choose a font that looks like a newspaper font.
- Think of a catchy headline and insert your 'by-line' under the headline.
- Make your first paragraph dramatic or interesting. It has to 'hook' the reader.
- Keep your paragraphs short: between one and three sentences in length.
- Use direct quotes from people you 'interview'. They should talk about how they feel when they cannot use part of their language and how it affects their identity.
- Quote a language expert. Because the subject of your article is imaginary, your expert can be imaginary too! Their language should be formal.



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



3 Transcribe or write dialogue

Either

View an episode of 'Blue Water High' or another Australian production designed for a teenage audience.

Transcribe the scene — that is, write down the dialogue in the form of a playscript. (See the Wordsmith on setting out dialogue on pages 56–7.) Try to show how people say things. For example, if a character says *goin'* and *gunna*, write the words like that, rather than *going* and *going to*.

Now annotate the transcript with your comments on the characters' language and what you notice about it. Do the characters talk like teenagers? Do they talk like surfers? Or do they just use Standard Australian English? Go to the **Blue Water High** weblink in your eBookPLUS and look at the glossary under the 'Surf stuff' tab. How many of the surfing expressions in the glossary did you hear in the episode?

Next, write a paragraph about what you found, based on your annotations.

Finally, rewrite part of the script so that characters still express the same ideas but in a different way. You can choose to make their language more 'teen-like' or more formal.

Some key points to remember

- Pause the episode often to allow you to write down each line of dialogue.
- Use handwriting to take down the dialogue initially, and then type it into Word later.
- Decide how you will create your annotations.
 - You could use highlighter pen and handwrite your comments.
 - You could use the 'Comments' function under the 'Review' tab in Word.

Or

In pairs or small groups, write a scene for a short story, soap opera or sitcom. It should contain dialogue between a teenage character and another person who speaks more formally or who uses older Australian slang. Use the language diary you have been keeping. Entertain your readers with the misunderstandings between the characters. Now write a complete short story or further scenes for your TV episode based on what you created for your scene.

Some key points to remember

- Think about who the characters will be. Some ideas are: a teenager and his or her grandparent; a school student and a shopkeeper; an apprentice and his or her boss.
- Use the **Australian slang** weblink in your eBookPLUS to find some older Australian slang. Just look for phrases that you don't recognise.

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



Self-evaluation ...

- 1 What was the most interesting thing you learned in this unit and what topic did you already have some knowledge of?
- 2 Which tasks did you find easy and which did you find more challenging?
- 3 Name three skills you used but that you think you need to practise.

INDIVIDUAL PATHWAYS

Worksheet 2.1
doc-10106

Worksheet 2.2
doc-10107

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Worksheet 2.3
doc-10108

UNIT 3

CONSTRUCTING EFFECTIVE TEXTS

The BIG question

How does a writer construct effective texts for a variety of audiences and purposes?

Key learning ideas

- Audience and purpose influence text type choices.
- Different text types typically use different structures and features.
- A variety of language structures and features are a writer's key tools.

Knowledge, understanding and skills

Students will:

- understand the structure of imaginative and informative texts
- understand the language features of imaginative and informative texts
- develop skills to construct effective texts.



Text appeal ...

Schools shun social networking sites

by Melanie Kirkwood

Schools in some states of the US have moved to actively discourage students from using social networking sites while studying.

A recent US study supported an earlier study from The Netherlands that showed that students who used Facebook while they were studying achieved significantly lower results than students who did not. The studies give the lie to the often-cited belief that this generation is a whiz at multi-tasking.

It is likely that at least some Australian schools will follow the US lead.

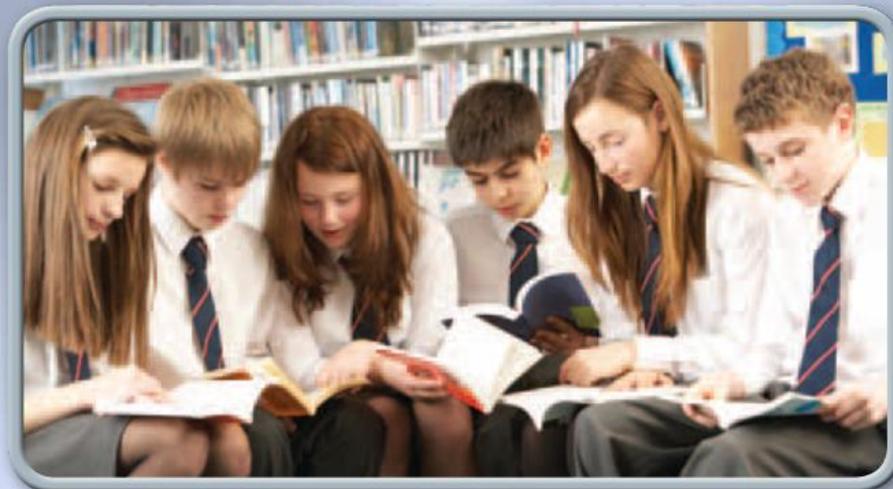
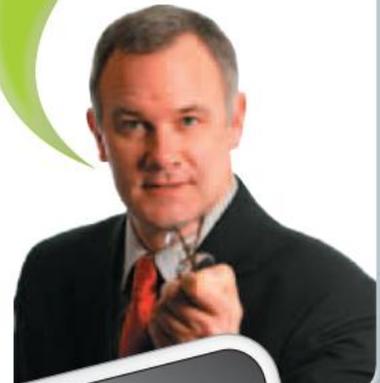
Mail Online, 16 March 2012



She stepped to one side. Behind the large iron gate which stood at the end of the graveyard were a small group of children. Many of them were filthy and very poorly clad. Only a handful had a blazer or coat. They all looked bewildered and exhausted. One tiny dark-haired girl in the front was hanging firmly on to a new teddy-bear.

— from *Goodnight, Mister Tom*
by Michelle Magorian

In my opinion, it's time to get tough on skateboarding in public places!



What is a text?

A text is a form of communication between a creator and an audience. Texts come in a variety of formats and are designed to meet different purposes. Texts may take the form of novels, poems, short stories, films, newspaper articles, instruction manuals, television shows, essays, speeches, graphic novels, cartoons, plays, websites, SMS, emails, social networking sites, and more. Some texts are written, some are spoken and some are visual. Some texts are designed to entertain, some to provide information or instruction and some to persuade. Whatever the type, all texts must be crafted by their creator using conventions and features that are common to text construction.

Tuning in

- 1 Think and compare:** Think of all the different texts you come across every day. Write a list of the texts you have used, seen or created today. Compare your list with a partner and tick off any similar types.
- 2 Discuss and decide:** When a text is created, the author must consider the **audience** and **purpose** for the text. In other words, who has the text been created for and why has it been created? The table below lists different text types, as well as the main audience and purpose. In small groups, discuss what should go in the blanks — some have been started for you.

Text	Audience	Purpose
A picture story book about the alphabet	3–4 year-olds	To entertain and inform (to help teach the alphabet)
A letter to the editor calling for action on climate change		
An instruction manual for assembling an entertainment unit		
The <i>Hunger Games</i> novels by Suzanne Collins		
A news report on an earthquake in Christchurch		
A Twitter post	Friends and family	
A Superman comic		
	Parents and students	To inform the reader of recent school events

- 3** How would *you* define a text? Write down your own one-sentence definition. You might like to start with the words *A text is ...* or *A text can be defined as ...*

NEED TO KNOW

audience those who read, view or use a text. For example, the audience for a picture book might be preschoolers.

purpose the reason a text was created. For example, the purpose of a recipe is to instruct someone who wishes to prepare a particular dish.

LITERACY link

Audience and purpose

The creator of a text whose purpose is to persuade must also consider the audience. If the text is to persuade primary school children to put their rubbish in the bin, it might rely largely on visuals and only a few simple words of text. If the text is to persuade businesses to recycle their waste products, it

may rely less on visuals and more on detailed text with supporting data.

Create two slogans about recycling: one for a primary school class and one for a group of businessmen. How do they differ?



eBook plus

eLesson:

The English is ... team explores how writers construct effective texts for a variety of audiences and purposes.

Searchlight ID: eles-1585

3.1 CONSTRUCTING IMAGINATIVE TEXTS

How do imaginative texts entertain their readers?

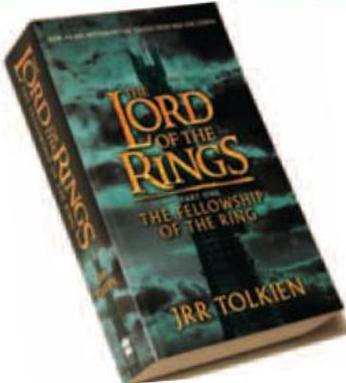
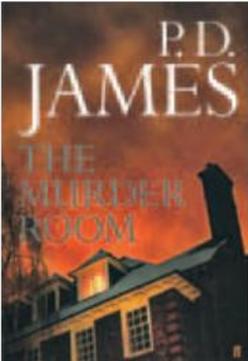
Imaginative texts are created in the writer's imagination and are intended to be read for pleasure. These literary texts include novels, short stories, picture books, poems, plays and films. Writers of imaginative texts aim to draw the reader into the text, constructing a believable world that makes the reader eager to read on.

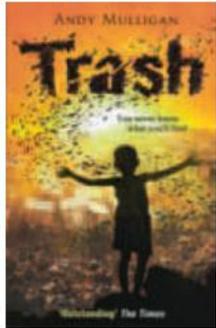
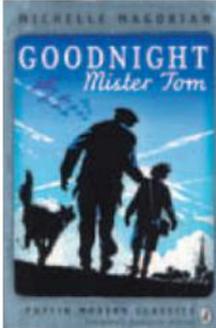
Have you ever tried to use the heel of a shoe to hammer in a nail? It's rarely successful because the best tool for this job is a hammer! The same is true with writing — a successful text is more likely when the writer chooses language features and text structure to suit the intended audience and purpose. In imaginative narratives, the writer's chosen **genre**, for example fantasy, action/adventure, crime, science-fiction, is an important starting point.

Text structure and language features will vary depending on which genre the imaginative text is. The following chart looks briefly at ways language elements might be varied to suit particular narrative genres.

NEED TO KNOW

genre: 'kind' or 'sort' — a style of writing or way of categorising literature and artistic works

Genre	Language features	Descriptions	Common sentence types
Fantasy 	The language is highly descriptive and often old-fashioned and/or poetic. Sometimes languages and/or words are especially created to make the world seem more authentic.	The setting or fantastical elements are described in great detail to draw the reader into the world. This is especially important in fantasy, as the world may be quite different to the world the reader knows.	Detailed and complex sentences, often containing embedded clauses
Science fiction 	Lots of technical jargon (which is often made-up) to describe otherworldly or futuristic elements	Similar to fantasy but instead of describing magic or the supernatural, it describes gadgets and technology.	Detailed and complex sentences, often containing embedded clauses
Mystery, crime, thriller and horror 	Often factual, formal and sophisticated to sound authentic. This is usually a more serious genre and formal language helps create this tone.	Most descriptions relate to the actions and mindset of the characters. It draws the events out to build suspense for the reader. In horror, it is the blood, guts and gore that are designed to evoke a response in the reader, so detailed descriptions of the gory bits are included.	Long, detailed sentences are used to create suspense. Short sentences are used to build excitement. Dialogue is often prominent to help understand the characters' motivations, reactions and interactions.

Action/adventure		Language is often simplistic with few details — the main focus is on plot development and fast-paced action.	Detailed descriptions are not used heavily in action/adventure; and if they are, it is to describe car chases, races, explosions etc.	Short sentences are used to build excitement.
Historical fiction		As these stories are set in a real-world setting — but in a past time — language reflects the time period or setting of the story.	Detailed descriptions of people and places are used to help readers understand the time period or circumstances.	Dialogue is often prominent to help understand the characters' motivations, reactions and interactions.
Rite of passage/ coming-of-age novel (also known as Bildungsroman)		As these stories are set in a real-world setting, language reflects the time period or setting of the story.	Detailed descriptions of people and places are used to help readers understand the time period or circumstances. Character descriptions are important as these stories are character-focused.	Dialogue is often prominent to help understand the characters' motivations, reactions and interactions.

An imaginative text can of course combine elements from more than one of these genres; for example, action/adventure with fantasy or historical with crime or thriller.

The following short story, *A Trip to the Shop* by Richard Yaxley, tells the story of Shania, who escapes into her fantasies of being an action spy/superhero to escape her boring real-life existence.

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



READY TO READ ...

- Why are you reading this text?
- Do you daydream? If so, what do you daydream about? How might daydreaming help you?
- Look at the title of this story. Does it sound like the title of an action story?
- Imagine your ideal action superhero and keep this in mind as you read the story.
- Read the story through once, ignoring the annotations.
- Read the story a second time, this time reading the annotations.

A Trip to the Shop

by Richard Yaxley

1 'Shania,' said her mother waspishly, 'can you please get your nose out of
— that book and go to the shop for me?'

— Shania did not move. She was a tall girl with a mop of brown hair and
— too many freckles. She was reading a book called *Action Stations*.

5 It was a thriller, with a gorgeous heroine called Katerina who karate-
— chopped block-headed baddies, flew gyrocopters upside-down over
— piranha-infested rivers and saved the world with the same frequency
— that most women apply lip-gloss.

— She liked the name Katerina. It had two a's and an i. Just like Shania.

10 'Shania,' whined her mother. 'We need some bread, honey. And
— tomatoes. Please!'

— *Katerina appraised him with her cool, luscious eyes.*

— 'You're a man,' she said perceptively. 'I have no time for men. They get in
— my way.'

15 'But Katerina,' pleaded the tall, dark, handsome, part-Mediterranean
— stranger, 'you and I... we belong together. Like wine and cheese — we are
— made for one another.'

— 'Very well,' murmured Katerina seductively. 'You may kiss me.'

— *The stranger leaned forward. Katerina let him get close enough to see the
20 quality of her hand-made Latvian silk blouse, then she twirled, flexed and
— scissor-kicked to his kidneys. The stranger buckled immediately and fell to the
— floor, groaning. She laughed with the abandon of someone in complete control
— of her destiny then leapt into her red Maserati sports coupe and zoomed back
— down the autobahn.*

25 'Oh Katerina!' breathed Shania.

— 'Oh Shania!' yelled her mother. 'How many times do I have to ask
— you?'

— Shania sighed. She marked her spot in the book, closed it and placed
— it carefully on the table.

30 'Bread and tomatoes,' said her mother more calmly. 'Make sure they're
— firm.'

— She looks so... ordinary, Shania thought. She tried to imagine her
— mother zooming down an autobahn in a red Maserati sports coupe and
— nearly laughed aloud.

35 'Okay,' she said.

— 'And milk,' said her mother petulantly.

— 'Okay,' said Shania Smith. She took a ten-dollar note from the
— housekeeping jar and left the house.

40 It didn't take long for the action to warm up. Two hawk-eyed, hack-
— mouthed killers were waiting for her in the shadows of the front
— hedge. The sun glinted off their curved swords, held wickedly before
— them. Shania let them get close enough to see the quality of her beige
— Woolworths T-shirt, then she ducked, spun, grabbed their wrists in an
45 iron grip and flung their weapons fifty metres into the depths of the
— housing estate. The trained assassins — for that was what they surely
— were — squealed in terror, jumped back on their mopeds and buzzed off.

Orientation of the narrative
(1–2)

The name of the protagonist is
mentioned early so the reader
knows who will be the focus of
the action. (1)

Italic text is the cue that we
are reading 'the story within
the story' — the story Shania is
reading about Katerina. (12–24)

This links with Shania's beige
T-shirt, showing the contrast
between Shania's real life and
her fantasy life. (20,43–44)

The 'real' world (in the story)
interrupts. (25,147)

Compare this boring dialogue
between Shania and her
mother with that between
Katerina and the stranger.
(30–38)

Use of name Smith suggests
ordinariness of Shania's life.
By contrast, most spies/
superheroes have exotic or
glamorous names. (37)

The author uses stereotypical
characters — superheroes and
supervillains. (40–41,50)

The detailed description sets
the scene for the reader — and
sets the tone. (40–47)

Strong verbs convey the action.
(44,45)

‘Kretzel’s henchmen,’ muttered Shania through gritted teeth. ‘I knew it.’

50 Kretzel was a ruthless, bald, one-eyed, squeaky-voiced megalomaniac who would stop at nothing to achieve world domination. Katerina had had problems with him too.

Shania walked on down the dusty road. The shop was only a short distance away — about five hundred metres — but that was no excuse for complacency. A lot can happen in five hundred metres, thought 55 Shania grimly.

As if on cue, a giant shadow fell across her path. She looked up as three hairy, humungous woman-eating spiders stepped out from behind a CWA billboard. Their eyes spun towards her like out-of-control 60 marbles. Then, in perfect synchrony, they lifted their front legs and began a lumbering scuttle in Shania’s direction. The lead spider raised fangs that dripped with a megalitre of death-dealing toxin.

Complication (57)

The absurd is used to entertain and amuse the reader.

(58,64–67,94)



Shania rummaged in her backpack. Since first tangling with the evil Kretzel, she rarely travelled without her AFP — Arachnid Freeze Pump. 65 Held in the hand like a small, cylindrical pistol, it pumped a misty spray that had been specially developed in Frankfurt laboratories to put hairy, humungous woman-eating spiders in a state of suspended animation.

Embedded clauses provide detail within sentences. (65–67)

The creatures closed in. Shania could smell their rancid fur, see the sweat gleaming on their thoraxes and their bulbous yellow abdomens.

Details of the danger build suspense and reader interest.

(68–69)

70 She held up the AFP and pressed a button. The spray flew out and coated the spiders. Instantly they froze.

Short sentences describe the suspense and action. (68,71)

Shania checked the gauge on the side of the AFP, just as Katerina would have done. ‘Down to 12 per cent availability,’ she grimaced. ‘Hope 75 there aren’t any more.’ She stepped beneath the legs of the spiders, taking care to avoid a frozen drip of venom that hung like a stalactite from the last spider’s jaw. Then, having looked left, right then left again — superwomen are very conscientious about road rules and setting a good example — Shania crossed the road.

Simile adds descriptive interest (75–76)

Humour ‘sends up’ the spy/ action genre. (77–78)

80 Here the footpath followed the line of the ocean. Today, fluffed by a light breeze, the water was darker, topped with small choppy waves.

Perfect conditions for an attack, thought Shania, remembering Katerina's recent tangle with Kretzel. She took out her high-powered laser opto-binoculars and scanned the ocean. Just as she thought. Kretzel's fleet of sniper subs were waiting below the surface of the pier like marauding sharks.

Simile adds descriptive interest (83–85)

Sniper subs are tiny vessels built for a single operator. They are amphibious and carry enough explosives to detonate an entire city. About the size of a torpedo, they are even more deadly.

Shania clicked on the digitalised mapping mechanism of her opto-binoculars. Instantly she was given a graphic display showing the exact position of each sub.

She counted. Twelve in all. Lucky. In her backpack was a box of micro depth charges. Twelve of them, as it happened. Shania wasted no more time. Within seconds she was disguised as a bearded tuna fisherman. She sauntered out onto the pier, smiling at the playing children and waving to the men who were sitting on stools and hoping for a catch of whiting.

Short action sentences end with absurd sentence to create humour (92–94)

How little they know, she thought grandly. *Be with me, Katerina...*

She used a portable scopex to locate each of the subs. After she had dropped the MDCs there was a series of small popping sounds, but no-one seemed to notice. Life went on as it always had. Shania looked down into the ocean. Nothing. The subs were already plummeting to the bottom. Disaster had been averted. She wiped her brow, ripped off the beard and continued on her way.

Shania knew immediately that the man behind the counter was a plant, probably from Kretzel's inner sanctum. How many shop assistants have titanium fangs in their mouth and an MK47-shaped bulge under their shoulder? She used the StunBeam in her watch to put him temporarily out of action, then grabbed her bag of groceries and scuttled out of the store, nearly tripping on a concealed plutonium bomb, which she quickly defused (red wire first, then blue followed by black). She had just completed this delicate but fulfilling task when a squadron of low-flying jet fighters zoomed out of the clouds.

Complication (106)

'Kamikaze,' said Shania to no-one in particular. 'What a drag.' She shrugged, took a make-up mirror from her back pocket and deflected the sun's rays directly into the path of the aircraft. Suddenly blinded, the pilots panicked, strayed off course and the fighters hurtled into the ocean with a ripping, roaring explosion and a huge splash.

Use of alliteration to allow the reader to 'see' the action (119)

As Katerina says, thought Shania, a modern girl should never go out without her make-up mirror.

On the way home there was a minor skirmish with a giant rolling boulder — easily disintegrated with her new, astro-powered Rock-Blaster — as well as two sword fights, a quick scuffle with a Sherman tank and a tricky obstacle course through a cloud of poisoned arrows. But, like Katerina in *Action Stations*, Shania managed brilliantly, and soon she was standing on the corner of their street.

The embedded clauses reminds the reader that the author is writing a 'tongue in cheek' narrative or spoof. (124,138–139)

She scanned the horizon. Her acutely developed nose-for-danger told her it was over — all threats defeated. She sighed, wiped her forehead and smiled to herself. It had been a busy day, but nothing she couldn't

135 handle, and tomorrow would bring other challenges. It was all part of
the business of being who she was — Shania Smith, superwoman and
saviour of the solar system. She took one final look around. Everything
140 appeared to be normal. Her mother's brick-and-tile house squatted in
the middle of a suburb of brick-and-tile houses. In the distance she
could see more brick-and-tiles punctuated by the odd taller building and
shopping centre. The sky — so recently filled with the fumes of spider-
breath and buzzing jet fighters — was once again clear and blue. Behind
145 her, the ocean — lately filled with marauding submarines and exploding
depth charges — lapped gently against the beach.

Shania sauntered up the driveway of their home, wondering if someone
tall, dark and handsome, and probably Mediterranean, would be waiting
for her. A rakish Renaldo, perhaps, or Jean-Paul with a snorting Spanish
145 horse and fedora hat. She looked ahead but could see only her mother,
small and dumpy in a rayon print dress as she hung out the washing.

'Did you get the bread?' she asked.

'Yes.' Shania held out the bag. 'One loaf of white sandwich bread and
six firm tomatoes.'

150 'Thanks,' said her mother, not really listening.

'Not a problem.'

If only she knew, thought Shania. If she knew about the real me —
Shania Smith, superwoman, saviour of the solar system, defender of
rights, vanquisher of evil, goddess of all that is good and true — she
155 wouldn't be so blasé.

She smiled to herself, wandered back inside to the lounge room.
Action Stations was on the table where she had left it. She sat down,
tired from her afternoon's exertions. Repelling giant spiders, sinking
160 marauding submarines, defusing massive bombs, outwitting trained
assassins, dodging kamikaze aircraft — it all took it out of you. She
yawned, picked up her book and started reading again.

*Katerina opened the door of the six-star apartment. Jean-Paul, a tall, dark,
handsome man who wore a fedora and moved as if he might own a snorting
165 Spanish horse, walked towards her with a glass of champagne.*

'Guess what, ma chérie,' Jean-Paul said in his resonant, perfect-tenor voice.

*Katerina drained the champagne in a single gulp, glided to the bar and
poured herself another.*

'What?'

170 *'My share portfolio has increased by fifteen million per cent in the last ten
minutes,' said Jean-Paul, checking his new gold Rolex watch. 'Because of this,
I have just bought an island in the Mediterranean, a squadron of luxury Lear
jets and two succulent lobsters. Ma chérie, I want you to be with me there . . .*

Katerina looked into his deep dark eyes, felt her body shake with longing . . .

175 'Shania! Shania!' Her mother was shaking her shoulder. 'Wake up!'

She stretched, yawned, opened her eyes.

'Mum, I was asleep . . .'

'You forgot the milk. Go back to the shop at once and get the milk!'

'Oh,' said Shania Smith.

180 The book lay, face down, on the floor beside her.

Alliteration used to keep the
reader engaged. (133–134)

These sentences prepare the
reader for the climax and
resolution. (134–138)

The author uses hyperbole:
'over the top' exaggeration for
effect. (158–160)

Italic text returns the reader
to 'the story within the story'.
(163–174)

Climax, twist and resolution all
occur together, bringing the
reader back to earth. (175–180)

NEED TO KNOW

orientation beginning of a story where characters are introduced and settings established

protagonist the leading character or hero in a play, novel or film

hyperbole (pronounced hy-per-buh-lee) an exaggeration or overstatement used for effect and not intended to be taken literally

embedded clause an embedded clause is a clause that occurs *within* another clause. See the Language link on page 91.

complication the events in the story that move the plot towards the ending, creating tension or interest as they do so

climax the highest point of tension in the plot of a narrative, where the main action is concluded

resolution the events after a story's climax, which may include a surprise or twist

twist a surprise or unexpected ending or resolution in a narrative

Activities ...

UNDERSTANDING an imaginative text

Getting started

- 1 Make a list of the characters in the story. Now, place an *R* (for real in the world of the story) and an *I* (for imagined in the world of the story) after each name. Are there more real, or more imagined characters?
- 2 Sort these events from the story into the order in which they happened. Shania defeats woman-eating spiders; Shania disguises herself as a tuna fisherman; Shania's mother asks her to go to the shop; Shania causes fighter planes to crash into the ocean; Shania falls asleep; Katerina leaps into her red Maserati; Shania has a scuffle with a Sherman tank; Shania uses the Star Beam in her watch.
- 3 What similarity exists between the names *Shania* and *Katerina*?
- 4 What is Shania's last name? Why do you think the author might have chosen this name for the character?

Working through

- 5 What is the title of the book Shania is reading at the **orientation** of the story? Why is this title significant? How does it contrast with the name the writer gave this story?
- 6 Is Shania or Katerina the **protagonist** in this story? How do you know?
- 7 Who is Kretzel? What role does he have in the story?
- 8 Does Shania really own an Arachnid Freeze Pump? Explain your answer.
- 9 Write a description of what Shania looks like, using the words from the short story. Can you find any words in the story that describe Katerina? If you can't, describe her as you envisage her. How different are the two descriptions?
- 10 What does the use of italic type in some parts of the story indicate?

ANALYSING an imaginative text

Getting started

- 11 What is the author's purpose in writing this story: to entertain and amuse, to inform or to persuade? How do you know? Support your answer with evidence from the story.
- 12 Who do you think this story would appeal to and why?
- 13 Find two or three examples in the story of the author using:
 - a humour
 - b exaggeration or **hyperbole**
 - c alliterative language
 - d strong action verbs
 - e **embedded clauses**
 - f similes.

Draw up a table to record these. What effect does each of these have on you as a reader?

Working through

- 14 Draw a plot graph and label points on the graph to show the orientation, **complications**, **climax** and **resolution** of the story. See page 94 for a description of these elements of a narrative.
- 15 Do you think the ending is a **twist** ending? Is it an anti-climax or a 'cop-out' by the author, or is this a suitable ending for the story? Explain your view.

- 16** Some way into the story, we discover that Shania's last name is Smith. What would be a suitable last name for Katerina? Why?
- 17** Choose a short passage from the story that uses many action verbs. Rewrite the passage replacing the action verbs with other, less strong verbs. What effect does this have?
- 18** Do you like this story? Explain your opinion by referring to the text. Develop a set of criteria on which to base your opinion. (See the Literature link at right.)
- 19** Rank the following language features used by the author according to how strongly they contribute to the humour in the story: hyperbole, similes, alliteration, use of the absurd, short sentences, character descriptions. Use a 1–6 scale, where 1 contributes most to the humour.

Going further

- 20** The 'imagined' characters in the story are **stereotypes**. Explain the stereotypes used by the author. How does the use of stereotypes suit the author's purpose?
- 21** Katerina is a woman. Are 'superheroes' usually female? Why do you think this is the case?
- 22** How differently does the author portray the 'bad guys' and Shania/Katerina in the story? Support your answer with evidence from the story.
- 23** 'This story would not be so entertaining if it did not use hyperbole.' Discuss this statement using evidence from the story.

CREATING in response to an imaginative text

Getting started

- 24** What is the future for Shania? Where do you see her in either
- five years' time or
 - twenty years' time?

Write a paragraph briefly describing Shania's life in the future in either time period. You could include details about school or work, depending on the time period you have chosen.

Working through

- 25** Write a short dialogue between Shania and the imaginary Katerina. With a partner, rehearse it and deliver it to the class. Ask them to guess which speaker is Shania and which is Katerina, and ask them to explain how they decided this.
- 26** Write another episode of this story in which Shania (or Katerina) saves the world — again. Use the same technique of a story within a story, showing the fantasy sections in italic type. To do this, you'll need to word-process your episode.

Going further

- 27** Choose one part of *A Trip to the Shop* and transform it into a comic strip. Use your illustrations to show the power of Shania's imagination. See the Wordsmith on creating a storyboard in *Unit 6*, page 173, which may be useful as a guide.
- 28** Shania uses a range of 'weapons' (such as the Arachnid Freeze Pump) to help her in her mission. Design your own superhero weapon with a specific purpose, such as 'vaporising reincarnated sabre-tooth tigers'. Draw it on an A3 sheet of paper (or use a computer drawing package such as Windows Paint) and label it with its features.

NEED TO KNOW

stereotype a fixed, oversimplified image or idea we have of a person, group or thing



LITERATURE link

Subjective and objective opinions

How a reader or viewer feels about the merits of a literary text, such as a novel, short story, poem or film, depends on many things. Have you ever read a novel that you thought was 'brilliant' but your friend declared 'boring'? Opinions such as these are *subjective* and are valid as personal viewpoints. However, an *objective* opinion or critique would use literary criteria to evaluate the novel; for example, whether or not the writer has constructed a cohesive plot, credible characters, thought-provoking themes and so on. Of course, it is possible that, though you might recognise a novel as having literary worth based on criteria, you still don't enjoy it!

Discuss with a partner a novel or film you have both read or seen recently. Compare your subjective opinions and then try to evaluate more objectively, supporting your opinions using literary criteria.

Wordsmith ...

HOW WRITERS USE SENTENCE STRUCTURE AND PUNCTUATION TO HELP PACE THE READER

While it is important for a writer to understand the conventions of their chosen genre and to use words to create 'pictures' in the reader's mind, guiding and pacing the reader through a narrative is just as vital.

Sentence structure

The length and structure of sentences and how these are punctuated can be used to control a reader's focus and emotions as they work through the story.

Lots of detail provided through *complex sentences* (with one or more main clause and dependent clause) encourages a reader to focus on one particular aspect of the story, whether it is setting or a character. This tells the reader this particular part is important to the story and worthy of their attention. Detailed descriptions are common at the beginning of a story to establish characters and settings.

Such a sentence appears at the start of *A Trip to the Shop*.

*It was a thriller, with a gorgeous heroine called Katerina who **karate-chopped** block-headed baddies, flew gyrocopters **upside-down** over **piranha-infested** rivers and saved the world with the same frequency that most women apply **lip-gloss**.*

Notice also the use of *commas* to separate parts of the long sentence and *compound words* (two words joined by a hyphen) to pack as much detail as possible into the sentence.

1 Find another complex sentence in the story that contains a detailed description.

2 Find another example of a compound word.

In contrast, very *short sentences* or *sentence fragments* can also build excitement and show rapid action unfolding. The use of many full stops in the example below signals to a reader the rapid unfolding of events in the race being described.

*The finish line was in sight. Harry looked behind. Smith was right behind him. **Coming closer. And closer.** Harry turned the corner and accelerated. 400km/hr. 405. 410. 420. 440. 450. But Smith kept coming. **Now neck and neck.** Smith nosed in front. Harry accelerated again. And crossed the finish line. Victory!*

3 Find a section of *A Trip to the Shop* where short sentences or sentence fragments have been used to build excitement.

To create a pause in the flow of the text, or to provide the reader with additional information or extra comments, a writer can use punctuation marks such as commas to separate *embedded clauses* (see the Language link on page 91) from another clause. For example, this sentence from *A Trip to the Shop*:

Kretzel was a ruthless, bald, one-eyed, squeaky-voiced megalomaniac who would stop at nothing to achieve world domination.

This sentence could have been written using an embedded clause:

*Kretzel, **who would stop at nothing to achieve world domination**, was a ruthless, bald, one-eyed, squeaky-voiced megalomaniac.*

This slows the sentence and moves the focus to Kretzel's physical appearance rather than to his plans for world domination, as in the first sentence.

4 Find another example of an embedded clause in *A Trip to the Shop*.

Punctuation

Colons or semicolons

In the extended sentence below, the *colon* is used to introduce the list of things that Johanna would miss and the *semicolons* are used to separate the items in the list. The writer has thus been able to construct a long, detailed sentence through which the reader is guided by the punctuation marks.

Then Johanna remembered Amsterdam and wondered if she would ever see it again: her sister Rebekkah, with her dark unruly hair; the narrow, winding streets and brisk, smiling people; lime-green fields, blood-coloured tulips, the pungent smell of the sea when the wind blew in from the north.

Brackets or parentheses

These surround words that provide extra (not essential) information about the main idea of the sentence. For example:

*She used the StunBeam in her watch to put him temporarily out of action, then grabbed her bag of groceries and scuttled out of the store, nearly tripping on a concealed plutonium bomb, which she quickly defused (**red wire first, then blue followed by black**).*

Dashes

A *Trip to the Shop* makes extensive use of the *em-dash* to stress something by setting it apart from the rest of the sentence, or for a short change of topic.

*The sky — **so recently filled with the fumes of spider-breath and buzzing jetfighters** — was once again clear and blue.*

Ellipses

An ellipsis is a punctuation mark of three dots (...) preceded and followed by a space. It can be used in informative texts to show that part of the text has been deliberately omitted. However, an ellipsis can also be used in imaginative writing to indicate a pause in direct speech, or an unfinished thought. The reader is left to imagine the rest of the sentence for themselves. For example:

Ma cherie, I want you to be with me there . . .

5 Find other examples of dashes, brackets and ellipses in *A Trip to the Shop*.



OVER TO YOU ...

1 Rewrite this passage, making use of as many of the language features discussed above as possible to help create interest and pace the reader.

I'm not actually sure how it happened. One minute I was waving my parents goodbye and thinking beauty party time and the next thing I know the car was jumping up and down. It was totally weird. Then, when I stopped waving, the car stopped jumping. Dad got out, opened the bonnet, tugged some wires, twiddled some knobs, then hopped back in and off they drove.

But I knew what had really happened as the evidence was right in front of me. I waved and the car jumped. I stopped waving and the car stopped jumping. As my fingers went up and down, the car went up and down. This was curious-er and curious-er. Some strange power was emanating from me. Levitation, I think it's called. Who knows where it came from, but I had it. It was a power that I intended to use to full advantage.

2 Choose an extract from any imaginative text. You may want to use a short story, your class novel or your favourite fiction book. Find and highlight examples of how the writer has used sentence structures and punctuation to help guide the pace of the narrative.

Knowledge Quest 1



Quest

Colons
Semicolons
Ellipses

Knowledge Quest 2



Quest

Brackets
Dashes

NEED TO KNOW

theme the main idea or message of a text

context the historical, social and cultural circumstances of the production of a text

Imaginative texts with a more serious purpose

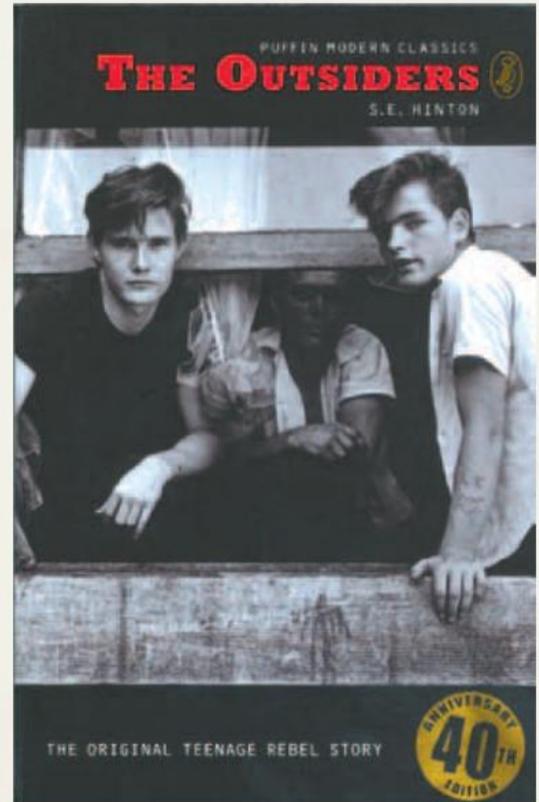
Imaginative texts can also have a serious purpose while still entertaining the reader. A writer may use narrative, characters and setting to convey serious **themes** and explore a particular historical, social or cultural **context**. The extract below is the opening passage from S.E. Hinton's novel *The Outsiders*. The novel is set in Tulsa, Oklahoma, in the 1960s and is about two rival class groups — the Greasers (the poorer east-side teenagers) and the Socs (the rich west-side teenagers). The story is narrated by Ponyboy, a 14-year-old Greaser, who tells of a significant life event that marks his journey from adolescence into adulthood.

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



READY TO READ ...

- Have you ever belonged to a group or gang? What was it like to be a member? Did you use any special 'slang' terms?
- Read the Need to know about the 1960s period of history in the USA on page 76.
- Skim the extract and note any words that you think might be slang words.
- Take it in turns with a partner to read the text aloud.
- Scan the text and decide with your partner whether you think it is a 1, 2 or 3 difficulty level (where 1 is easy and 3 is difficult). Think about the language and unfamiliar words to help make your decision.
- With your partner, list the unfamiliar words and find out their meanings.
- What words or phrases in the passage tell you this is a more 'old-fashioned' text?



from *The Outsiders*

by S.E. Hinton

1 When I stepped out into the bright sunlight from the darkness of the
— movie house, I had only two things on my mind: Paul Newman and
— a ride home. I was wishing I looked like Paul Newman — he looks
— tough and I don't — but I guess my own looks aren't so bad. I have
5 light-brown, almost-red hair and greenish-gray eyes. I wish they were
— more gray, because I hate most guys that have green eyes, but I have to
— be content with what I have. My hair is longer than a lot of boys wear
— theirs, squared off in the back and long at the front and sides, but I am
— a greaser and most of my neighbourhood rarely bothers to get a haircut.
10 Besides, I look better with long hair.

Narration uses a first-person point of view. (1,2)

A popular movie star in the 1960s (2)

Physical description of the narrator allows the reader to begin to connect with the character. (4–10)

I had a long walk home and no company, but I usually lone it anyway, for no reason except that I like to watch movies undisturbed so I can get into them and live them with the actors. When I see a movie with someone it's kind of uncomfortable, like having someone read your book over your shoulder. I'm different that way. I mean, my second-oldest brother, Soda, who is sixteen-going-on-seventeen, never cracks a book at all, and my oldest brother, Darrel, who we call Darry, works too long and too hard to be interested in a story or drawing a picture, so I'm not like them. And nobody in our gang digs movies and books the way I do. For a while there, I thought I was the only person in the world that did. So I loned it.

Soda tries to understand, at least, which is more than Darry does. But then, Soda is different from anybody; he understands everything, almost. Like he's never hollering at me all the time the way Darry is or treating me as if I was six instead of fourteen. I love Soda more than I've ever loved anyone, even Mom and Dad. He's always happy-go-lucky and grinning, while Darry's hard and firm and rarely grins at all. But then, Darry's gone through a lot in his twenty years, grown up too fast. Sodapop'll never grow up at all. I don't know which way's the best. I'll find out one of these days.

Anyway, I went on walking home, thinking about the movie, and then suddenly wishing I had some company. Greasers can't walk alone too much or they'll get jumped, or someone will come by and scream 'Greaser!' at them, which doesn't make you feel too hot, if you know what I mean. We get jumped by the Socs. I'm not sure how you spell it, but it's the abbreviation for the Socials, the jet set, the West-side rich kids. It's like the term 'greaser,' which is used to class all us boys on the East Side.

We're poorer than the Socs and the middle class. I reckon we're wilder, too. Not like the Socs, who jump greasers and wreck houses and throw beer blasts for kicks, and get editorials in the paper for being a public disgrace one day and an asset to society the next. Greasers are almost like hoods; we steal things and drive old souped-up cars and hold up gas stations and have a gang fight once in a while. I don't mean I do things like that. Darry would kill me if I got into trouble with the police. Since Mom and Dad were killed in an auto wreck, the three of us get to stay together only as long as we behave. So Soda and I stay out of trouble as much as we can, and we're careful not to get caught when we can't. I only mean that most greasers do things like that, just like we wear our hair long and dress in blue jeans and T-shirts, or leave our shirttails out and wear leather jackets and tennis shoes or boots. I'm not saying that either Socs or greasers are better; that's just the way things are.

Colloquial or slang for 'go alone' (11,21)

The reader learns more about the character. (18–20)

digs: slang for likes (19)

The narrator writes in colloquial, informal language and a conversational tone, as if he is speaking to a friend, the reader. (24,26,31,35)

The writer foreshadows what may happen in the novel through these words. (29–30)

jumped: slang for attacked (33)

The two rival gangs and their gang culture are described. An understanding of this is important to the plot and themes of the novel. (32–44)

In Australia, we would say 'service stations'. (43–44)

Further insight into the character begins to build reader empathy. (44–45)

This dramatic revelation is delivered in a matter-of-fact way by the narrator. (45–46)

Contractions help create a more informal tone. (48)

NEED TO KNOW

USA in the 1960s The 1960s in the US was a period of change. John F. Kennedy was elected as the youngest-ever President. Civil rights for America's large black population was on the agenda. The Cold War was under way between the US and the USSR, each defending their respective ideologies of capitalism and communism. All of this created tension and uncertainty for Americans. Some of these tensions carried over into youth gangs, who represented different social or ethnic groupings. Gangs fought over territory (turf) and honour, and sometimes violence erupted. Belonging to and 'hanging out' with a group or gang could also be seen as part of normal adolescence.

first-person point of view the narrative is told by a character who is part of the story, and who uses words like *I*, *me* and *my*. The reader sees only the point of view of this character (unless there is more than one narrator).

colloquial language language that is casual or informal and used mainly in spoken language; for example, slang

eBook plus

See the **1960s History** weblink in your eBookPLUS for more on this topic.

Activities ...

UNDERSTANDING imaginative texts

Getting started

- 1 Complete a KWL chart on the extract. (K — what you KNOW, W — what you WANT to know, and L — what you have LEARNED.)
- 2 List five facts you have learned about the narrator, Ponyboy, in this extract.
- 3 Draw up a table like the one below with two columns headed 'Greasers' and 'Socs'. Enter as much information as you can from the extract about each gang. One entry has been completed to start you off.

Greasers	Socs
poor	rich

Working through

- 4 Who do you think Ponyboy is talking to in this extract? What clues in the text helped you decide this?
- 5 How does Ponyboy feel about each of his brothers? What clues in the text helped you work this out?
- 6 Compile a list of a) all the slang words and b) all the 'American' words. Supply meanings for these.

Going further

- 7 *The Outsiders* is not considered to be historical fiction, but it is helpful to know a little about the **USA in the 1960s**. Find out what movie stars and music were popular in the 1960s. How might this be important to understanding how the characters dress and behave?

ANALYSING imaginative texts

Getting started

- 8 Would you describe this extract as a serious or amusing extract? Explain your view with two pieces of supporting evidence from the extract.
- 9 Would you like to have Ponyboy's life as he describes it in this extract? Why or why not?

Working through

- 10 What techniques does the author use in this extract to establish the character of Ponyboy? Consider the style of narration and the **first-person point of view**.
- 11 The author uses **colloquial language** and slang in her novel. How does this tell you about the social context of the novel?
- 12 How different is the life Ponyboy describes in 1960s USA to life today in Australia? List some differences that you can spot.
- 13 Based on what you have read in this extract, would you like to read more? Explain your answer.

Going further

- 14 The author of *The Outsiders*, S.E. Hinton, is female. Why do you think she may have used her initials rather than her given names? How hard do you think it is for a woman to write with the voice of a male character?

RESPONDING TO and CREATING imaginative texts

Getting started

- 15 Create a graffiti wall poster using slang terms and their meanings. These can be from the extract or some of your own. You can hand draw your poster or create it digitally using an online poster-making tool such as Glogster.com.
- 16 Look at the cover of *The Outsiders* on page 74. Which person shown do you think is Ponyboy? Explain why you made this choice.

Working through

- 17 What do you think happens next in the story? Suggest two events that might occur in the novel based on the picture that Ponyboy has painted.
- 18 Write a description of one of these events, as if you are narrating in Ponyboy's 'voice'.
- 19 What are two values or principles that you think Ponyboy might live by? Would the Socs have a different set of values? If so, why do you think this would be the case?
- 20 Take a section of the extract and rewrite it in the third person ('he' instead of 'I'). How does this change the 'voice' of the character and the appeal to the reader?
- 21 What other texts do you know that deal with conflict between two opposing groups within a society? Consider films and plays as well as novels. Why do you think this is a recurring theme in imaginative texts?

Going further

- 22 Write a **monologue** from the viewpoint of either a) one of Ponyboy's brothers or b) one of the Socs.
- 23 'Gang membership and culture are important to identity in society.' Discuss what this statement might mean and whether or not you agree with it.
- 24 The blurb on the back of the book describes *The Outsiders* as 'a timeless story'. Explain what you think this means. Do you agree or disagree? Explain your answer.
- 25 S. E. Hinton, the author, was seventeen when she wrote this book. The events are based on real-life clashes between gangs in her high school. Why do you think she chose to tell the story from a male perspective? Based on the extract, how successful do you think she has been in capturing a male 'voice'?



LITERATURE link

Literary value

Why do some stories become classics and others last for only a brief time, ending up in the remainder bin of the bookshop? *The Outsiders*, for example, was first published in 1967 and has never been out of print since then. Part of the reason may be that it is what is known as a *Bildungsroman* or coming-of-age novel. Each new generation of young readers finds something in it that relates to their own experience of growing up. Another reason may be that it deals with what seems to be something fundamental to the human condition: that of belonging to a tribe.

What other books or films do you know of that are coming-of-age stories? Check your school library for such books and judge whether they are, or likely to become, classics.

eBookplus

View the **Glogster** weblink in your eBookPLUS to create an online poster.

NEED TO KNOW

monologue speech by one person in a play or narrative



My view ...

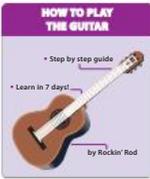
What is the appeal of an imaginative text to you as a reader? Is there a particular genre that appeals most to you when you are required to write an imaginative text? What are some of the important construction techniques that you should remember when writing your next imaginative text?

3.2 CONSTRUCTING INFORMATIVE TEXTS

How do informative texts inform their readers?

Informative texts are among those texts that we encounter every day. They include websites, news reports, textbooks, journal articles, recipes and instruction manuals. Writers of effective informative texts aim to clearly communicate information or provide instruction. Like the writers of imaginative texts, writers of informative texts must keep their audience and purpose in mind as they construct their text.

Information can be presented in many different formats, depending on the audience and purpose. The chart below shows examples of structures and features of some common informative texts.

Format	Examples	Examples of structures	Features of language
Report 	News report, information report	News report: inverted pyramid structure; information report: title, table of contents, preface, body, conclusion and bibliography	Descriptive, factual, sometimes technical depending on audience
Graphic organiser 	Diagram, flow chart, concept map, graph	Visual display, 'cells', arrows, axes, numbers etc., designed to show relationships and connections between elements or parts of a whole	Economic use of language, note form, technical language
Textbook or reference book 	School or university texts, journal articles, encyclopedias, dictionaries	Headings, subheadings, interest boxes, activities or questions, summaries	Formal, 'academic' or technical language, cohesive ties, (see the Language link on page 83) and nominalisations (see pages 85–6.)
Instruction manual 	Science experiment, recipe, furniture assembly	Headings, subheadings, step-by-step numbered or bulleted steps	Technical language, cohesive ties (see the Language link on page 83.)
Forms 	Insurance claim, accident 'near miss' form, application for a drivers licence	Headings with spaces for filling in details	Brief explanatory notes, formal or 'plain English'

The following informative text is in the form of a recipe for a French dessert known as crème brûlée. The recipe sets out information in a procedural or instructional format.

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



READY TO READ ...

- What is your favourite dessert? (Do not confuse this word with 'desert' when spelling it.)
- When you hear the word 'recipe', what do you think of?
- Have you ever used a recipe to cook something? Was it easy or hard to follow?
- Crème brûlée literally translates to 'burnt cream' in French. Can you think of any other French words that are frequently used in cooking?
- If you heard someone say, 'Lowering the driving age to 16 would be a recipe for disaster', what would they mean?



1 Crème brûlée

Ingredients

- 600 mL milk or thickened cream
- 4 whole eggs plus 2 yolks
- 5 1 vanilla bean with seeds
- ½ cup caster sugar
- ¼ cup demerara sugar

Method

- Step 1: Preheat oven to 130°C (120°C fan-forced).
- 10 Step 2: Put milk or cream, vanilla bean and seeds into a heavy-based saucepan over medium heat. Bring to scalding point (not boiling), then remove from heat. Discard vanilla bean and seeds.
- Step 3: Whisk together whole eggs and egg yolks with caster sugar in a bowl until mixture is pale golden.
- 15 Step 4: Carefully pour still-hot milk or cream over egg mixture, whisking until combined. Divide mixture evenly among 4 greased ramekins.
- Step 5: Place ramekins in a deep baking dish of hot water so that water reaches halfway up moulds.
- Step 6: Bake in the oven for 35 minutes or until the custard is firm.
- 20 Remove ramekins from baking dish and set aside to cool.
- Step 7: Sprinkle demerara sugar evenly over the top of the baked custards. Use a kitchen blowtorch to caramelize the sugar. Alternatively, place under a preheated grill. Serve.
- Serves 4.

Headings and subheadings in large bold print to guide the reader. (1,2,8)

Technical or specific terms are used; for example, measurements, ingredient names. (3,7,11,14)

Paragraphs/instructions are brief and to the point.

Command verbs used — if the reader doesn't comply with them, they may not achieve the desired end result. (9,10)

Language is economic; for example, articles like 'the' are omitted. (15)

Only factual adjectives are used. (14,15,17)

Adverbs of manner are used to describe how an action should be performed (15,16)

Ramekin is repeated as a cohesive tie. (16,17)

Steps or dot points act as cohesive ties to show the reader the order to follow.

Very brief one-word sentence to conclude (23)

NEED TO KNOW

command verb a verb used in commands or requests, described as being in the imperative mood

factual adjective an adjective is a part of speech or word class that adds information about a noun or a pronoun. A factual adjective adds information in a way that does not rely on opinion, i.e. it adds information about qualities that are 'true' or 'real'.

adverb of manner an adverb is a part of speech or word class that provides extra information about a verb and adjective, or another adverb. Adverbs of manner tell us how an action happens.

cohesive tie the devices a writer uses to 'stick the text together'. These help the reader understand the text.

eBook plus

Activities ...

UNDERSTANDING recipes

Getting started

- 1 How many different ingredients are there in the crème brûlée recipe? Where did you find this information?
- 2 How many steps are there in the recipe? Why are they called 'steps'?
- 3 What does 'method' mean? Look the word up in a print or online dictionary if you do not know.
- 4 List all the **command verbs** used to describe the actions in the method steps.
- 5 How many people will this recipe serve?

Working through

- 6 What is a 'ramekin'? How could you work it out if you didn't know? *Hint:* Look at the illustration.
- 7 Why are headings and steps useful in an informative text? What other text devices could be used instead of the words 'Step 1' and so on?
- 8 These instructions, as well as a video of the chef making the crème brûlée, are available at the **Crème brûlée** weblink in your eBookPLUS. Informative texts often include video instructions, diagrams or illustrations. Why might these visual aids be helpful?

ANALYSING and RESPONDING to informative texts

Getting started

- 9 Who do you think the audience is for this recipe: an experienced cook or an inexperienced cook? Explain your answer using evidence from the recipe.
- 10 Look at the illustration provided with the recipe. Write three sentences describing what you imagine it a) looks like, b) tastes like and c) smells like. Swap your sentences with a partner.

Working through

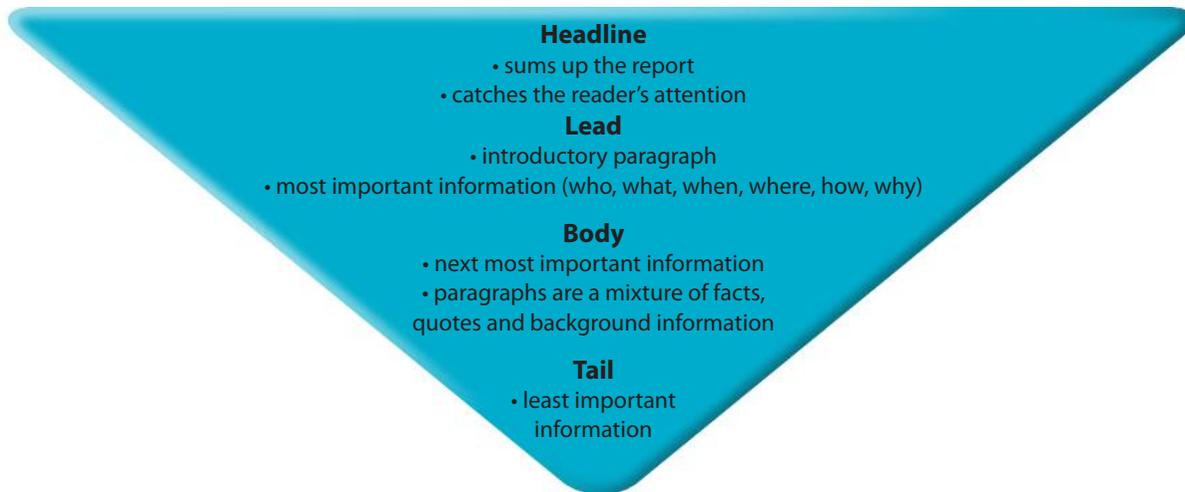
- 11 If possible, watch a recent episode of *MasterChef Australia* by clicking on the **MasterChef** weblink in your eBookPLUS. Why do you think recipes use lots of direct commands, action verbs, **factual adjectives** and technical terms such as *ramekin*, *whisk* and *caramelize*? What effect would it have if these terms were replaced with non-technical terms?
- 12 Procedural texts such as recipes follow a very simple structure:
GOAL — 1–2 sentences outlining the outcome for which you are aiming
MATERIALS — a list of supplies/materials/ingredients needed to complete the outcome
METHOD — the steps involved to achieve the outcome.
Have a go at writing your own procedural text. It can be a recipe such as your favourite chocolate cake, instructions on how to do something such as a skateboarding trick, or something humorous such as how to avoid eating your vegetables at dinner. Use **adverbs of manner** to explain how things are done, and **cohesive ties** to link the steps.

Going further

- 13 How would you rewrite this recipe for a younger audience; for example, 8- to 10-year-olds? Take the first two steps and rewrite them for this audience. This means you will need to simplify or expand the language and the amount of description in the steps. You might also consider whether you need to provide illustrations to accompany the written steps.

Other informative texts — news reports

Another type of informative text is a news report. Like a recipe, it is designed to provide information to a reader and relies on clear and concise language. The specific purpose of a news report is to inform the reader of an event that has taken place. News reports tend to be short and factual. Journalists who compose news reports are trained to use the inverted pyramid structure shown in the diagram below when composing the report.



Other features of a news report, or article, may depend on whether the event being described is categorised as *hard news* or *soft news*. Hard news refers to reports about serious events or items of national interest, such as politics, health and safety, and natural disasters. In contrast, soft news is commonly items of passing interest — that is, interesting today, but not necessarily tomorrow — and often cover more emotive topics such as a baby animal born at the zoo and human interest stories such as a pensioner winning the lottery.

The following online news report contains information about the winner of the first Junior MasterChef competition.

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



READY TO READ ...

- What do you understand by the term 'news'?
- Why do you think people like to hear, read or see 'the news'?
- Look at the photograph with the news report and predict what the news report might be about. Now read the headline.
- Look up in a dictionary any words in the article that you do not know the meaning of.
- As you read the news report, look for key words that contain information — usually proper nouns (names), numbers, nouns and verbs. After you have read the news report once, read it again looking at the annotations.

Junior MasterChef champ to spend winnings on living La Dolce Vita

A TRIP to Italy when they are older and a deposit on setting up their own restaurant is how Australia's inaugural Junior MasterChef winner, Isabella, intends to share her glory with twin Sofia.

The 12-year-old Brisbane twins are planning to pool their winnings — Isabella received a trust fund to the value of \$15 000 last night, while Sofia won \$5000 for being in the top four alongside Siena. Runner-up Jack from Hobart took home a \$10 000 trust fund.

Isabella also scored a family holiday to Japan as part of her prize package but it is a trip to Italy to trace her family's culinary heritage that is on the agenda for a few years down the track.

'There are a few things we really hope to do with the prize money,' Isabella said.

'We hope to share the money and save up for Italy because I've never been and I really want to go with my whole family, and put some of that towards our restaurant because that's a big dream of ours.'

The sisters have long intended opening their own Italian restaurant called Is-Sofia 'somewhere riverside in Brisbane'.

Isabella said she felt confident working through last night's challenges — she ended up with a grand total of 97 out of 100 to Jack's 94 — but it wasn't all easy going.

'There definitely were really tough times, especially when I saw that Adriano Zumbo dish come through — I was like, 'What?' That was the only time I was really freaked out,' she said. But the support of her sister helped her on the night.

'Sofe really put me there and really gave me so much more confidence,' she said.

Parents Sylvana and Simon and nonna Rosa agreed it was a joint effort.

'It was a great culmination of the whole journey. It just affirmed all her hard work and her sister's hard work,' a visibly proud Simon said.

'They are both definitely winners to us,' Sylvana added.

With confirmation yesterday that *Junior MasterChef* will be back in 2011, Isabella and Sofia may have to share their glory with another family member.

Their nine-year-old brother, Roman, will be applying. And then there's Reuben, 4...



Headline — main words only, words designed to capture reader's interest and attention (1–2)

Use of Italian language in headline to link to Isabella's Italian heritage — 'the good life' (2)

Lead paragraphs give the most important information — who, what, when, where, why and how. (3–12)

Body paragraphs are a mixture of facts, quotes and background information.

News reports use a mixture of verb tenses — present, past and future tense. (10,13,34)

Print news reports are organised into columns, but online news reports sit within a central frame.

The paragraphs are short to allow readers to skim through.

Nominalisation (see Wordsmith pp. 85–6) (31,34)

Other relevant but less important information in the 'tail'

The ellipsis allows the reader to finish the thought. (38)

The photograph captures the excitement of the event being reported and 'leads' the reader into the story by capturing attention and setting the tone. It also provides supporting information.

eBook plus

Use the **Junior MasterChef** weblinks in your eBookPLUS to watch the finals for 2010 and read the article online.

Activities ...

UNDERSTANDING news reports

Getting started

- 1 What is the subject matter of the news report on page 82? Sum it up in a sentence beginning *This news report is about...*
- 2 Under what section or category would you expect to find this type of news article: sport, general news, entertainment or somewhere else? Justify your response.
- 3 Who do you think would be most likely to read this report? Why?
- 4 Did Isabella win a) \$5000, b) \$15 000 or c) \$10 000? What else did she win besides money?
- 5 Find in the report an example of a) a quote, b) a paragraph and c) a fact.

Working through

- 6 Look at the accompanying photograph. Describe what you see. What information does this add to the written article?
- 7 Is this a *soft news* piece or a *hard news* piece? How did you decide?
- 8 Explain what you think the writer means by the last words of the article: *And then there's Reuben...*
- 9 The headline is very long for a news report. Why do you think this is? Can you come up with a snappier headline?

ANALYSING and EVALUATING news reports

Getting started

- 10 What information is not included in this report that might be important? What else would you like to know, for instance?

Working through

- 11 Do you think the event in this report will still be of interest in five years' time? What about 10 years? What about 20 years? Why?
- 12 Can you think of something in the news recently that will still be relevant many years from now? Why do you think this will be the case?
- 13 Generally, news reports are designed to report facts. However, sometimes the author's opinion is present. Can you find any evidence in the news report of the author's opinion?

Going further

- 14 Consider a news website, a magazine article and a film. Which of these text types most needs its subject to be of enduring interest? Which can best handle current passing trends? Justify your response.

RESPONDING to news reports

Getting started

- 15 Create two headlines. Without discussing the headlines, swap them with a partner. Have your partner write the first sentence/s of the article to match your headline. Did those sentences match what you were thinking when you wrote the headline? How might you change your headline to help your partner write sentences that match your expectations?



LANGUAGE link

Text connectives

The more complex a text, the more a writer needs to have a command of *text connectives* to 'stick the text together'. This 'sticking together' is called *cohesion*. The devices a writer uses to do this are called *cohesive ties*. Examples of cohesive ties are:

- repeating words
- synonyms
- using pronouns in place of nouns already used
- words that indicate a sequence of ideas, such as *first, next, lastly*
- words that show cause and effect, such as *because, therefore*
- words that signal added information, such as *as well, in addition, furthermore*
- words that compare and contrast, such as *similarly, rather, by contrast*
- words that clarify or explain, such as *for example, in fact*.

Choose a section from one of your textbooks (Science or History) and look for examples of text connectives as described above.

Knowledge Quest 2

Quest

Cause and effect
Comparing and contrasting

Working through

- 16 Choose from one of the headlines below and write an article to match. Remember to structure it using the inverted pyramid.

Injury ends star footballer's career

Sushi, our favourite national dish

Famine kills thousands



- 17 Compose a blog entry that you might write giving your opinion on Isabella's win.

Going further

- 18 Rewrite the *Junior MasterChef* article so that the focus of the story is on Jack, the runner-up. How would it change?
- 19 While there are a number of tragedies occurring in the world every day, this article reporting on the winner of a television competition made front page news in almost all forms of national media. When editors are choosing which news is important, what are some of the things they consider? Are 'good news' or 'feel good' or 'human interest' news stories just as important as stories of war, famine and natural disasters? How might this vary across different types of media (for example, a television current affairs program, a newspaper and a magazine)?

LANGUAGE link

Choosing vocabulary to create tone

Tone is best described as the way a writer addresses the reader. It is a bit like 'tone of voice'. Has a teacher or parent ever said to you: 'Don't use that sarcastic tone with me, young man/lady'? Just as you can adopt an angry, sarcastic, humorous or friendly tone when you speak to someone, you can do it in a text. Look at the following sentences:

- *That idiot driver nearly killed me!* (Angry tone)
- *You poor thing; what a miserable day you must have had. Do you want to tell me about it?* (Sympathetic tone)
- *The kitchen was an absolute delight: full of greasy dishes and rotting food.* (Sarcastic tone)

In the first example, the tone is conveyed by the word *idiot* and the exclamation mark. In the second example, the tone is conveyed by the emphasis on *you* and the words *poor* and *miserable*. In the third example, the tone is conveyed by the contrast between the words *absolute delight* and the words *greasy* and *rotting*.

See if you can choose words to create a humorous tone in a series of short sentences that an adult might use to describe your bedroom, your hairstyle, your clothes or the music you like.



Wordsmith ...

USING NOMINALISATIONS

Information texts that contain abstract ideas and concepts often use *nominalisations* to make the text more compact (less 'wordy') and formal or authoritative in tone. Nominalisation involves forming nouns from verbs or adjectives; for example, the verb *destroy* becomes the noun *destruction* and the adjective *strong* becomes the noun *strength*.

In a detailed police report, for example, the sentence *'The police found that Mr Smith had no firm alibi, which led them to regard him as a suspect.'* could be written replacing the verb 'found' with a nominalisation to read *'The finding of police that Mr Smith had no firm alibi led them to regard him as a suspect.'*

This does not save any words but sounds more appropriately formal.

In the following example, sentence a) has 20 words, but sentence b) has the same meaning using only 18 words with the help of nominalisations.

The suspect reacted violently when questioned by police and this resulted in them charging him with assaulting a police officer.

The suspect's violent reaction when questioned by police resulted in a charge of assault on a police officer.

In the following examples, the adjectives 'strong' and 'long' are nominalised.

The strong evidence against the suspect resulted in a conviction.

The strength of the evidence against the suspect resulted in a conviction.

The long trial was exhausting for witnesses and prosecutors.

The length of the trial was exhausting for witnesses and prosecutors.

A nominalisation is usually formed by taking the base verb or adjective and adding a suffix (a word part at the end of a word). The table below shows some of the common suffixes that create nouns.

Suffixes that form nouns	Base word (verb or adjective)	Base word plus suffix = nominalisation
-ance, -ence	assist, occur (verbs)	assistance, occurrence
-ion, -sion, -ation,	interrupt, conclude, tempt (verbs)	interruption, conclusion, temptation
-ment	content (adjective)	contentment
-ness	happy, sad (adjectives)	happiness, sadness
-al	deny, survive (verbs)	denial, survival
-ent	reside (verb)	resident

With a partner, expand this table with other noun-forming suffixes, or other examples of base words and their nominalisations. How many can you add?

Spelling nominalisations

When adding a suffix to a word, the base word and the suffix can sometimes be joined without changing the spelling of either the base word or the suffix. For example, the verb *punish* is changed to the noun *punishment* by simply adding *-ment*. However, often the spelling needs to change.

- If the base word ends in a silent *e* or *y*, you will need to drop the *e* before adding a suffix beginning with a vowel (*a, e, i, o, u*) such as *-al* and *-ion*. For example, the

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Interactivity:

You be the writer: Using nominalisations

Searchlight ID: int-3044



verb *appreciate* becomes the noun *appreciation* by dropping the *e* and adding *-ion*. If the *e* is silent, but the suffix begins with a consonant (all the letters of the alphabet except the vowels) such as *-ment* and *-ness*, the base word and the suffix can be joined without changing the spelling. For example, *arrangement* is simply *arrange* and *-ment* joined together. *Note*: There are exceptions; for example, *argue* and *argument*.

- If the base word ends in *y*, you will need to change *y* to *i* before adding a suffix. For example, the adjective *happy* becomes the noun *happiness* by swapping the *y* with an *i*.
- If the base word ends in *t*, you will need to drop the *t* and add *-ce*. For example, the adjective *dominant* becomes *dominance* by dropping the *t* and adding the suffix *-ce*.



OVER TO YOU ...

1 In the table below, nominalise the verbs and adjectives.

Verb	Nominalisation	Adjective	Nominalisation
manage		rude	
improve		broad	
invent		stupid	
reverse		persistent	

- 2 i Copy out each sentence below and then highlight the nominalisations.
 ii Rewrite each sentence using a verb or adjective in place of the nominalisation.
- Jack's performance in his second maths test resulted from encouragement by his teacher.
 - The police investigation was delayed while they awaited the arrival of forensic results.
 - His refusal to cooperate was noted by the judge.
 - Ebony's sadness was evident as she said goodbye to her best friend.
 - After shouting 'You're not the boss of me!' to his teacher, Sam was given a detention for his defiance.
- 3 Write a short informative text on one of the following topics, using at least four nominalisations.
- Staying safe in the science laboratory
 - Washing the family dog
 - Distilling sugar from a solution
 - The life of a peasant in the Middle Ages



My view ...

Think about the different types of informative texts you use every day. Which types do you find the most useful for your purposes? Can you see a recognisable structure to these? What have you discovered about the language features of these informative texts?

3.3 EXPERIMENTING WITH TEXT STRUCTURES AND FEATURES

How can the same subject matter be used to create different text types?

Have you ever ordered a pizza with some of your friends or family members? Did someone want anchovies, someone extra cheese, someone a crispy base and someone just 'the lot'? Constructing a text is a bit like making a pizza. You need a good base: an understanding of your audience, purpose and text type (genre). Then you need the sauce: your command of spelling, punctuation, grammar and other conventions. Next you need the main toppings: your **subject matter** and the way it introduces and develops its **themes** or messages. Finally, you need the specialty toppings or garnishes: the choice of language and the techniques that give your writing its unique style or flavour.

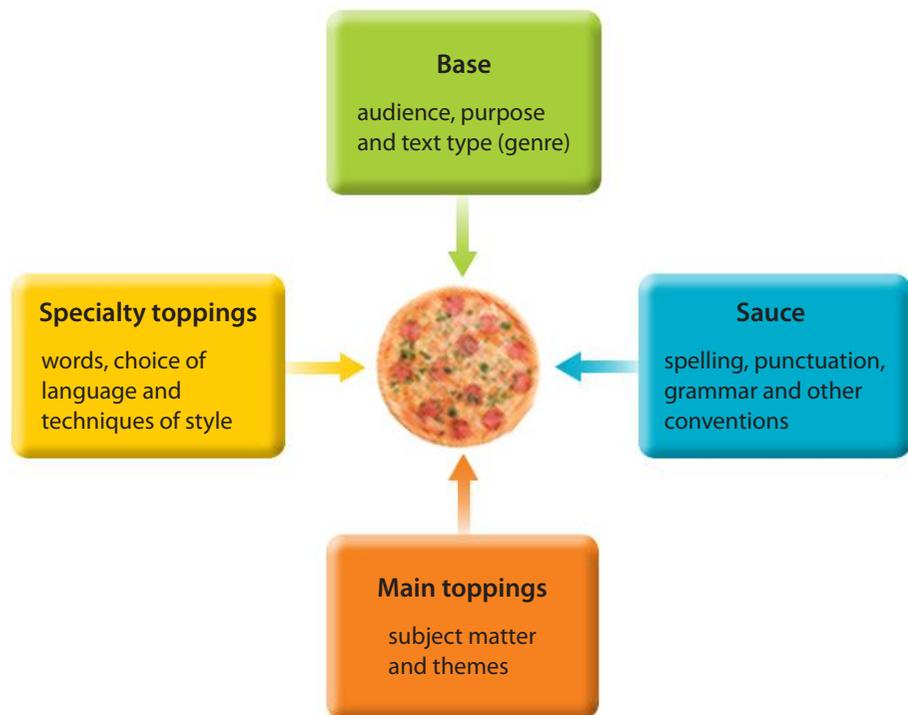
On the next pages are three texts that deal with the same subject matter and that have been written potentially for the same audience. However, they have been written with three different purposes: one to inform, one to persuade and one to entertain. Different text structures and features have been used to construct these texts so that they achieve their purpose and reach their intended audience.

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

NEED TO KNOW

subject matter the topic or issue around which the text is built, i.e. what the text is about

theme the ideas or messages the writer wants to develop through choice of subject matter, text structure and language features



READY TO READ ...

- Briefly scan (move your eyes quickly over the text to get a general idea of the content) each of the following three extracts and jot down any similarities and differences that you can see among them. Think about text type, length, format, subject matter, use of language, difficulty level and so on.
- Have you read any stories or seen any movies or documentaries about sharks or shark attacks?
- Do you have an opinion about what should happen to a shark that takes the life of a swimmer or surfer?

Text 1

Rottnest beaches reopened as hunt for killer continues

AUTHORITIES have re-opened beaches on Rottnest Island late this afternoon — 48 hours after an American man was killed by a shark while diving off the coast.

Staff on the island confirmed they had been given the green light by the Department of Fisheries to open the beaches to the public just after 4.30pm.

It comes just two days after George Thomas Wainwright was mauled to death by a shark while diving 500m offshore and a day after a three-metre shark was spotted in nearby Thompson Bay.

Popular swimming beaches around the island had remained closed since Saturday's attack, while fisheries officers continued to search the area for the shark responsible.

Fisheries Minister Norman Moore issued a ministerial exemption allowing the shark to be hunted just hours after the mauling — the first in WA history.

Late this afternoon, Department of Fisheries regional manager Tony Cappelluti said there had been no further shark sightings today, after a sighting was made at Thomson's Bay yesterday afternoon.

Earlier today, Mr Cappelluti told *PerthNow* another boat had been sent to Rottnest Island.

Mr Cappelluti said they were not trying to hunt the shark that attacked the American, but were addressing a shark sighting.

'We're not on a murder hunt,' he said.

He said the exemption issued by the Fisheries Minister was not a 'kill order' but allowed a number of people, including police officers and fisheries officers, to capture and kill a great white, which is a protected species, without breaking the law.

'The decision to kill it or not will obviously be made by us following its capture,' he said.

The policy has been in place since 2000, after Perth father Ken Crew was taken by a shark at Cottesloe Beach.

Online news reports are not restricted by column space so headlines are not always brief and 'snappy'. (1)

Most important information first (3–5)

Mauled: powerful verb (9)

Facts rather than opinion (9,10,11)

Factual adjectives (12,15,18)

Quotes from authorities (25)

Embedded clause (28–29)

Least important information in the tail (32,33)

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Use the **Rottnest 1** weblink in your eBookPLUS to read this article online.

Text 2

Shoot to kill order a pointless political one

IT was all a bit like a scene out of Jaws.

Like the frenzied hunt for a killer shark in the Hollywood blockbuster, gun-toting WA fisheries authorities jumped in their boats at Rottnest Island on Sunday to hunt down and kill the beast that took the life of a 32-year-old American diver.

Never mind that it was 24 hours after the attack and that the culprit was most likely kilometres away.

The headline uses alliteration.

Emotive language is used to persuade. (3,4,5)

Intertextual reference (2,3)

Some facts support those in Text 1. (3–6)

Or that scientific advice is that culling the animals won't reduce the risk of more attacks.

Someone had spotted a fin in the water the day after the attack and WA Fisheries Minister Norman Moore was determined to act on the sighting.

For the first time in WA history, Mr Moore issued a ministerial exemption allowing great white sharks to be hunted. The order was given to trap and kill the rogue shark just an hour after George Thomas Wainwright was tragically taken while diving on Saturday.

After all, it was the third fatal shark attack off the coast in two months.

But what do the numbers really say?

According to the Australian Shark Attack File, as of June 2009 there had been 24 fatal shark attacks in the past 20 years across the whole of Australia.

In contrast, nine people drowned in WA surf just last year, the same number as the previous year.

Over the past 50 years, there was one fatal shark attack in Australian waters every year on average compared to road traffic fatalities which kill four people a week.

Should we build a wall to stop the deadly surf from attacking our way of life? Do we throw away the car keys?

South Australian Research and Development Institute shark ecologist Charlie Huvneers says shark attacks are still very rare events with a low probability of occurrence.

'There is no scientific evidence to suggest that the short time period between the recent attacks is a reflection of an increased population size of white sharks,' Dr Huvneers said.

'It could simply be related to the seasonal fluctuation of the number of white sharks within specific areas and that white sharks might naturally be more often occurring around the populated WA coastline at this time of the year.'

Mr Moore misjudged community sentiment on the culling of menace sharks if the results of an online poll are anything to go by.

The PerthNow poll shows the majority of survey respondents — or 1453 voters compared to 778 — don't support the decision to hunt and kill the Rottneest shark responsible for the attack.

A street survey by PerthNow echoed the anti-kill view.

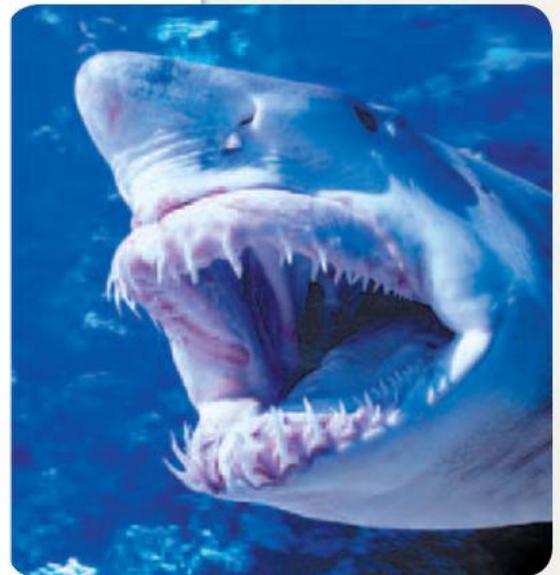
After all, great white sharks are a protected species vulnerable to extinction.

Mr Moore's department website states: 'Many people are fearful of sharks, but sharks may have more to fear from humans. Their long life cycles and small litters mean that many species are highly vulnerable to overfishing and take a long time to recover if stocks are depleted. Results of conservation efforts may not become apparent for many decades.'

Statistics, surveys, experts and quotes to support opinion (18,20–23,30–32,52–53)

Use of rhetorical questions (19,28–29,67–68)

Nominalisation (34)



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Use the **Rottneest 2** weblink in your eBookPLUS to read this article online.

And the Federal Government's environment website says: 'The Convention on the Conservation of Migratory Species of Wild Animals (also known as CMS or Bonn Convention) aims to conserve terrestrial, marine and avian migratory species throughout their range.

'In 2002 the Australian Government successfully listed the Great White Shark on Appendices I and II of the Convention on Migratory Species (CMS).'

What I want to know is how the authorities are actually going to be able to find the shark responsible.

After all, how do you spot a killer great white from one that has never menaced a human?

Or was the fear-mongering 1970s-style overreaction just a political point-scoring stunt by a government saying one thing and preaching another?

I think the hunt-and-kill order was more about politics than practicality.

Emotive language (69,70)

Summing up of opinion (72–73)

Text 3

from the short story *White Terror*

by Melanie Kirkwood

They had been surfing since first light and Piper was ready to head to shore. She needed to get to uni to hand in her assignment before the midday cut-off time. She looked for Ben. Her boyfriend was about twenty metres away just catching a small beach break. She wanted to freeze that moment: his tanned torso and his blond hair shone like a golden beacon against the grey-green water.

The tug on her leg-rope registered first before she saw the fin.

The scream died half-formed in her throat as she saw the tell-tale grey shape closing in. For some reason, she thought of the opening scene of *Jaws* — that dorsal fin breaking the water and that great tail thrashing. But as terrified as she had been by the movie, it paled into nothingness against what was real, what was happening now. Then suddenly she found her voice. 'Ben!' she screamed in desperate panic, as she began to paddle furiously towards the beach.

Again, she felt a tugging sensation on the back of her board as she laboured through the breakers. She whipped her head around and saw the pointed snout, the awesomely serrated teeth and the gaping red maw... At first she felt no pain, and then she saw the blood — red and spreading like a field of November poppies. It was in a haze of terror and mind-numbing agony that she heard, rather than saw, Ben materialise at her side. He was beating the evil grey menace with his board, treading water and yelling like a banshee. Beating, yelling, beating...

As she slipped into unconsciousness, her last thought was that she would miss her uni deadline after all...

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Orientation — time, place (setting) and character (1–2)

Third-person point-of-view narration (2)

Words relating to colour — golden, grey-green, grey, red (6,9,17,18)

Complication (7)

Suspense (7)

Intertextual reference to *Jaws* movie (9–10)

Dramatic action (13–14)

Use of adjectives to describe the shark (17)

Simile (18–19)

Sentence fragment (22)

Ellipsis to show unfinished thought (24)

Activities ...

UNDERSTANDING different text types

Getting started

The information for questions 1–3 could be presented in a table format.

- 1 Classify each text as a text type.
- 2 What do you think is a) the intended audience and b) the purpose of each text?
- 3 What is the subject matter of each text?

Working through

- 4 Draw up a table like the one below with three columns headed Text 1, Text 2 and Text 3. Fill in the columns with as many facts as you can find in each extract. What do you notice?

Text 1	Text 2	Text 3
American man killed by shark	32-year-old American diver killed by shark	Piper had been surfing since dawn

- 5 Draw up a similar table with two columns headed Text 1 and Text 2. Fill the columns with opinions you can find in each extract. Use the Wordsmith on page 93 to help you distinguish fact from opinion.
- 6 Which two texts are about the same shark attack? How do you know?
- 7 Which texts are issue-based? How do you know?

ANALYSING and EVALUATING different text types

Getting started

- 8 Which of the texts give you the most information about sharks?

Working through

- 9 Compare the headlines of Text 1 and Text 2. How well do they reflect the purpose of the article that follows?
- 10 What language features seem to be the most important in each text? Consider, for example **rhetorical questions**, factual adjectives, strong verbs, embedded clauses and figurative language.
- 11 Which text appeals most to your emotions? Which text appeals most to your intellect? Justify your answer.
- 12 Which two texts make a similar **intertextual** reference? What is this reference?
- 13 What is the main point made by the writer of Text 2? How does the writer in Text 2 try to persuade the reader to agree with her? Do you agree?
- 14 What narrative elements can you identify in Text 3? Are there any narrative elements in Texts 1 and 2?
- 15 What is each writer's attitude towards the shark in each text?

Going further

- 16 With teacher and parental permission, view the opening scene from the film *Jaws*. To what extent does it support each text?



LANGUAGE link

Embedded clauses

Effective writers are able to control and use a variety of clause structures. A clause is a group of words that contains a subject and a 'tensed' verb. One such clause structure is the *embedded clause*. This type of clause occurs *within* another clause.

For example, in this sentence *The dog's bowl, **which we bought only yesterday**, is already being treated like a bone*, the embedded clause is in **bolded** type. It sits within the main (or independent) clause in italic type. Embedded clauses usually start with a relative pronoun, i.e. *who, whom, that, which* or *whose* and are separated from the main clause by commas.

Find an embedded clause in any of the texts in this unit. Identify the main clause and the embedded clause.

Knowledge Quest 1

Quest
Relative clauses

NEED TO KNOW

rhetorical question a question that does not seek an answer, but is designed to create an effect — often to persuade

intertextual the reference in one text to another text

- 17 Use the **Culling sharks** weblink your eBookPLUS to access an article that offers an opposing viewpoint (to Text 2) about culling sharks. What similar persuasive techniques has this writer used? Which article do you find to be more persuasive? Why?

RESPONDING to different text types

Getting started

- 18 Write the headline for the news report that might be written the day after the shark attack in Text 3.

Working through

- 19 Continue the Text 3 narrative for another paragraph. You could start with the words: *The next thing she knew she was lying on the beach and Ben was hunched over her, wrapping his beach towel around her lower leg. Around her leg! Yes, it was still there . . .*

Or

Ben raised one arm in a futile signal for help as he towed Piper's board beachwards. She lay limply on it, the gash in her leg a sickening sight . . .

Going further

- 20 Write a researched response to Text 2 presenting an opposing viewpoint. Use persuasive language techniques similar to those in Text 2 and any others you have learned in other units in this text. Deliver your response as a speech to your classmates and have them rate the persuasiveness of your presentation. (As a guide, use the Wordsmith on page 93 on separating fact from opinion in expressing a viewpoint.)

Knowledge Quest 1

Quest

Run-on sentences



LANGUAGE link

Sentences, sentence fragments and run-on sentences

A sentence is a group of words that contains at least one independent or main clause and expresses a complete idea. An example of a simple sentence is: *He left the party early*. It contains a *subject* and a *predicate*. The subject *He* precedes the verb *left*. The rest of the sentence is the predicate.

A sentence fragment is a piece of a sentence. It does not express a complete idea. For example, *Without a word to anyone* is a sentence fragment.

A run-on sentence occurs when two or more sentences are combined without the proper punctuation or a conjunction (joining word). For example, *He left the party early his dad*

picked him up. This could be written as: *He left the party early. His dad picked him up*. Or, *He left the party early when his dad picked him up*.

If you are word-processing your writing, the program will have a grammar feature that will alert you to any sentence fragments. When you see this (usually a wiggly underline), check your sentence construction. While sentence fragments are acceptable in imaginative texts, (as long as they are not overdone), run-on sentences are generally not acceptable.

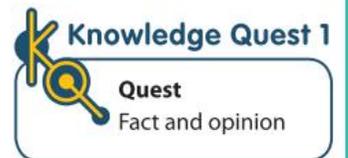
Wordsmith ...

SEPARATING FACT AND OPINION IN EXPRESSING A VIEWPOINT

When a member of the public has a strongly held viewpoint on an issue, they may express this in a number of ways. Those arguing a particular point will often present facts and other opinions (often from experts) to support their view. An opinion is an individual's attitude or belief. It is a personal statement about something that cannot conclusively be said to be correct. Therefore it is open to disagreement. An example would be the statement that experiments on animals are cruel.

A fact is a provable reality; it is true or known to have occurred. Facts can be supported by evidence and measured or demonstrated in some way. An example would be the statement that over 1.5 million animals are subject to experimentation each year in Australia.

- 1 In pairs, decide whether the following statements are fact or opinion.
 - a Cats should not be allowed outdoors.
 - b Certain rays from the sun cause skin cancer.
 - c Higher speeding fines will have no impact on the road toll.
 - d People who are unemployed are lazy.
 - e More than 1 million tourists visit the Great Barrier Reef each year.
 - f More than 30 000 refugees live in detention camps in Indonesia.
 - g The government cannot decrease hospital waiting lists without raising income tax.
- 2 Which of the following could you use as evidence to support your viewpoint on an issue, such as whether the dingoes on Fraser Island should be culled? Justify your choices.
 - a The opinion of your neighbour who has never been to the island
 - b The opinion of a dingo bounty hunter
 - c A personal anecdote from a tourist to the island who was almost attacked by dingoes at his camp site
 - d Statistics showing the growth in numbers of both tourists and dingoes on the island over the last 20 years
 - e The results of a poll or survey of the general public
 - f The results of a poll of Fraser Island residents, visitors, rangers and wildlife experts
 - g Film footage of a pack of dingoes circling a young child
 - h The results of a 10-year study on dingo behaviour in the wild



OVER TO YOU ...

Choose one of the issues listed at left and write 10 statements about it: five should be opinion and five should be fact. You may need to do some research to help you with your five facts. Swap with a partner and discuss your fact and opinion statements.

- Medical research using animal experimentation
- The road toll among P-plate drivers
- A ban on all whaling
- Immigration to Australia
- The use of performance-enhancing drugs in sport
- Climate change
- Reality television



My view ...

How easily can you identify a different text type now and make judgements about the intended audience and purpose? Are you now confident that you could use some of the structures and features from this unit to construct your own effective text? What else do you think you need to know?

COMPOSE AND CREATE

Productive focus: writing and creating

1

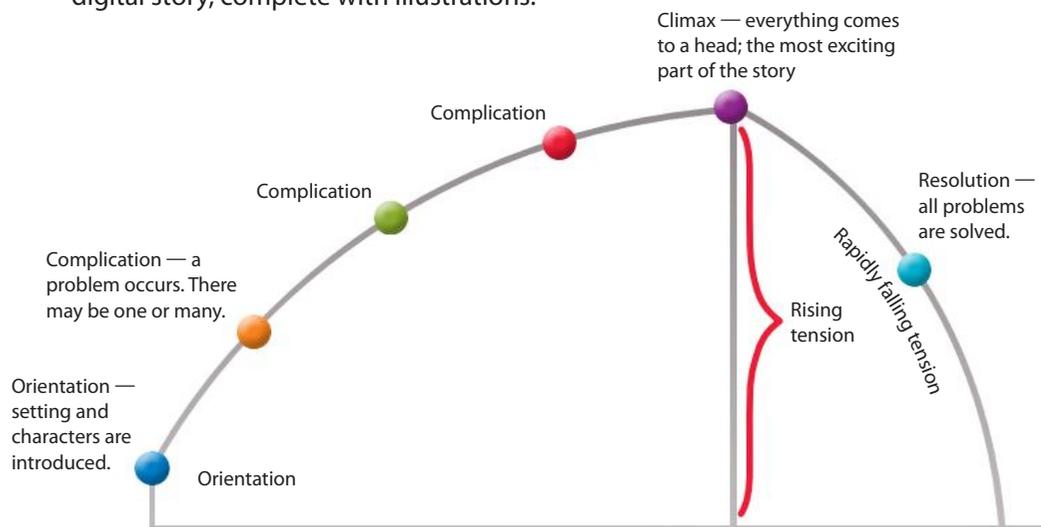
Imaginative writing

Either

- Write a complication of approximately 200–300 words that might be part of an imaginative text using one of the following starter sentences:
 - a** Now it looked like trouble was brewing — and big trouble at that!
 - b** The dark alley looked very scary as he tried to fight back his panic.
 - c** Mirabelle knew this was one situation she wouldn't be able to talk herself out of!
 - d** As he went closer, Perry could see an eerie light coming from the derelict railway tunnel.

Or

- This is a long-term group (or whole-class) activity. Write a novel by allocating one chapter to each person in the group. You could write the novel *Action Stations* that Shania was reading in *A Trip to the Shop*, or a story with similar subject matter and themes as *The Outsiders*. In your group, agree on a loose plot outline and nominate one person to write the first chapter. When the first chapter is finished, it should be passed on to the next writer, who is then responsible for building on the plot and characterisation as they have been introduced. Give each writer a specific deadline — perhaps 3 or 4 days — and aim for chapters of between 400 and 600 words. The last writer in the group must finish the story. Copy, paste and save each chapter into a single word-processing file. Email the single file around the group so that the novel gradually builds into one printable document. This could also be developed as a digital story, complete with illustrations.



Some key points to remember

- Your primary purpose is to entertain.
- Use some short sentences and sentence fragments to make your writing more dramatic.
- You will need to complete a first draft, to be handed in with the final copy.
- Remember the structures and features of narrative/imaginative texts as you write. Annotate an additional copy of your final draft to show how you have done this.

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

2

Informative writing

Either

Write an informative text for a new student at your school describing the procedure for a) borrowing from the school library, b) being selected for a representative sports team, c) caring for the school vegetable garden or d) running a meeting of the school environmental bush care group.

Or

Choose one photograph from those on this page and write a news report based on it. If you are feeling adventurous, try to think of a news story that might involve more than one of the images. Decide whether your news report will be a hard or soft news story. You will need to complete a first draft, to be handed in with the final copy.

Or

Read the follow-up news article below and write the original news report to which it refers. You will need to complete a first draft, to be handed in with the final copy.



Celebrity hero defies jaws of death

Felicity Morgan, supermodel, popstar and television host, did not expect to become a hero this week.

She says the only thought on her mind was enjoying her summer holiday on the Barrier Reef: snorkelling, diving, swimming, eating and reading her beloved adventure novels was on her to-do list.

Now she finds herself at the centre of a story that has captured the world's imagination.

Her incredible tale of rescuing a champion surfer from a shark attack using only a piece of driftwood has

been questioned by some sceptics.

They suggest it was a publicity stunt to salvage her fading career and that she could not possibly have driven off the man-eater.

However, Felicity is sticking to her story, describing in graphic detail her real-life action adventure.

Ace reporter Mike Putney has vowed to find the 'story behind the story'.

'I'm 100 per cent sure there's a twist to this story, and I'll find it,' Putney said this week.

Watch this space for that story.

Mail Online, 12 February 2011

Some key points to remember

- Your primary purpose is to inform and instruct.
- You may like to add illustrations to your text or you may prefer to create it as a web page.



eBook plus

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

3

Persuasive writing

Use the images below as a stimulus to write two of the following three tasks: a) a series of three consecutive news reports on Greenpeace and Japanese activities and/or b) two opposing opinion pieces about a ban on whaling and/or c) a short narrative scene recounting a confrontation at sea between Greenpeace activists and Japanese whalers. Conduct the necessary research so you understand the subject matter and issues involved in hunting whales today.

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See the **Japanese whaling** weblinks in your eBookPLUS for more on this topic.

Some key points to remember

- Depending on your two chosen tasks, your purpose will be to entertain, inform or persuade.
- You will need to complete a plan and first draft, to be handed in with the final copy of each task.
- Hand in a hardcopy of your sources of background information on the issue.



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



Self-evaluation ...

- What goals did you set at the beginning of this unit? How far did you go towards achieving them on a 1–3 scale (where 1 is 'to the best of your ability')?
- Have you learned any writing strategies during this unit?
- After you have completed your assessment, answer the questions below:
 - a What was your experience in completing this task?
 - b How did it make you feel (at different points)?
 - c What would you do differently if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 3.1
doc-10109

Worksheet 3.2
doc-10110

eBook plus

Worksheet 3.3
doc-10111

UNIT 4

CRAFTING CHARACTER

The BIG question

How do writers make their characters come to life?

Key learnings

- The way a character speaks affects the way a reader responds to that character.
- Well-written characters create distinctive images in a reader's mind.
- Well-written characters introduce us to a world of ideas and values.
- Interesting characters provoke us to consider important ethical questions.

Key knowledge, understanding and skills

Students will:

- experiment with dialogue as a means of creating character
- explore the language and structure of classic and historical texts
- understand how characters exist within a particular historical or cultural context.



Characters come alive ...

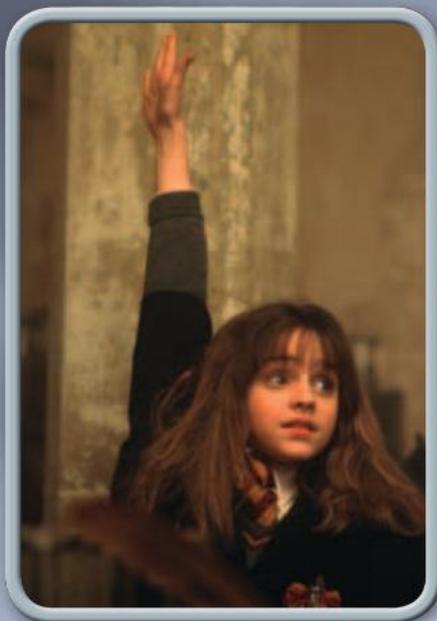
'It begins with a character, usually, and once he stands up on his feet and begins to move, all I can do is trot along behind him with a paper and pencil trying to keep up long enough to put down what he says and does.'

— William Faulkner



'There's an old rule about writing that says readers won't care what happens in a story if they don't care who it happens to. If we agree with this statement, then we put character before all other considerations in a piece of writing.'

— *Writer's Idea Book*,
Jack Heffron



'I wish we could sometimes love the characters in real life as we love the characters in romances. There are a great many human souls whom we should accept more kindly, and even appreciate more clearly, if we simply thought of them as people in a story.'

— *What I Saw in America*,
G.K. Chesterton



'Plot is no more than footprints left in the snow after your characters have run by on their way to incredible destinations.'

— *Zen in the Art of Writing*,
Ray Bradbury

What do we mean by 'crafting character'?

Stories are fundamentally about people. While we are dazzled and held in suspense when we read a thrilling plot, the plot is meaningless to us if we don't care about the characters in the story. It is the characters who act, speak, feel and think as the events of the play play out. We have all laughed and cried with characters we've come to know through films, television and books. Sometimes a character stays with us long after we finish reading the novel or watching the film. We aspire to the greatness of characters such as Harry Potter and we recoil at the cruelty of characters such as Voldemort. We look for ourselves in the characters we meet in texts, and we try to better understand our own lives through the relationships we form with these characters. We learn to navigate our world by sharing **vicariously** the challenges and triumphs of our favourite characters.

How is it that we derive such rich relationships with these characters when they are mere figments of their creators' imaginations? Characters are illusions that are nothing more than a series of careful creative choices made by writers to make us think and feel in a certain way. Even though we are aware of this, we love and hate these creations nonetheless.

There is a little bit of magic that goes into crafting convincing characters. What is it that draws us to the characters we love and the characters we love to hate?

Tuning in

1 See, think, wonder:

- a See:** Look at the collage on the opposite page. Write down the names of the characters you see.
- b Think:** What are the character traits you can remember about the characters you know in the collage?
- c Wonder:** For the characters you don't know, try to write down what you think they might be like.

2 Think and write down:

- a** Think about your favourite characters from films, television and books. Write down characters you love and characters you hate.
- b** Write down what it is that you love or hate about these characters.
- c** Write down any techniques you can think of that the writer or film-maker uses to make you love or hate the character.
- d** Consider the quotations provided on the opposite page. Select one with which you agree and explain how it has been true for you in your reading or viewing experiences.

3 Discuss and organise: In small groups, draw up a graphic organiser that has six bubbles or boxes. Use the archetypes in the Literature link at right to fill in each bubble with another example of each. You may be able to use some of the characters from question 2(a). You can use the **Brainstorming** weblink in your eBookPLUS to create your organiser online.

4 Find out: Do you know all of the characters in the collage? If not, find out who they are, who created them and at least three other facts about their fictional existence. You could organise all the information in a word-processed table under appropriate headings. Alternatively, you could cut and paste images of these characters to create a poster with a Fact File of the information underneath each image.

NEED TO KNOW

vicarious experience the feeling that you have taken part in the experience yourself



LITERATURE link

Archetypes

An archetype is a character that you would find in many different stories across the ages. An archetype plays the same role in the story and shares many similar qualities with characters in other stories. The images opposite are examples of archetypal characters. They have been used in folklore and mythology for thousands of years, and we still see them today in popular films and literature. Archetypes you may know include the hero (Harry Potter), the villain (Lord Voldemort), the sage (Gandalf), the trickster (Bart Simpson), the loyal sidekick (Chewbacca) and the star-crossed lover (Juliet).

Think of as many other stories (films or books) in which there is a character that plays the same role in other stories. How many archetypes can you list?

eBook *plus*

eBook *plus*

eLesson:

The English is . . . team explores how writers make their characters come to life.

Searchlight ID: eles-1586

4.1 CHARACTERS AND SELF-DISCOVERY

How do characters help us to understand ourselves?

Sometimes we come to learn about ourselves by reading about fictional characters. Characters can serve as mirrors and help us to see ourselves more clearly. Seeing what we don't like in others can help us to identify similar aspects of our own personality and challenge us to amend these troubling features. When we watch Anakin Skywalker on his descent into becoming Darth Vader or the wicked Queen in *Snow White and the Seven Dwarves*, we may reflect on our own behaviour and modify it to be less like these unsavoury characters. Good writers can create characters that make us think about good and evil, as well as right and wrong. Thinking about these important questions leads us to reflect on our **values**.

Similarly, when we **empathise** with characters and their experiences, we tend to feel a sense of belonging that helps us to better weather the trials of our own lives. Knowing that a character may think or feel the same way as you can make difficult circumstances far less alienating. We can learn how a character navigates particular situations and then follow the same steps to help us solve problems in our own lives. Good writers make us ask ourselves the question, 'What would I do in this situation?'

As a way of examining how characters can help us understand ourselves, let's look at an extract from Sonya Hartnett's novel *The Ghost's Child*. In this novel, Hartnett explores true love and loss, as well as asks powerful questions about what is truly valuable in life. Before you read this extract, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

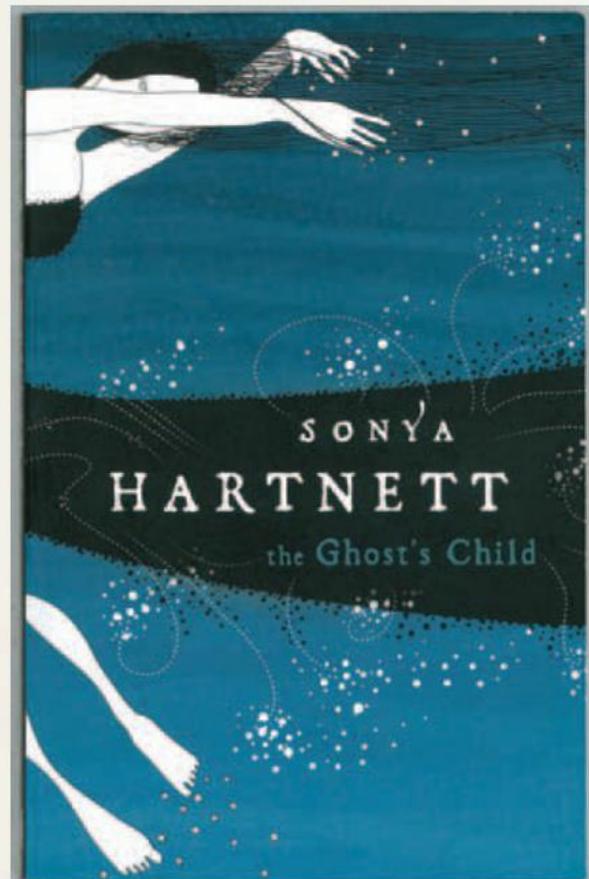
values fundamental beliefs that determine what we stand for. They help us make important decisions about what is right and wrong and about who we want to be.

empathise to feel what another person or character is feeling. Empathy is a sense of understanding someone else without that person having to explain how he or she is feeling.



READY TO READ ...

- If you could ask someone just one question to find out what they are really like as a person, what would that question be?
- Read the first paragraph of the extract.
Maddy is a sixteen-year-old girl who has just finished school. Her father is going to have a serious talk with her. What do you think this talk will be about? Share your ideas with a partner.
- Once you have read the extract, evaluate how accurate your prediction was.



from *The Ghost's Child*

by Sonya Hartnett

1 One evening when Maddy was neither a little girl nor a lady but
— something gangly in-between, her father lay his knife and fork on his
— plate, wiped his hands on his napkin, and smiled across the dining
— table at her. His black eyes were sparkling, which they did when he had
5 something clever in mind. 'Matilda Victoria Adelaide,' he said, 'I hear
— you have now finished school.'

— This was true: Maddy had just that afternoon caught the train home
— from boarding school for the final time. She had climbed the stairs to
— her bedroom and unpacked her suitcase onto her bed, and had stood
10 staring down at the workbooks she no longer needed, unsure what she
— was meant to do next. She had felt a lake-like emptiness, the stillness of
— a held breath. She knew that something must happen, but had no clue
— what it must be. 'I have, Papa,' she said.

— 'Excellent,' said her father. 'That's the most tiresome part over and done.
15 So, after all that history and geography and elocution and needlework,
— did you learn the answer?'



— Maddy blinked twice. 'Which answer, Papa?'

— Her father poured the last of the wine into his glass, and motioned for
— the maid to bring the port. 'The answer to the only important question
20 there is, of course: *What is the world's most beautiful thing?*

— Mama, opposite Maddy, leaned on her elbows and gave a languorous
— laugh. 'That's easy, Matilda,' she said. 'Victory is the world's most
— beautiful thing. There's nothing uglier than defeat, and nothing prettier
— than winning. Don't ask the girl ridiculous questions, Frank.'

25 Papa smiled at his wife with cool patience. 'Maddy, allow me to clarify.
— What is the world's most beautiful thing, *apart from victory?*'

— Maddy looked back at him, the cutlery stilled in her hands. The
— world's most beautiful thing: was her father serious, could there be such
— a thing? Maddy had never known the iron man to joke, or to say or
30 do something that had no meaning. Indeed, she sensed that this was a
— vital moment, that her father expected nothing less than that she dive
— deep inside herself for the answer. Her response would be a measure of
— her, something he wouldn't forget. She thought for a minute, her hands

The orientation establishes this scene in the narrative. This description tells the reader that this is an important moment of change in Maddy's life. (1)

Description of the father's gestures establish his character. (2–4)

Dialogue is a key technique to develop character and progress the plot. (5–6)

Paragraphs are indented in novels. (7)

Similes ('lake-like emptiness') and metaphors ('stillness of a held breath') contribute to the mood of anticipation. (11–12)

Use a new line for each different speaker when writing dialogue. (17)

Hartnett's description of the father's gestures show he has a commanding presence. (18–19)

port: a wine-based drink consumed at the end of meals (19)

languorous: lazy or listless (21)

This gesture suggests the status of the mother is lower than that of the father. (25)

This metaphor suggests the father is a hard man. He is not soft or emotional. (29)

— cramping into fists. There were so many beautiful things in the world
35 — in the dining room alone there were dozens. The chandelier in the
— ceiling was dazzling. The tiles of the hearth were charming. The smell
— of roast beef was divine. On a cushion in a corner sat her little black
— cat Perseus, whose Egyptian face was finer than a chip of onyx. Maddy
— thought about all she had seen in her sixteen years of life — the city and
40 the ocean, the hills arranged round the town. She had seen trees and
— earth and animals, and the sky in its various blue-black moods. From
— among these things, she selected carefully. ‘I think,’ she said, ‘that sea-
— eagles are the most beautiful things in the world.’



45 ‘Sea-eagles!’ Papa guffawed, slapping his palm on the table-top so the
— wine in the glasses jumped. ‘Ten years of the best education, and you
— give me an angry chicken? Think again, Maddy.’

— Maddy flinched, feeling a wobble of panic: she had disappointed him.
— Nevertheless, she was the iron man’s daughter, and she had inherited a
— touch of his stubborn pride. She pretended to think harder, but mulishly
50 fetched up the same reply: ‘Sea-eagles.’

— Her father smiled to see himself in her; then he rolled his expensive
— eyes, which had already seen countless gorgeous things and intended to
— see more. ‘It’s commendable that you stand by your convictions, Maddy,’
— he said, ‘yet your answer makes me fear your mind is quite provincial.’
55 Now your schooling is over it’s time you learned a thing or two. We
— can’t have you wandering round with a dishcloth for a brain. Before the
— week is out, you and I will be embarking on a journey around the world,’
— he informed his child. ‘It will not be a holiday or a grand tour, but a
— working expedition. We will make it our duty to see everything upon
60 which human eyes should rightly feast. And when we have witnessed
— them all, you will tell me what is, without doubt, the most beautiful
— thing in the world.’

— ‘Don’t forget to bring me back a present,’ said Mama, bone-wearily.

Perseus was a hero of Greek mythology. (38)

onyx: a semi-precious stone, often black in colour (38)

The abrupt nature of this gesture emphasises the father’s impatience with Maddy’s response to his question. (44)

This dialogue shows evidence of the father’s condescending attitude towards Maddy. He looks down on her and treats her as if she is not very smart. (45–46)

This gesture demonstrates the father’s authority and impatience. (51–52)

This dialogue conveys the father’s belief that Maddy’s understanding of the world is limited. His tone is patronising. (53–54)

This adverb of manner suggests Maddy’s mother is used to her husband’s schemes, and has little enthusiasm for them. (63)

Activities ...

UNDERSTANDING character in narratives

Getting started

- 1 List the characters we meet in this extract.
- 2 Is Maddy male or female? How do we know?
- 3 What is the important question Maddy's father asks her?
- 4 The title of the whole book is *The Ghost's Child*. If you were going to give this section a title, what would it be?

Working through

- 5 Having read this extract, can you predict what happens next?
- 6 Maddy's father is not satisfied with Maddy's answer. He is going to take her on a trip around the world so she can find the answer. What do you think her final answer will be?
- 7 The writer introduces three characters in this extract. Identify key phrases, words or images that create a picture of each character.

	Key phrase that creates a picture of the character	Key adjective	What does this tell us about the character?
Mama	<i>leaned on her elbows and gave a languorous laugh</i>	languorous	It suggests she does not take the question seriously.
Maddy	<i>neither a little girl nor a lady but something gangly in-between</i>	gangly	
Papa	<i>the iron man</i>		

- 8 Select other quotations from the extract you believe most vividly represent the personality of each character to complete a table with the headings below.

Character	Quotation from the text	How does this quotation inform the reader's understanding of the character's attitude and values?

- 9 Maddy's father is described as the 'iron man'. What do you think this means? How does his dialogue reinforce that characterisation?
- 10 At the end of the extract, Maddy's mother states, 'Don't forget to bring me back a present'. What does this statement tell us about the mother's character? What kind of a person is she? What is most important to her?
- 11 Writers use many different techniques to convey the personality, values and attitudes of characters.
 - a In the extract annotations, the gestures of Papa are highlighted. What do his gestures suggest about his personality, values and attitude?
 - b How does Harnett use gestures to convey the personalities, values and attitudes of Maddy and her mother?
 - c What does Papa's dialogue (as highlighted in the extract) suggest about his character?
 - d How does Harnett use dialogue to develop the characters of Mama and Maddy?



LITERACY link

Adjectives and adverbs

An adjective gives more descriptive information about a noun or pronoun. It mostly sits before the noun or pronoun, but may follow it.

'Don't ask the girl ridiculous questions.'

'The chandelier in the ceiling was dazzling. The tiles of the hearth were charming. The smell of roast beef was divine.'

An adverb adds extra meaning to verbs, adjectives or other adverbs; it tells us how, when, where, why and to what extent.

She pretended to think harder, but mulishly fetched up the same reply: 'Sea-eagles.'

Identify two other examples of adjectives and adverbs in the extract on pages 101–2.

Knowledge Quest 1



Quest
Adjectives
Adverbs



LITERATURE link

Context

While there is timelessness in the setting of Harnett's novel, she draws on many of the ideas and values of the nineteenth century, particularly the Victorian era, to inform her characters and their experiences.

Maddy's father embodies the spirit of the Victorian era. It was a time of restraint, industrialism, exploration and improvement. Women in the nineteenth century were regarded as having lower status than men. Their education focused more on art, music and Romance languages.

The extract makes note of 'elocution and needlework', which were features of a girl's education. Elocution is the study of formal speaking in pronunciation, grammar and style. Needlework is a general term for decorative sewing that was popular in the nineteenth century.

Discuss with a partner whether girls and boys need to be taught different skills today.

Going further

12 At the end of this extract, which character do you believe is most effectively developed? Why have you selected this character? Use close reference to the extract to support your response.

EVALUATING character in narratives

Getting started

13 Which character did you like the most in this extract? Why?

14 Which character did you like the least in this extract? Why?

Working through

15 In this extract, Harnett creates distinctive characters by showing us that they have different values. For Maddy, the most beautiful thing in the world is a sea-eagle. What does this tell us about what is valuable to her?

16 Maddy's mother has a different answer. What can you say about her values after reading her answer?

17 What is your opinion of Maddy's father? What do you think his values are? Justify your response by using quotations from the text to support your ideas.

18 What do you think might be Maddy's father's answer to the question about the most beautiful thing in the world?

19 How would you feel if you were Maddy in this situation?

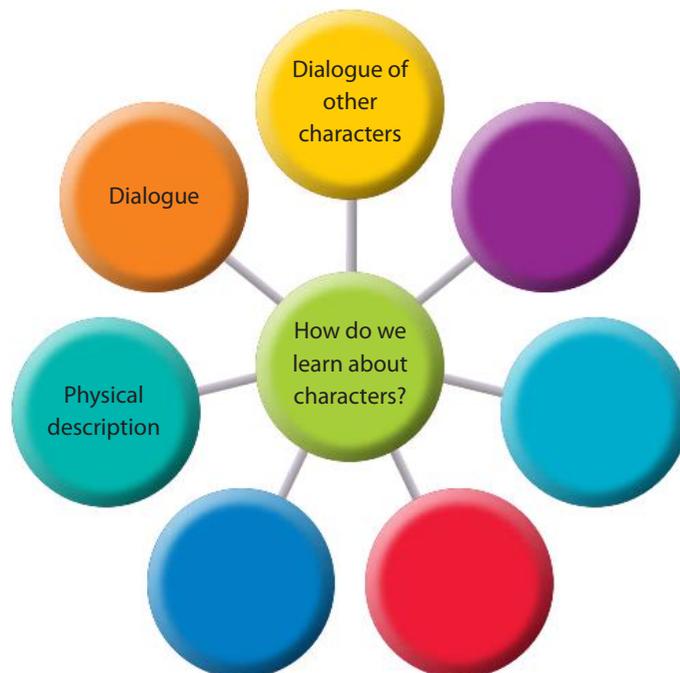
Going further

20 Do you think Maddy's answer to the question will change as the novel progresses and she grows up? Why or why not?

CREATING characterisation in narratives

Getting started

21 How do writers build characters? Use a graphic organiser like the one below to map the different ways readers find out about characters. Use the techniques used by Harnett in the extract to prompt your thinking.



Working though

22 Harnett gives the reader a very distinct impression of the character of Papa without relying too much on describing his appearance. Instead, she captures his gestures and dialogue to evoke his character. The table below shows how she has done this.

Gestures

Her father lay his knife and fork on his plate, wiped his hands on his napkin, and smiled across the dining table at her.

Her father poured the last of the wine into his glass, and motioned for the maid to bring the port.

Papa smiled at his wife with cool patience.

Papa guffawed, slapping his palm on the table.

Then he rolled his expensive eyes.

Dialogue

'It's commendable that you stand by your convictions, Maddy, yet your answer makes me fear your mind is quite provincial!'

Physical description

His black eyes were sparkling.

Now it is your turn. Use four brief sentences to describe gestures, one piece of dialogue and one physical description to create a distinctive character.

Gestures

- 1.
- 2.
- 3.
- 4.

Dialogue

- 1.

Physical description

- 1.

Be ready to read your description to the rest of the class.

Going further

23 Write the 'About me' section of this character's info page on Facebook. You will need to use the language and details that would be appropriate to this character.

RESPONDING to character

Working through

24 Having read the extract, what do you think is the most beautiful thing in the world?

25 What does your choice say about your values?

Going further

26 Where do your values come from? Have they changed over time?



LITERATURE link

Bildungsroman

The *Bildungsroman* is a genre that explores the psychological and moral development of a character from youth to adulthood. Sometimes these types of texts are referred to as 'coming-of-age' stories. Such stories usually begin with an emotional loss that makes the protagonist leave on a journey of discovery. The protagonist generally faces a number of challenges that force him or her to re-examine their own identity and ultimately result in their maturity. These types of stories generally explore conflicts between the individual and his or her society.

Have you read any *Bildungsroman* novels? You might try reading:

The Adventures of Huckleberry Finn by Mark Twain

Great Expectations by Charles Dickens

Anne of Green Gables by Lucy Maud Montgomery

The Secret Life of Bees by Susan Monk Kidd

The Simple Gift by Stephen Herrick

The Book Thief by Marcus Zusak

Looking for Alibrandi by S.E. Hinton

The Outsiders by Melina Marchetta

The Hunger Games by Suzanne Collins.

Wordsmith ...

WRITING DIALOGUE TO REVEAL CHARACTER

Dialogue can add richness and texture to a narrative and provides greater insight into characters and situations. Readers make judgements about characters based on their interpretations of characters' dialogue, which helps them to empathise with specific characters.

There are three very important functions of dialogue in any piece of writing:

- It can serve to move a story forward.
- It can reveal the personality and values of a character.
- It is an important tool to impart important information about the plot and other necessary information to the reader.

When you edit your writing, make sure your dialogue does these three things. If it doesn't, then you need to seriously consider whether your inclusion of dialogue is enhancing your writing.

How can we improve our use of dialogue?

Good writers use dialogue as an important tool to create the distinctive personalities of different characters, as we have seen in the extract from *The Ghost's Child*. Papa and Maddy speak in very different ways: Papa uses long sentences and very formal language, whereas Maddy is brief but sincere.

Often dialogue is used as a way of keeping the story going rather than creating really distinctive voices. Have a look at the following dialogue as an example of this.

'Where are you going?' Sue asked.

'I am going to Westfield.' Mandy replied.

'Why are you going to Westfield?'

'I am going to meet Tim. We are going to the movies together,' said Mandy.

This type of dialogue is boring and does nothing more than tell us what the characters are going to do. We have no idea how they feel or what the relationship is between them. Is Sue annoyed with Mandy or happy for her? Is Sue Mandy's mother or best friend? This dialogue tells none of those aspects of character; in fact, Mandy and Sue are completely interchangeable. In the following dialogue, Sue and Mandy are best friends, but maybe not for long.

'So, you're going to Westfield again?'

'I'm late.'

'With Tim?'

'It's just a movie.'

'Whatever.'

- 1 Write two dialogues of your own. In the first one, use dialogue to progress the plot. You can choose any event you want. Now, edit this dialogue to make it less about the plot and more about the characters.

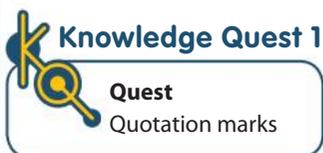
Here are some starter lines if you need them:

'I can't believe you just did that!'

'I could see Riley was about to live up to his reputation.'

Portia, you're crying! What's wrong?'

'Now do you understand why I have to leave?'



Subtext

As you can see in the dialogue between Mandy and Sue on the previous page, it is sometimes the details that are not said that can be the most revealing. In order to keep the reader interested, there should be some tension between the characters. It has been said that good dialogue is about two characters saying 'no' to each other without directly saying it. If you think back to the extract from *The Ghost's Child*, you can see how Sonya Hartnett might be aware of this idea too.

2 Write your own dialogue in which two characters disagree without actually saying 'no' or 'I disagree' to each other. Try to be subtle and ensure that your dialogue is more about character and less about plot. Remember that different characters use language differently as well. Choose a specific situation or topic. Some suggestions are:

- What should we do for Christmas?
- It's time to log off Facebook now.
- We need to sell this house and move somewhere else.
- Your exam is tomorrow and you haven't started studying.
- Choose another situation of your own.

Distinctive voice

Often, when we listen to someone speaking on the phone, we can tell what they are talking about without actually hearing the other side of the conversation, and we can tell what the other person might be saying and what they might be feeling. How can we tell?

3 Practise writing one side of a phone conversation without including the other side. Try to think of a situation where there is tension in the relationship.

Here's an example:

'Come on, Michael.'

'No, I didn't say that.'

'I was going to give it back to you on Thursday. The only thing is, I had to give him a lift.'

You know we work in the same building, Michael. He doesn't have a car.'

'I never said I feel sorry for him. Come on, we've known each other since we were kids.'

Our mothers go to church together. He thinks I'm annoying.'



OVER TO YOU ...

Write a scenario that brings together the three features explored in this Wordsmith — dialogue to reveal character, subtext and distinctive voice. You can imagine a situation of your own or you might choose to write the dialogue that would occur around the dinner table with your parents on the day that your parents received your school report.

For how to set out dialogue, see the Wordsmith in *Unit 2* on pages 56–7.



My view ...

Who is a character from a film or book that has helped you better understand yourself? What aspects of the character helped you to achieve this self-understanding. Did this character help you to clarify any of your personal values?

4.2 CHARACTERS AND THEIR WORLDS

NEED TO KNOW

Dickensian England Charles Dickens is widely regarded as the greatest English novelist of the Victorian period. He was very popular in his time and his novels are still highly prized today. Many of his novels were published in serial form or monthly instalments in magazines. This type of publication demanded the use of cliff-hangers to ensure the readers would be looking forward to the next instalment. His novels explored the exceptionally harsh living and working conditions of the lower social classes. The phrase 'Dickensian' was coined to describe conditions that are particularly dark, unpleasant or induce suffering as vividly depicted in Dickens' novels.

How do characters help us understand the world of the text?

History revolves around people. Each time we open a book, we are opening a door into a particular place and time. When this place and time is quite foreign to us, we rely on characters to personalise the experience for us and make it relevant to us. As we read and view texts, we form relationships with the characters and we come to know their world through our understanding of the characters. For example, we come to know what it is like to be hiding from the Nazis during World War II through our relationship with Anne in *The Diary of Anne Frank*.

While we have never experienced that world ourselves, we feel we understand its concerns because we have seen it through the eyes of Anne. We travel through time with the characters to worlds we could never know without them.

The following extract is from a nineteenth-century novel by Charles Dickens called *Hard Times*. This novel explores what life was like in the industrialised north of England and the 'hard times' experienced by the poor and working class people of this era. This particular extract from the beginning of the novel provides a snapshot of what school was like at this time. The purpose of schools in **Dickensian England** was to prepare children for a future of working in factories. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Find the words from the left-hand column below in the extract. Match them with a synonym (word of similar meaning) from the right-hand column. Use a dictionary to help you.

unaccommodating	bossy
objectionable	unhelpful
irradiated	sternly
monotonous	horrible
dictatorial	illuminated
obstinate	stubborn
peremptorily	incomplete
galvanizing	dull
lustrous	rousing
deficient	shiny

- Look at the illustration before the extract. In your own words, say what you expect the nineteenth-century classroom might be like based on what you see in the picture.





A typical nineteenth-century classroom

from *Hard Times*

by Charles Dickens

1 BOOK THE FIRST — SOWING
— CHAPTER I — THE ONE THING NEEDFUL
— ‘NOW, what I want is, Facts. Teach these boys and girls nothing but
— Facts. Facts alone are wanted in life. Plant nothing else, and root out
5 everything else. You can only form the minds of reasoning animals
— upon Facts: nothing else will ever be of any service to them. This is the
— principle on which I bring up my own children, and this is the principle
— on which I bring up these children. Stick to Facts, sir!’
— The scene was a plain, bare, monotonous vault of a school-room,
10 and the speaker’s square forefinger emphasised his observations by
— underscoring every sentence with a line on the schoolmaster’s sleeve.
— The emphasis was helped by the speaker’s square wall of a forehead,
— which had his eyebrows for its base, while his eyes found commodious
— cellarage in two dark caves, overshadowed by the wall. The emphasis was
15 helped by the speaker’s mouth, which was wide, thin, and hard set. The
— emphasis was helped by the speaker’s voice, which was inflexible, dry,
— and dictatorial. The emphasis was helped by the speaker’s hair, which
— bristled on the skirts of his bald head, a plantation of firs to keep the
20 wind from its shining surface, all covered with knobs, like the crust of a
— plum pie, as if the head had scarcely warehouse-room for the hard facts
— stored inside. The speaker’s obstinate carriage, square coat, square legs,
— square shoulders, — nay, his very neckcloth, trained to take him by the
— throat with an unaccommodating grasp, like a stubborn fact, as it was,
— all helped the emphasis.
25 ‘In this life, we want nothing but Facts, sir; nothing but Facts!’
— The speaker, and the schoolmaster, and the third grown person present,
— all backed a little, and swept with their eyes the inclined plane of little
— vessels then and there arranged in order, ready to have imperial gallons
— of facts poured into them until they were full to the brim.

Dickens uses short sentences to establish the abrupt nature of the classroom in the orientation. (3–5)

Dickens uses the capital ‘F’ on facts to emphasise the importance of facts in this classroom. The teacher has no time for feelings, which suggests the classroom is a cold and impersonal place. (3,4,6,8)

Exclamation marks throughout the extract heighten the intensity of the statements. They contribute to the imperative (commanding) tone of the teacher’s dialogue. (8)

commodious: spacious (13)

The adjectives and phrases used to develop the character of Mr Gradgrind all contribute to our impression of him as a cold and harsh man in an un hospitable environment. (15,16–17,21–22,23)

The writer uses the metaphors of ‘vessels’ and ‘pitchers’ to describe the children. This emphasises the belief that children are simply passive receptacles for information imparted by the teacher. (27–29, 46–47)

30 CHAPTER II — MURDERING THE INNOCENTS

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir — peremptorily
35 Thomas — Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all
40 supposititious, non-existent persons), but into the head of Thomas Gradgrind — no, sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general.
45 In such terms, no doubt, substituting the words ‘boys and girls,’ for ‘sir,’ Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts,
50 and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.

‘Girl number twenty,’ said Mr. Gradgrind, squarely pointing with his square forefinger, ‘I don’t know that girl. Who is that girl?’

‘Sissy Jupe, sir,’ explained number twenty, blushing, standing up, and curtsying.

‘Sissy is not a name,’ said Mr. Gradgrind. ‘Don’t call yourself Sissy. Call yourself Cecilia.’

60 ‘It’s father as calls me Sissy, sir,’ returned the young girl in a trembling voice, and with another curtsy. ‘Then he has no business to do it,’ said Mr. Gradgrind. ‘Tell him he mustn’t. Cecilia Jupe. Let me see. What is your father?’

‘He belongs to the horse-riding, if you please, sir.’

65 Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

‘We don’t want to know anything about that, here. You mustn’t tell us about that, here. Your father breaks horses, don’t he?’

‘If you please, sir, when they can get any to break, they do break horses
70 in the ring, sir.’

‘You mustn’t tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?’

‘Oh yes, sir.’

‘Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker.
75 Give me your definition of a horse.’

(Sissy Jupe thrown into the greatest alarm by this demand.)

‘Girl number twenty unable to define a horse!’ said Mr. Gradgrind, for the general behoof of all the little pitchers. ‘Girl number twenty possessed of no facts, in reference to one of the commonest of animals!

The sentence fragments mirror the brisk efficiency of Gradgrind’s character. (31–32)

Gradgrind reduces the children and humanity to a scientific experiment. (36–37)

supposititious: hypothetical, theoretical, supposed (41)

Scientific and militaristic terminology is used to establish the clinical and combative atmosphere of the classroom. (49–53)

The dialogue shows Gradgrind’s dismissive treatment of Sissy and further emphasises the unpleasant nature of the classroom. (56–59)

It is ironic that Sissy, whose father works with horses, is not able to define a horse to Gradgrind’s satisfaction. Dickens uses this to poke fun at Gradgrind’s commitment to ‘the facts’. (77–79)



80 Some boy's definition of a horse. Bitzer, yours.'

— The square finger, moving here and there, lighted suddenly on Bitzer,
— perhaps because he chanced to sit in the same ray of sunlight which,
— darting in at one of the bare windows of the intensely white-washed room,
— irradiated Sissy. For, the boys and girls sat on the face of the inclined plane
85 in two compact bodies, divided up the centre by a narrow interval; and Sissy,
— being at the corner of a row on the sunny side, came in for the beginning of
— a sunbeam, of which Bitzer, being at the corner of a row on the other side,
— a few rows in advance, caught the end. But, whereas the girl was so dark-
— eyed and dark-haired, that she seemed to receive a deeper and more lustrous
90 colour from the sun, when it shone upon her, the boy was so light-eyed and
— light-haired that the self-same rays appeared to draw out of him what little
— colour he ever possessed. His cold eyes would hardly have been eyes, but for
— the short ends of lashes which, by bringing them into immediate contrast
— with something paler than themselves, expressed their form. His short-
95 cropped hair might have been a mere continuation of the sandy freckles
— on his forehead and face. His skin was so unwholesomely deficient in the
— natural tinge, that he looked as though, if he were cut, he would bleed white.

— 'Bitzer,' said Thomas Gradgrind. 'Your definition of a horse.'

— 'Quadruped. Graminivorous. Forty teeth, namely twenty-four
100 grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring;
— in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be
— shod with iron. Age known by marks in mouth.' Thus (and much more)
— Bitzer.

— 'Now girl number twenty,' said Mr. Gradgrind. 'You know what a
105 horse is.'

— She curtsayed again, and would have blushed deeper, if she could have
— blushed deeper than she had blushed all this time. Bitzer, after rapidly
— blinking at Thomas Gradgrind with both eyes at once, and so catching
— the light upon his quivering ends of lashes that they looked like the
110 antennae of busy insects, put his knuckles to his freckled forehead, and
— sat down again.

Dickens continues to create a humorous situation by showing Gradgrind's satisfaction with a ridiculously complicated definition of a horse. (99–105)

Simile deepens the description of Bitzer's physical appearance. (109–110)



LITERACY link

Connotation

Connotations are the emotional implications and associations a word carries with it. When we choose particular words, we do so understanding the suggested meanings that underlie the literal meaning. When we don't understand the suggested meanings associated with a word, sometimes we choose the wrong word. This sometimes happens when we use the thesaurus to replace common words.

The following table contains words that have similar meanings, but positive and negative connotations.

Positive connotation	Negative connotation
relaxed	lazy
thin	emaciated
lively	hyperactive
assertive	bossy
discreet	sneaky

Can you think of more words with positive and negative connotations?

Activities ...

UNDERSTANDING characterisation in classic texts

Getting started

- 1 Use the words in the grid below to complete the cloze passage that summarises the extract from *Hard Times*.

Mr Gradgrind is the _____ in charge of the classroom. He has no interest in anything that he cannot _____ and has no respect for people who believe in things which are not _____. All his students are _____ of him. The first student that Mr Gradgrind chooses is number 20, whose name is _____ Jupe. Mr Gradgrind disapproves of Sissy's name and then asks her what her father's _____ is. Sissy's father works with _____. Mr Gradgrind then asks Sissy to give a _____ of a horse, but she does not know how to answer his question. So, Mr Gradgrind points his _____ at the boy sitting next to Sissy whose name is _____. He is a very pale boy who seems as if he has almost never been _____, probably because he is always _____. Bitzer defines what a horse is by giving a definition that sounds as if it comes straight out a _____, and that he has learnt off by heart. Mr Gradgrind then says to Sissy, 'Now you _____ what a horse is.' This extract is _____ because Bitzer probably has had little _____ with horses but he still gets the 'correct' answer, whereas Sissy's father works with horses so she would spend time with horses all the time, but she cannot answer the question in the way Mr Gradgrind wants.

job	Sissy	dictionary	outside
real	measure	definition	contact
terrified	horses	ironic	know
teacher	Bitzer	studying	finger

- 2 In what location is this extract set? How do you know?

Working through

- 3 In your own words, what kind of teacher is Thomas Gradgrind?
- 4 Explain the problem Mr Gradgrind has with Sissy's name.
- 5 Why is Mr Gradgrind satisfied with Bitzer's definition of a horse?

Going further

- 6 What would it be like to be a student in Mr Gradgrind's class?

ANALYSING characterisation in classic texts

Getting started

7 Which character did you like the best in this passage? Why?

Working through

- 8 Why do you think the title of the first chapter is 'Sowing'?
- 9 What expectation does the title of the second chapter, 'Murdering the Innocents', establish for the reader?
- 10 'THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations.' Why did Dickens choose to use this series of truncated sentences to introduce this character?
- 11 Select three key quotations you believe sum up Thomas Gradgrind. Identify the language features you believe are most effective and explain why.
- 12 Identify the language device used in 'the little pitchers before him, who were to be filled so full of facts.' What assumption does this statement imply about the students?
- 13 'Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge.' Explain what this image tells us about how childhood is valued in the world of the novel.
- 14 Dickens uses actions to establish the character of Sissy Jupe. Identify three key actions and explain how they shape your understanding of the character of Sissy.
- 15 Dickens uses mostly physical description to establish the character of Bitzer. Identify three key quotations that you feel best describe Bitzer.
- 16 What assumptions can you make about the roles of males and females in Victorian society from the contrast between the characters of Sissy Jupe and Bitzer?

Going further

17 Based on this passage and your research, what do you think the world of the Victorian classroom was like? What are the values of this classroom? How are these shown in the passage? How does Dickens use the character of Mr Gradgrind to represent these values?

CREATING in response to a text

Getting started

18 Imagine you are a student in Mr Gradgrind's class. Write a paragraph about what happened in your class on the day described in the extract.

Working through

19 Imagine you work for the Board of Education and you have visited Mr Gradgrind's classroom. Write a report on the conditions and learning you observed in this classroom.

Going further

20 Schools, and even different classrooms within schools, have very distinct cultures. Just as this passage from *Hard Times* shows, the culture within a school is a reflection of the wider culture of a society or community. Write a short creative passage (400–600 words) that explores how classroom interactions represent the wider culture of your school (and possibly wider community). Use the relationship between at least two characters to show this culture. One character should be a teacher and one character should be a student. Experiment with different sentence structures and vocabulary choices to reflect each of the characters.



LITERATURE link

Satire

Satire is a literary genre that highlights and ridicules the vices, follies and shortcomings of humanity. Satire often makes fun of people, but it also tries to make an important point at the same time. The intent of satire is to shame individuals and society into improvement. Dickens uses satire in this extract from *Hard Times* to make a comment about the conditions in nineteenth-century schools and his society's attitude towards children. He is making the point that these schools are not really teaching anything, just terrifying the children.

One of the tools of satire is *parody*. A parody sends up its subject by imitating or mocking it. Often a parody will exaggerate or caricature certain aspects of an individual to emphasise their folly. Gradgrind is a parody. He is not a real person and real teachers were probably not quite this extreme, but they probably had many of the same characteristics and lack of humanity.

Is the television series *The Simpsons* a satire? Explain your viewpoint.

Wordsmith ...

SENTENCE STRUCTURE AND IMAGERY

Sentence structure

Effective writers control their sentence structures using a variety of simple, compound and complex sentences. Every sentence consists of at least one *clause*. A clause is a meaningful group of words in a sentence that contains a *subject* and a *predicate* that contains a verb. *Simple sentences* have a main or independent clause. An independent clause makes complete sense and can stand alone as a sentence.

The thieves ran off.

A dependent (or subordinate clause) adds further information to the main clause but does not make sense by itself. However, it still contains a subject and a verb. Dependent clauses rely on the main clause to make sense. This type of sentence is known as a *complex sentence*.

The thieves ran off [main clause] because the dogs were barking [dependent clause].

Embedded clauses

In complex sentences, writers might use an *embedded clause*. This type of clause occurs within the structure of another clause. Embedded clauses can act like *adjectives* in a sentence by adding detail to a description of a noun. These embedded clauses that behave like adjectives are sometimes called *relative clauses* because they start with a relative pronoun such as *that, when, where, which, who, whom* and *whose*.

The boy who won the competition [embedded clause] is my cousin.

Emma, whose cousin won the competition, [embedded clause] is my best friend.

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

Using embedded clauses is an important way to add texture to writing. Dickens uses them to help create the world of the characters.

The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall.

Embedded clauses can act like *adverbs* in a sentence by adding detail to a description of a verb. These embedded clauses which behave like adverbs are called *adverbial clauses*. An adverbial clause is a clause that does the work of an adverb and answers the questions *how, when, where, why* or under *what* conditions.

The plan, if it works, [adverbial clause] will make us rich.

Dickens uses an embedded adverbial clause in this sentence:

His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.

- 1 Find two other examples in the extract from *Hard Times* where Dickens uses either a relative clause or an adverbial clause.
- 2 Now write a sentence of your own that combines at least three different facts or events into a single fluent sentence.

Knowledge Quest 2



Quest

Subject and predicate

eBook plus

Interactivity:

You be the writer:

Sentence structure

Searchlight ID: int-3045

Varying sentence structure

Writers make their writing interesting and dynamic by varying their sentence structure. While most sentences contain a subject, verb and object, how a writer orders these components can differ greatly.

Here are a few ways to make your sentences a bit more dazzling:

Begin sentences in different ways.

The children giggled as the teacher wrote on the board. (A main or independent clause)

As the teacher wrote on the board, the children giggled. (A subordinate or dependent clause)

During the morning lesson, the children giggled at the teacher. (A phrase)

Excitedly, the children giggled. (An adverb)

Excited, the children giggled. (A past participle/non-finite verb)

Imagery — similes and metaphors

An engaging aspect of Dickens' writing is his ability to use imagery to paint pictures in the reader's mind in order to evoke distinct characters. He uses similes and metaphors to do this.

Examples:

'... he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge.'

The image of a cannon about to explode gives us a very clear understanding of what kind of teacher Mr Gradgrind is.

'Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again.'

The distinctive image of Bitzer's eyelashes reinforces his vulnerability.

- 3 Use a metaphor to describe a character that is furious.
- 4 Use a simile to describe a character that is lonely.
- 5 Write another five sentences in which you use metaphors or similes to describe characters that are delighted, terrifying, disgusting, shocked and embarrassed.



OVER TO YOU ...

Drawing on the information provided in this Wordsmith, write a short passage that paints a vivid picture of your fellow English students and your classroom. Try to use a variety of sentence structures, including embedded clauses, and a range of imagery to bring this world to life for your reader.



My view ...

Writers often use social setting and historical context as a way of making characters interesting. The world you live in today is also a very dramatic time and place. Consider how you could use your present-day context to help you create interesting characters. What are some of the major events in recent world history that may have an effect on characters created in contemporary stories? Consider, for example, the global financial crisis, the Bali bombings, the death of Osama Bin Laden.

4.3 CHARACTERS AND SOCIAL COMMENTARY

How do writers craft characters to explore our culture, history and values?

NEED TO KNOW

perspective viewpoint

Writers sometimes devise characters to comment on cultures, history and values. It is through the lens of these characters that we can see situations from different **perspectives** and gain greater understanding. Writers use characters to represent different values and attitudes, and to challenge readers to examine their own values in light of characters' values. The character of Parvana in the novel *Parvana*, for example, is created in such a way that readers cannot help but empathise with her. This effective characterisation assists readers to better understand what it is like to be a young woman in Afghanistan. Through the character, we come to understand the effects of the Taliban (an extreme religious military group). Authors use their characters to stimulate change in their readers' attitudes and bring about tolerance and understanding. Deborah Ellis uses the character of Parvana to help readers learn about the plight of women in Afghanistan.

Writers will often adopt distinctive perspectives or viewpoints for their characters to highlight how different people view situations. Readers' awareness of different viewpoints is heightened because they are invited into the characters' minds in stories. Seeing a situation through a character's eyes and understanding what makes a character feel a certain way can help the reader to be more tolerant of different perspectives. Writers can use different characters to demonstrate different perspectives in any situation. When illustrated in a novel or story, the reader can more easily see the complexity of situations through the characters. Situations are rarely as straightforward as one perspective might suggest. By using multiple characters to represent a diversity of perspectives, writers are able to demonstrate why conflict is so difficult to resolve.

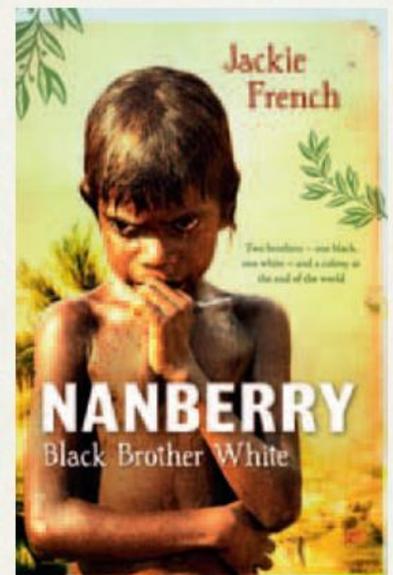
The following extract from *Nanberry: Black Brother White* by Jackie French invites readers to reconsider the effects of the European settlement of Australia on the Aboriginal people from the perspective of a young Aboriginal boy.

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



READY TO READ ...

- Imagine aliens have suddenly landed on earth and have moved in next door to you. They look quite strange and they have odd habits. Write a brief description of this situation and explore how you might react.
- Before you read this extract, do some research with a partner into the following topics. Represent your findings in a mind map.
 - a Nanberry
 - b First Fleet
 - c Surgeon John White
 - d Cadigal people



from *Nanberry: Black Brother White*

by Jackie French

Jackie French's book is based on extensive research into historical records. Surgeon John White was a real man who was on the First Fleet; he did his best to save people from the devastating effects of introduced European diseases. Nanberry Buckenau was also a real person and Jackie French has met with descendants of Nanberry who are alive today.

Extract 1

In this first extract, a young Aboriginal boy, called Nanberry, has to make a choice. His tribe has become infected with the deadly infectious disease, smallpox. His mother, sisters and grandfather have all become infected, so his uncle Colbee tells Nanberry that he must leave or he will be infected and die too.

1 Colbee was right. Nanberry knew that Colbee was right. This strange
illness spread and killed so fast that the whole clan might be dead in a
few days if they stayed here.

And yet he couldn't go. He stood still as a grass tree, as the others
5 began to walk away.

'Come, boy!' yelled Colbee.

Nanberry didn't reply. Let Colbee think Nanberry had the sickness
too. It was right for his uncle to take the others away. Nanberry wasn't
a warrior. If the illness took him he never would be. But it was right for
10 him to stay here, to care for his family. A warrior ignored the pain so he
could do what was right.

He watched as the clan turned into shadows among the trees — the
friends he had swum with, the Aunties peering back now and then with
horror and sympathy — till even the last glimpse of them was gone.
15 And then he knelt to help his family. Already his mother was too weak
to stand alone.

He couldn't let them die!

Maybe if he could cool their hot skin the illness would go away.
His grandfather seemed to have the same thought. 'To the beach,' he
20 whispered.

Nanberry lifted up his little sister. Her body felt like coals in the fire.
His grandfather helped his mother and Yagali stagger towards the waves.

Step after step after step... his grandfather stumbled as Nanberry's
mother and Yagali leant on him. The short walk to the beach seemed like
25 the longest journey they had ever taken.

Nanberry looked down at the baby in his arms. White blisters seeped
across her chest.

At last they reached the water. His mother and grandfather and Yagali
sat in the cool shallows, with the waves lapping at their knees. His
30 mother put her arms up for her baby. The tiny girl began to cry. Blisters
had erupted on his mother's face now too. The spots on his grandfather's
chest had turned to weeping sores.

Nanberry tried not to cry as well. He watched his grandfather bend
his head and splash water over his hair, over and over as though he might
35 beat the fever with its freshness. His mother lowered the baby onto the
wet sand and let the waves run across her body.

Nanberry clenched his fists. The cool water would make them better.

strange illness: smallpox was a disease that had been unknown in Australia until the arrival of the First Fleet in 1788. Aboriginal people had no immunity and so in most cases it was fatal. It is estimated that at least two-thirds of the Indigenous population of Sydney was killed by smallpox within a few years of the arrival of the First Fleet. (1–2)

The writer creates a sense of urgency with this statement, emphasising the devastating effects of white settlement on the Aboriginal population. (2–3)

By inviting the reader to know Nanberry's inner thoughts, the writer is able to show clearly the impact of the situation on the character. We can understand this historical situation from a personal viewpoint. (8–11)

the clan: a clan is a group of people who are closely related. (12)

French uses an exclamation mark to further emphasise Nanberry's reactions. (17)

Yagali: Yagali is Nanberry's sister. (22)

white blisters: a symptom of smallpox (26)

The emotional intensity of the family's suffering in this scene serves as the writer's comment on the effects of white settlement on individuals. (28–32)

— It had to! Meanwhile they needed food. If you didn't have food and fresh
— water you died. He was the only one now with strength to care for them.

40 He had no spear — only warriors could carry spears, and it would
— be many summers yet before Nanberry could go through his initiation
— ceremony and have his front tooth knocked out. But he had seen a bungu
— tree as they had staggered here: a big tree, with scratches on the trunk
— showing where the bungu scrambled up every day to sleep in a hollow
45 where a branch had rotted away. The bungu would be so sound asleep it
— wouldn't wake until it was too late.

— You didn't have to be a warrior to catch a bungu, a possum. He could
— dig yam roots, and roast them on a fire.

— Nanberry glanced down at the others. His mother's eyes were shut, but
50 she still held the little girl. Yagali had covered her face again, perhaps so
— she couldn't see the blisters breaking out across her body. His grandfather
— muttered, words that made no sense, staring at the waves.

— 'I won't be long.' Nanberry didn't think they heard him. He ran into
— the bush.

55 The bungu tree was where Nanberry remembered it. He wrapped his
— arms and legs around its trunk, and pushed with his knees many times,
— till he reached the first branch. He pulled himself up next to the hollow.

— Sometimes snakes or lizards slept in holes like this. But the bungu
— scratches told him this hole was safe. A big bungu would keep snakes
60 away from its home.

Before an Aboriginal boy can be considered a man in traditional society, he must undergo a series of rituals that involve testing his manhood. It is questionable whether Nanberry will live to undertake this cultural ritual. French uses this uncertainty to show how white settlement has negatively affected the cultural traditions of the Aboriginal people. (41–42)

bungu: possum (42)



— Nanberry reached inside. His fingers met soft fur. It didn't have time
— to struggle before he twisted its neck and pulled it out. Its head hung
— limply on its body.

— Something dropped from the bungu's back onto the leafy ground.
65 Nanberry peered down. It was a baby bungu, perhaps half grown; it had
— faint dark fur, not the pink skin of a tiny baby. It lay there stunned, its
— eyes big and black.

— Nanberry considered it, as he slid down the tree. There wouldn't be
— much meat on it. He needed to get back.

70 He ran through the dappled shade, leaving the baby bungu among the
— dead bracken and grass.

French uses imagery to establish the setting. (70,72,73–74)

His family were where he had left them, dozing as the waves lapped around their limbs. It was late afternoon now. The beach was striped with tree shadows.

75 Nanberry gathered driftwood and dried tussocks, thrown up above the high-tide mark by the last storm. He held the fire bone — a hollow bone with a slow-burning coal inside it — to the dry grass until it flared. He threw on dry branches, then skinned the bungu. He poked a stick through it, then propped the stick up with stones so the meat would
80 cook.

He sat there as the night gathered itself around him.

How could life change so suddenly?

There had always been many hands to share each task, and songs and love and laughter to brighten the work. Now there was only him to care
85 for his family on the beach.

All his life the seasons had come as they were supposed to: the season of the emu pattern high in the night sky, when the fish swam thickly in the harbour; the season of rain when the geebung and five-corners fruited, and the figs swelled; and the cold days when you knew the
90 shellfish were sweetest, and the kurrajong bark was at its most supple for weaving into baskets or fishing lines — just before the bloodwood sap flowed so the women could soak the lines in it to harden them.

When the sun rose higher it was time to travel up the river to Parramatta, to strip the stringybark sheets to make the new canoes.
95 When the wattle bloomed the fish swam once more in great families, so many that the lines were always heavy.

There was a time for the settling of disputes, and a time to go west to feast on eels, a time when the bees wore fluffy yellow pollen on their legs, when you knew that in another season of moons the nectar would
100 flow sweet and pale green when you poked a stick into the honey trees.

Everything has its time, he thought.

So this was a time of death.

The moon rose. He held meat to his mother's lips. He tried to coax his grandfather to eat. Yagali just shook her head. 'Water,' she whispered.
105

How could he have forgotten? He hurried to where his mother had dropped her net, and took out two coolamons.

There was no stream near this beach, not even a waterhole, but he'd seen a half-burnt tree, hit by lightning before he was born. There would be rainwater trapped there. He climbed the tree and filled the coolamons,
110 trying not to let the water spill as he climbed down and ran back to the beach. The moonlight was making blue shadows under the trees.

His grandfather gulped the water eagerly, then shivered. 'I'm cold,' he muttered. 'Cold.'

Nanberry felt hope surge through him. Had the cold water driven away the illness? He helped the old man over to the fire, then took the water to his mother. She held the coolamon up to her daughters' lips then she drank too.
115

The tide had gone out. The waves fell back towards the sea. His mother lay in the wet sand, cradling her baby. Yagali huddled next to her. Nanberry nestled down in the cool sand. His skin burnt like the sun
120 had kissed him.

French uses this question and the nostalgic tone to emphasise the abrupt change in Nanberry's life since white settlement. French highlights the destruction of the supportive community by showing the individual responsibility on young Nanberry. She is inviting the reader to empathise with Nanberry. (82)

French contrasts the Aboriginal way of life, which is in harmony with the natural world, with the short, sharp sentence that interrupts the imagery and introduces the concept of death. This structural feature contributes to the writer's comment on the negative impact of white settlement on Aboriginal culture. (86–102)

coolamon: a shallow dish made of bark or wood used for carrying things, including water (106)

Extract 2

This second extract comes from later in the book. All Nanberry's family has died and he has been adopted by Surgeon John White who Nanberry calls 'Father White.' Surgeon White has decided to change Nanberry's name to Andrew to help him assimilate into white culture.

1 Chapter 20

— Andrew/Nanberry

— Sydney Cove, 2 June 1789

— 'Toast,' said Nanberry, carefully turning the slice of soda bread over above
5 the flames so that it browned on both sides. Outside the kookaburras
— welcomed the new day.

— Father White smiled at him. 'Excellent, Andrew. Now bring it to the
— breakfast table and put it in the toast rack.'

— Maria brought a bowlful of boiled eggs over. She sat next to Father
10 White, a bit uncomfortably, Nanberry thought. He placed the toast in its
— rack then sat on the other chair. They had three chairs now, one for him
— and Maria too, even though she was only a woman.

— *Chair, toast, table, eggs...* He knew so many words now. He was even
— working out the complicated ways the English put them together.

15 'Would you like an egg, Andrew?'

— Nanberry took an egg. He placed it in the eggcup, just like Father
— White did with his, and cut off the top. It was a funny way to eat an egg,
— yet this was what the English did. It was silly to sit dangling your legs
— off a *chair* too, instead of comfortably on the ground.

20 Father White smiled at Maria. 'Are you missing your o'possum, girl?'
— She flushed. 'Of course not, sir.'

— 'If the Governor's cat has kittens I will try to get you one.'

— 'A cat? Truly, sir?'

— 'If I can.'

25 Father White took his hat and coat — freshly brushed by Maria —
— and opened the hut's door.

— The bungu glared up at him from the doorstep. It gave a squeak, then
— ran inside on all fours and clambered up the table leg. It looked around
— for its sack of wilted greenery and squeaked again.

30 Nanberry laughed. Oh, it was good to laugh.

— 'Maria's friend is back.'

French uses names at the tops of her chapters to show from whose perspective the chapter is told. Nanberry now has two names because Surgeon White has given him an English name, but Nanberry still calls himself by his Aboriginal name. This use of the two names shows the conflict between the cultures. (2)

The place and date give the reader a clear sense of the setting. The First Fleet arrived on 26 January 1788 (Australia Day), so this date is about 18 months later and it is also in the middle of winter. (3)

By knowing Nanberry's thoughts, the reader understands a different perspective on the English customs. Just as the English thought the Aboriginal people were 'strange,' the Aboriginal people thought the English were 'strange'. (17–19)



— ‘My friend —’ Maria blushed. Nanberry wondered if she had another friend.

— ‘Your o’possum. I think it’s looking for its bed.’

35 — ‘I threw the leaves out and washed the sack. It stank.’

— Father White stared at the bungu, no, the *o’possum*. ‘Let’s see how tame it will become. It’s quite fascinating, don’t you think?’

— ‘No, sir,’ she said frankly.

— Father White smiled. ‘Get Lon to gather dry leaves for a nest. Find
40 it a basket.’

— ‘On my clean table, sir?’ Maria’s voice was resigned.

— ‘I’ll send a small table up from the hospital. The o’possum’s basket can sit on that. Lon can bring fresh leaves for it to eat each day too. But see what other things it will eat.’

45 — ‘Oh, it will do that, sir.’

— ‘It will be company for you,’ Father White said gently. ‘What do you think, Andrew? Will it amuse you to have a pet o’possum?’

— Nanberry knew the word *pet*, though the idea was strange. A pet was an animal you owned, but didn’t eat; you laughed at it, though it could be useful too. The English kept dogs and cats. Like Father White keeps
50 me . . .

— He thrust the thought away. He was no pet!

— ‘I am Nanberry Buckenau.’ The words came before he knew he was going to say them. It was the first time he had used his full name in the
55 colony.

— Father White looked puzzled. ‘Your name is Andrew now.’

— ‘I am Nanberry.’

— Father White shook his head. ‘I don’t have time to argue with you. You be a good boy, and help Maria and Lon.’ He picked up the stick with the
60 silver end that he used to help him walk. It was another English thing, using a stick even when you didn’t have a sore leg or foot.

— Nanberry watched Father White stride down the dirt lane between the huts. Behind him in the kitchen the bungu — o’possum — chattered, demanding corn.

65 — Nanberry, he thought. I am no pet. I am Nanberry Buckenau. Nanberry.

French uses the analogy (a comparison explained further in the Wordsmith on page 122) that the English keep pets like Father White keeps Nanberry to comment on the inequality and injustice in the situation. (48–51)

French uses this series of short statements to convey Nanberry’s pride and determination. The character is French’s means of conveying her criticism of the treatment of Aboriginal people by white settlers. (65)



Sydney Cove, 1788



LITERATURE link

Historical fiction

Historical fiction is a genre of literature that tells a story set in the past. The setting is real and usually historically accurate. The characters may include actual historical figures, but there may also be characters that are imagined by the writer. Historical fiction will often explore a real historical event through the eyes of an imagined character providing new perspectives into the event. The writers of this genre seek to faithfully represent the concerns of their settings, and their work is informed by rigorous research.

Nanberry and Father White were real people, and Jackie French conducted extensive research and interviewed Nanberry's surviving relations in preparation for writing her novel.

Some examples of historical fiction include:

Goodnight Mister Tom by Michelle Magorian

The Book Thief by Marcus Zusak

Out of the Dust by Karen Hesse.

Have a look in your library for other examples of historical fiction.

Activities ...

UNDERSTANDING cultural values

Getting started

- 1 Which of the two extracts from *Nanberry: Black Brother White* did you find more difficult to read? Why?
- 2 How would you describe Nanberry in your own words?

Working through

Extract 1

- 3 Why does Nanberry's uncle decide that the clan needs to leave?
- 4 What are the consequences of his decision?
- 5 Why did Nanberry not obey his uncle?
- 6 What do you think will happen to Nanberry's family? Why?

Extract 2

- 7 Why does Nanberry find breakfast with Father White a strange experience?

Going further

- 8 These two extracts are from a longer novel. What do you think Nanberry will do next after he declares: 'I am no pet. I am Nanberry Buckenau. Nanberry.' Write an outline of the events you might expect to read in the novel's next chapter.

ANALYSING cultural values

Getting started

Extract 1

- 9 Why does Nanberry decide to stay? What does this decision tell us about his character?
- 10 How does French show that Nanberry feels closely connected to his country?

Extract 2

- 11 Explain the similarity between the way Maria treats her possum and the way Father White treats Nanberry.
- 12 Why does Father White correct Nanberry when he says, 'My name is Nanberry'?

Working through

- 13 Jackie French is using the experiences of Nanberry to comment about the effects of white settlement on Aboriginal Australia. Complete the table below by identifying the phrases and images you feel best convey the negative effects of white settlement on Nanberry and his family. In the second column of the table, explain why the image or phrase is effective.

Images/phrases that show the negative effects of white settlement on Nanberry and his family	Why is this image/phrase effective?
'This strange illness spread and killed so fast that the whole clan might be dead in a few days if they stayed here.'	The phrase is effective because it shows the speed with which the disease spread and its deadly effects. The thought that it could kill the 'whole clan' is particularly distressing.
'He watched as the clan turned into shadows among the trees — the friends he had swum with, the Aunties peering back now and then with horror and sympathy — till even the last glimpse of them was gone.'	
'Nanberry lifted up his little sister. Her body felt like coals in the fire.'	

Going further

14 In Extract 1, what do you think Nanberry values most of all? Explain.

EVALUATING cultural values

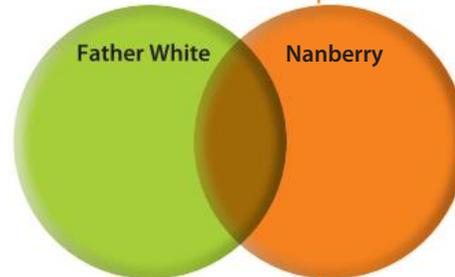
Getting started

Extract 1

15 Writers often place their characters in extreme situations in which they are faced with an ethical dilemma. Do you think Colbee did the right thing by taking the tribe away? What would you do?

Extract 2

16 Use a Venn diagram like the one opposite to organise your thinking about Nanberry and Father White. In one circle, put your ideas about Father White; and in the second circle, put your ideas about Nanberry. If you find characteristics or values in common, put them in the space that overlaps between the two circles.



Working through

Extract 1

17 How does this extract explore the idea of responsibility?

Extract 2

18 Father White tries to domesticate Nanberry by teaching him the proper way to eat, sit and behave. Father White wants the best for Nanberry. Do you think Father White is doing the right thing? Explain your opinion.

19 How does this extract show us the importance of respecting language and culture?

Going further

20 Jackie French, an Australian writer, wrote *Nanberry: Black Brother White* in 2011. Why do you think Jackie French wrote this book? Why was the book set in Sydney between 1788 and 1800? Use the **Jackie French** weblink in your eBookPLUS as a starting point.

eBookplus

LANGUAGE link

The language of interaction

The real historical figure, Nanberry, was an interpreter who understood and spoke a number of Aboriginal languages as well as English. In the second extract from the novel, we see the process by which he first starts learning English, as we can see in this passage:

Chair, toast, table, eggs . . . *He knew so many words now. He was even working out the complicated ways the English put them together.*

'Would you like an egg, Andrew?'

Nanberry took an egg. He placed it in the eggcup, just like Father White did with his, and cut off the top. It was a funny way to eat an egg, yet this was what the English did. It was silly to sit dangling your legs off a chair too, instead of comfortably on the ground.

The way that we use language reflects the way that we see the world and the way we behave in that world. So, for Nanberry, not only is the word 'chair' unfamiliar, but he sees no reason to use chairs.

The way a community uses language to interact also influences the identity of people in that community. When we interact with each other, we share more than just words. The way we use words and the words we choose reflect and influence who we are.

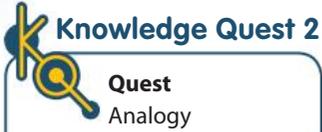
Can you think of any words your family uses or words Australians use that seem strange to people outside your family or from other cultures?



Wordsmith ...

LINKING CHARACTERS TO VALUES USING ANALOGIES AND ETHICAL DILEMMAS

Analogies



'Nanberry, he thought. I am no pet. I am Nanberry Buckenau. Nanberry.'

Nanberry feels as if Father White is treating him in the same way that Maria treats her pet possum. Jackie French uses the connection between these two situations to suggest that people like Father White did not respect Aboriginal people for who they really were, but treated them like pets. Drawing a connection between two different situations to make a point is called using an *analogy*.

Rivalry

'We need to work together, Greg. Alex is the Harry Potter of this team: he always saves us when we are in trouble. But you are our Ron Weasley. Harry couldn't do it without you. You are his best friend. You make us all laugh. You don't have to compete with him.'

Patience

'Be patient, Beatrice. Solving a problem is like untying a knot: pulling and tugging will only make it worse.'

Hope

'It felt to Patrick as if this whole exercise was like driving around and around in a supermarket car park looking for space. You know that it is going to take forever, but you keep hoping that just around the next corner there will be a space especially saved for you.'

Good writers also use analogies to lead a reader to draw comparisons between fictional situations and the real world. Analogies can also be an effective way to create distinctive characters.

To help make characters interesting, good writers often place them in challenging situations. Deciding how a character will react to a challenging situation can provide an opportunity to be creative. One way to express a character's reaction to such a situation is to have that character use an analogy as we saw above with Nanberry.

In the two examples below, the writer uses the same situation but he creates two very different characters that react very differently to that situation. The writer shows this difference with two very different analogies. Both of these characters are facing their upcoming final exams.

Example 1

I felt as if a car crash was about to happen. You know how they say that when a car crash is happening, the people in the car suddenly see everything happening in slow motion, but there is nothing they can do about what is happening. I swear that is what is going to happen to me.

Example 2

I know the exams are going to be tough; but you know what, I'm actually looking forward to it. It's like this, you see. I went out on my uncle's boat on the weekend and we ended up in a storm; there were these huge waves. For a moment I was really scared, but my uncle didn't give me a chance to think about it really. I was too busy pulling ropes, winding winches and rolling up the sail. It was all happening so fast, but I knew what to do because my uncle had told me many times before. I knew we'd make it and we did. That's what the exams will be like. Kind of like a storm, but we'll make it.

1 Choose one of the following challenging situations and create two characters that have very different reactions. Show these reactions by using different analogies for each character.

- Your character is about to play in the grand final. It is the morning before the big game.
- Your character is on a plane that is about to land. He or she is about to arrive in this country for the first time to start a new life.

Your character is about to give a speech before a huge crowd.

Ethical dilemma — A decision about values

As we saw in *Nanberry* on pages 117–21, good writers will often place their characters in a situation in which they have to make an important decision, which shows the reader what values are most important to that character. *Nanberry* had to decide whether to save himself or stay with his dying family to try to help them. These difficult decisions are called ethical dilemmas. Here is another example:

A small rural town is attempting to raise funds to add a much-needed children's wing to the local hospital. After several fundraising events and contributions from the local council, they have fallen short of funds to complete the wing. A tobacco company has offered to pay for the new wing. They have only one condition: that the wing is named after their company. Janet is the Chief Surgeon at the hospital and she has been asked for her recommendation about whether or not to accept the funding.

2 Describe situations where a character might face the following situations:

- A character who is always very honest suddenly finds herself in a situation where she feels that the best thing to do could be to tell a lie.

What kind of situation might that be? Who do you think the character could be?

- A character has sworn to someone close to them that they will keep a secret, but something changes and now it feels like the best thing to do is to break that promise.

Who do you think the two people might be? What do you think the secret is? What has changed the situation?

OVER TO YOU ...

Create a character that is facing a difficult situation in which they have to make a decision about their values. Imagine that this character has gone to see the school counsellor. You are to write the conversation that your character would have with the counsellor. In this conversation, your character will use an analogy to help explain how they feel. Structure your dialogue like this:

'How do you feel today?' the counsellor asked.

'I can't exactly explain. It's as if ...' (Use an analogy.)

'What do you think is making you feel like this? What's the problem?'

(Describe the ethical dilemma that the character is facing.)

The counsellor thought carefully about my explanation of the whole situation and then he said, '...' (Use an analogy.)



My view ...

Jackie French gives us a very clear perspective on the effects of white settlement on the Aboriginal people of Australia. Does reading about historical characters give us real insights into other times and places? Is this a good way to study history?

COMPOSE AND CREATE

Productive focus: writing

1

Character and relationships

Either

Create a character that has an important relationship. It could be a relationship between a father and a daughter, as we see in *The Ghost's Child*; a relationship between student and teacher, as we see in *Hard Times*; or it could be a relationship between a child and his whole family, as we see in *Nanberry*. In this piece of writing, you should use the interaction between the characters to help you create a distinctive personality. Or

Using difficult decisions to create character

Writers will often use difficult or important decisions to create their characters. These decisions reveal the values and attitudes of the characters. For example, the opening of Jackie French's novel sees Nanberry making the decision to stay with his family members who are stricken with smallpox rather than protect himself from the deadly disease by leaving with his clan.

Your task is to write the beginning of a new *Bildungsroman* story. Novels about growing up — *Bildungsroman* — explore how the central character learns about who they want to be and what is important to them.



Some key points to remember

- Remember your purpose: to create a believable character. Your aim is to capture the subtle, distinguishing features that mark your character as an individual even if he or she is also an archetype.
- Consider who your audience might be: your classmates, your teacher, the readers of an online writing club, a friend.
- Decide where in the standard narrative structure (orientation, complication, climax or resolution) you will place your character in the first option.
- Remember in the second option that you are establishing the character as part of the orientation to the narrative.
- You can use dialogue in many ways: to show relationships, to carry the action, to show relationships and interaction, to introduce conflicting ideas and values.
- Use the drafting, editing and proofreading process to refine your work.

eBook plus

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

2

Using characters to understand history

Writers often place their characters in very specific social contexts, as we saw in the extract from *Hard Times*.

Select a historical context in which you will create a character to comment on that context. You should draw your historical context from one of the areas you have studied in History this year. Topics covered by the Australian Curriculum may include: the Vikings, Renaissance Italy, Medieval Europe, the Ottoman Empire, Angkor/Khmer Empire, Shogunate Japan, Polynesian expansion across the Pacific, Mongol expansion, Spanish conquest of the Americas, the Black Death in Europe, Asia and Africa. Use your History textbook as a starting point.

You may choose whichever text type you believe is the most appropriate for your context and character. Some suggested text types include: a letter, a journal, a short story or an extract from a novel.



Some key points to remember

- Remember your purpose: to create a character within a particular historical context.
- Choose a context that you know something about to minimise the background research needed.
- Ensure your character authentically represents and embodies the values and attitudes of the historical context.
- If you write in the journal or letter form, your writing will be reflective and be from a first-person point of view.
- If you write in the short story or novel form, you may choose either first- or third-person point of view.
- Use a variety of sentence structures and engaging imagery.
- You can use analogies to explore how a character is feeling.
- Use the drafting, editing and proofreading process to refine your work.

eBook plus

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

3

Characterisation as social commentary

Select a key issue that is playing out in Australia today (for example, multiculturalism, reconciliation, environment, youth, technology, history, relationships, identity). Use this context to write a short story with carefully drawn characters that represent different perspectives on the issue.

For example, you might select the topic of multiculturalism and construct three characters from different cultures, place them in the same setting and look at how they interact. You could set your story in a classroom and show how three different students from different backgrounds approach their education.

You could use this grid to help you plan your characters and settings:

Consider your character's:

appearance	
gestures	
relationships	
likes and dislikes	
manner of speaking	
values	

Some key points to remember

- To help you establish the different ways of thinking about the world, you need to create distinctly different characters.
- Different characters use language in different ways.
- Readers care about characters when they make us think about the difference between right and wrong.
- Consider your setting or context carefully as it will be the backdrop for your character.
- Use the drafting, editing and proofreading process to refine your work.



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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 would you like to learn more about after completing this unit?
- 3 What new skill/s did you learn? Do you think you can now apply it/them to new situations?
- 4 What skills are you good at? What skills do you need to work on?

INDIVIDUAL PATHWAYS

Worksheet 4.1
doc-10112

Worksheet 4.2
doc-10113

eBook plus

Worksheet 4.3
doc-10114

UNIT 5

HEARTS AND MINDS

The BIG question

How does the spoken word persuade?

Key learnings

- Persuasive speaking, also known as rhetoric, is a major part of our everyday lives.
- Speeches are more effective when a range of persuasive techniques are included.
- Persuasive speakers can influence the attitudes, values and beliefs of their listeners.

Knowledge, understanding and skills

Students will:

- learn about rhetoric and its uses
- understand and use persuasive writing and speaking techniques
- learn to create their own persuasive texts.



Influencing hearts and minds ...

Can I have one?
Can I have one, please?
I'll be your best friend, trooly, really!
Go on, gimme one,
I 'll do your chores
I'll lend you my X-box
I'll do your homework
I will, I will
Go on, gimme one,
Just one!
You're mean,
I'LL TELL MUM!
— Melanie Kirkwood



'Cause baby, you're a
firework
Come on, show 'em
what you're worth
Make 'em go, oh
As you shoot across
the sky,
— 'Firework'
by Katy Perry



- 1886 Drink Coca-Cola
- 1905 Coca-Cola Revives and Sustains
- 1928 A Pure Drink of Natural Flavours
- 1948 It's The Real Thing
- 1952 What You Want is a Coke
- 1963 Things Go Better With Coke
- 1976 Coke Adds Life
- 1982 Coke Is It
- 1993 Always Coca-Cola



— Coca-Cola slogans through
the years

Did you use rhetoric today?

To answer this question, let's read about Cal's day:

'I got up early to watch the cartoons, but Dad had the news on. So I had to persuade him to let me change the channel. Mum asked if I wanted cereal for breakfast, but I said that I'd prefer eggs because I was hungry. I was walking to school when it started to rain, so I convinced Chelcie to let me shelter under her umbrella. We had Drama first up, so I suggested to Jaz, Ben and Andy that we all make a group, because we have similar ideas about working together. At lunchtime, Kayla asked if I wanted to go to the movies on the weekend. I didn't want to see the movie, but I had to come up with other reasons not to go because she's my friend and I don't want to offend her.'

As we can see, Cal has spent much of her day engaged in persuasive conversations. She *persuades* her father and mother, she *convinces* Chelcie, she *suggests* to the group and she comes up with *reasons*. In each of these exchanges, it is likely that Cal is using persuasive language and techniques, or rhetoric, in order to achieve her goals.

Rhetoric is a major part of our lives as communicators. Being skilled in rhetoric gives us the opportunity to achieve our goals and ambitions, whether minor, like sheltering beneath your friend's umbrella, or major, like persuading your parents to pay for your holiday to Disneyland.

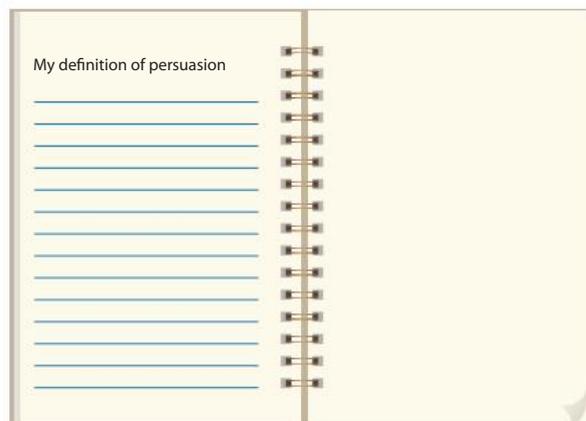
Tuning in

- 1 Think then write:** Recall your own experiences in the past week of trying to persuade people to accept your ideas or point of view. What happened? Who was involved? Were you successful in achieving your goal? Write down an example.
- 2 Examine** the images in the collage opposite. Describe each image. How might it relate to the idea of persuading others? Is there a story behind each image? If so, what might that story be?
- 3 Read** the texts in the collage opposite. How do they relate to the idea of persuasion? Are there words or phrases that are particularly persuasive? If so, why?
- 4 Find out:** Research some of your favourite products and record their advertising slogans — like those used for Coca-Cola. What are some other persuasive slogans? What makes them persuasive? Are slogans more effective if they are used with images? Why or why not?

Or

- 5 Find out:** Research the character of Atticus Finch in the novel *To Kill a Mockingbird*, shown at left with the actor Gregory Peck in the role in a film version. See if you can find answers to the following questions:

- What profession did Atticus Finch follow?
 - Who might he have been trying to persuade in this scene?
 - Why might his task to persuade them have been a difficult one?
 - Was his attempt at persuasion successful?
- Handwrite your own definition of what the word *persuasion* means.



My definition of persuasion



LANGUAGE link

Other languages within English

English is unique in that it is made up of words taken from over 100 different languages. The word *rhetoric* is a good example of this as it has multiple origins. As far as we know, the word began in ancient Greece (*rhētorikē*) then travelled to ancient Rome, where it became part of their Latin language (*rhētoricē*). Eventually, as the ancient Roman Empire expanded, the word became part of languages known as Old French (*rethorique*) and Middle English (*rethorik*). This enabled *rhetoric* to be included in modern English.

Many more words in our current language have been formed by ancient Greek and ancient Roman (Latin) roots and stems.

Can you think of English words formed from the Latin word *anima*, meaning 'soul' or 'life'; and from the ancient Greek word *tele*, meaning 'far away'?

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eLesson:

The English is . . . team explores how the spoken word persuades.

Searchlight ID: eles-1587

5.1 RHETORIC IN ACTION

NEED TO KNOW

rhetoric the art of using language devices and speaking techniques to persuade an audience

What is rhetoric and how can we recognise it?

Rhetoric is the art of using language devices and speaking techniques to persuade others to your point of view. In ancient cultures, such as those of Rome and Greece, young men were trained in rhetoric so that they could use it formally, as politicians for example. Nowadays, while people in official positions still use rhetoric, it is also commonly used in our everyday communication. Rhetoric can be used to persuade people of almost anything — even if it isn't true.

Read the transcriptions below of everyday situations and ordinary people using rhetoric.

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



READY TO READ ...

- Look over the three texts that follow. In what ways are they different?
- How many people are speaking in each text? How do you know?
- Which texts are spoken and which are written?
- Do any of the texts describe an experience you have had?

Text 1

Vote one

From kayla34_ugogirl to jesssee_hihosilver

Hey lovely, what do u think re me trying for SC Pres?!?

From jesssee_hihosilver to kayla34_ugogirl

Why wd u do that? Aagghh, BORING!!

From kayla34_ugogirl to jesssee_hihosilver

So we can CHANGE things!

From jesssee_hihosilver to kayla34_ugogirl

Wot things?

From kayla34_ugogirl to jesssee_hihosilver

Like, formal uniform. Eek! Too hot, too old-fashioned, too many \$\$\$.

From jesssee_hihosilver to kayla34_ugogirl

Agree! Anything else?

From kayla34_ugogirl to jesssee_hihosilver

U bet. Change com-room so we can hang out, have music etc. Comfy couches, mad mags . . . coffee machine!

From jesssee_hihosilver to kayla34_ugogirl

Coffee! Caffeine! Woohoo!

From kayla34_ugogirl to jesssee_hihosilver

Gunna vote 1 4 me?

From jesssee_hihosilver to kayla34_ugogirl

Voting 1-2-and-3 4 u. Coffee rox!

The use of alternating digital tags indicates that this is an online conversation.

The conversation features typical online devices such as abbreviations (u, re, Sc Pres, wd), spoken sounds written as words (Aagghh, Woohoo), playful punctuation such as extra exclamation marks (!!), capitalising whole words (BORING, CHANGE) and commonly understood symbols (\$\$\$).

The two participants also use everyday, or colloquial, language such as *mad* and *rox*. This shows that they know each other well and are comfortable speaking with each other.

Structurally, the conversation moves logically:

1. the proposal (trying for President)
2. reasons in favour of the proposal (making changes)
3. a final request (Gunna vote 1 4 me?).

Text 2

Make history today

Look everyone, we've come a long way in six months. At the start of this season, we hardly knew each other. Now we're mates, mates who are prepared to tackle hard and run hard and do everything we can to support each other, to win the ball and put the score on the board. Because that's what mates do; they sacrifice every drop of blood and sweat and energy so the team gets the result.

We've had some good wins, but this is the big one. This is the game we've been working for. This is everyone's chance to show how much they are prepared to do for their team, how much they're prepared to sacrifice for this club, to win today and make history. Who wants to do that? Who wants to make history today?

Words like *everyone* and *we* include all of the listeners.

The word *mates* is repeated to emphasise the team's togetherness.

'Sacrifice every drop of blood and sweat' is an example of hyperbole, or exaggeration, used to emphasise the point.

Two rhetorical questions are designed to make his players think about their answers.

The structure of the speech moves from the past (the start of the season — some 'good wins') to the present (today's game).

Text 3

Actually pretty cool

GIRL: Hey Mum, you remember Jaime Leigh?

MUM: That new girl?

GIRL: Yeah. She invited me to a sleepover.

MUM: I thought you didn't like her.

GIRL: I never said that. I said I didn't like the way she tried too hard to fit in. Now that I know her better, she's actually pretty cool.

MUM: A week ago she was a try-hard. Now she's cool. What gives?

GIRL: Mum, Jaime Leigh needs friends. That's why we're having the sleepover. To help her out. You know, show her stuff.

MUM: What stuff?

GIRL: Who to hang out with. Who to avoid. Just . . . stuff.

MUM: Why does that need a sleepover? I don't think . . .

GIRL: Mum, you have to let me go! Everyone is going! I'll die if I can't go!

MUM: Maybe I should ring Jaime Leigh's parents?

GIRL: No! You can't! That is social death! That is . . . the end of the world! Can't you just trust me?

The text has character names in capital letters followed by spoken words, indicating that it is a playscript.

The conversation begins with a question (remember Jaime Leigh?), then continues with disagreements (I never said that) and negotiations (Jaime Leigh needs friends).

GIRL and MUM know each other very well so they use colloquial, familiar language such as *cool* and *try-hard*.

MUM's questions are short and direct, indicating that she expects answers.

GIRL's claim that she will 'die if I can't go' is an example of hyperbole, where exaggeration is used to emphasise the point.

NEED TO KNOW

connotations positive or negative feelings that are implied in words

rhetorical question a question that is designed to make the listener think about an issue, but not necessarily answer the question

tone the emotion used to express words and phrases, such as happily, sadly, angrily, calmly

Activities ...

UNDERSTANDING rhetoric in everyday spoken texts

Getting started

- 1 Write the title and number of the text that fits the following description:
 - a A sports coach trying to inspire his team before a big game.
 - b A teenager persuading her parents to let her go to a sleepover at her new friend's place.
 - c A student communicating online about why she should be elected to the school council.
- 2 The coach repeats a number of words such as *mates* and *sacrifice*. Why does he do this?
- 3 *kayla34_ugogirl* gives *jesssee_hihosilver* reasons to vote for her. What are they?
- 4 What reasons does GIRL give MUM for letting her go to the sleepover?

Working through

- 5 Write down three words or phrases from each text that have positive **connotations** (see the Wordsmith on page 137). Next to each word or phrase, write down an alternative with a negative connotation.
- 6 What is the purpose of the two **rhetorical questions** at the end of the coach's speech?
- 7 How does GIRL exaggerate the truth as a way of persuading her mother?
- 8 Is GIRL sincere in her desire to 'help out' Jaime Leigh? How do you know?

Going further

- 9 Roleplay with a partner the conversation from either 'Vote one' or 'Actually pretty cool'. Focus on the **tone** used by each character and their style of speaking. Perform the roleplay for the class.
- 10 What sport do you think features in Text 2? Would the coach's rhetoric change if it was a different sport; for example, netball? How might it change and why?

Rhetoric in media texts — advertisements

As the texts show, rhetoric is a regular part of our lives in our everyday dealings with people. It can become more influential on our actions and opinions, even our values and beliefs, when we are exposed to its use in various media. For example, every time we see an advertisement online, on television or in print media such as magazines, we are reading, viewing, hearing and dealing with rhetoric. It is worth remembering that rhetoric's primary purpose is to persuade. As hybrid texts have become more common in the digital, multimedia world in which we live, rhetoric is less and less just about words.

LANGUAGE link

Hybrid texts — the new media

The iPad advertisement on page 135 uses a mix of words and image to persuade readers. This makes it a *hybrid* text type. The word hybrid refers to the use of two or more elements to create one. In this case, two different modes (written and visual text) are merged to make one. There are many examples of this. One of the most obvious hybrid text types is the web page,

which may blend words, still and moving images, and sound to get across its message. Many online sites allow users to read and upload a broad range of multimedia.

What are some other examples of hybrid text types? Make a list and share it with your class.



The first image below is a reproduction of an online advertisement for an iPad. The second image is a print advertisement for Volkswagen. Both advertisements use persuasive techniques through visuals and text.

iPad...

innovative
intuitive
intelligent



imaginative
illuminating
icredible
impressive

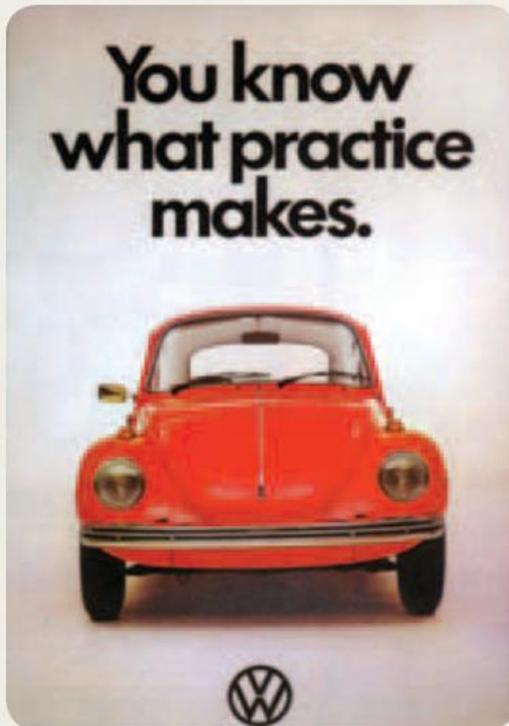
iLove it!

The advertisement uses a series of adjectives with positive connotations to persuade viewers. Each adjective starts with the letter 'i' to act as a cohesive tie or link to the word 'iPad'.

The persuasive words are supported by the 'look' of the advertisement: a white background with heavy bold lettering with each 'i' in electric blue. The main colour is provided by the icons on the product itself.

The stark image of the product in the centre creates maximum impact on the viewer, without any other distracting images.

The font of the 'i' adjectives becomes progressively smaller as if to suggest scrolling on to infinity with many more positive descriptive words.



Activities ...

UNDERSTANDING advertisements

Use the advertisement (You know what practice makes) on page 135 to answer the following questions.

Getting started

- 1 List all the elements that make up this advertisement.
- 2 What product is being advertised? How do you know?
- 3 What is the purpose of the symbol at the base of the advertisement?

Working through

- 4 What point is being made by the text, or words, in the advertisement?
- 5 Why might the advertisers have chosen a red car, rather than another colour? What connotations does the colour red have?
- 6 Is it important that viewers recognise the symbol? Why or why not?
- 7 Is this a recent advertisement? How do you know?

EVALUATING advertisements

Getting started

- 8 Which part of the advertisement has the biggest impact on you as a viewer? Explain why.
- 9 The words are large and black, and written in a clear, simple font. Why do you think the advertisers did this?

Working through

- 10 The car has been placed in a front-on position. Why might the advertisers have chosen to use this position, rather than side-on or back-on?
- 11 The car has been placed on a plain background. Would it have been more effective to have placed the car on a picture background such as a city street or country road? Why or why not?
- 12 Who is 'you' in the words used in the advertisement? What effect would it have if the 'you' was replaced by 'we'?
- 13 Imagine that the words and image in this advertisement have been reversed, meaning that the car is above the words, which are now centred. Would this work? Why or why not?
- 14 Compare this advertisement with that for the iPad on the same page. Is it more or less effective? Give reasons with your answer.

Going further

- 15 Imagine that the text of this advertisement remains, but the image changes to the iPad. Is the new advertisement effective? Why or why not?
- 16 What other images, or products, could use this same text? Are some more effective than others?
- 17 Work with a partner. You have been commissioned to produce a new advertisement for a microcar. To do this, you will need to:
 - a do some web research on the microcar to familiarise yourself with its benefits
 - b work out a slogan (or text) with positive connotations
 - c develop an image that emphasises the slogan
 - d place the slogan and the image together on a page, paying attention to elements of style, such as the size and font of the lettering, and the size and placement of the image
 - e use digital technology to create your final advertisement.

Wordsmith ...

USING CONNOTATIONS TO CREATE RHETORIC

One of the best ways of creating rhetoric is to choose words with particular connotations. Many words have connotations — a positive or negative feeling that is implied but is not necessarily a direct part of the definition of the word. These positive or negative connotations can range from weak, to neutral, to strong. For example:

- This person is **pleasant** (positive but weak connotation).
- This person is **beautiful** (positive, strong).
- This person is **unattractive** (negative, weak).
- This person is **ugly** (negative, strong).

1 Fill in this table of connotations using the words provided.

Negative strong	Negative weak	Neutral	Positive weak	Positive strong
		keen		
		good		
		smell		
		shout		
		bad		
		edible		
		uncommitted		
		wet		

Words to be used:

aroma	flexible	revolting	fanatical
zealous	okay	damp	difficult
scent	bawl	blemish	irritating
watery	lazy	sodden	eager
perfume	bearable	tasty	excitable
unusual	shocking	pleasing	yell
foulness	emphasise	slow-starting	moist
call	yummy	brilliant	undecided

2 Below are pairs of sentences about the same subject. In each pair, which sentence has the most positive connotation? How do you know?

Pair A: Mrs Sylvester was a large lady with a kind interest in our welfare.

Mrs Sylvester was a fat woman with an overbearing interest in our welfare.

Pair B: The vicious tackle caused him a painful injury.

The strong tackle caused him considerable discomfort.



OVER TO YOU ...

Use the following sentence stems to create your own pairs of sentences with positive and negative connotations.

- He ran towards me, a ...
- My pet dinosaur is best described as ...
- That song makes me feel ...
- One morning in winter ...

eBook *plus*

Interactivity:

You be the writer: Using connotations to create rhetoric

Searchlight ID: int-3046

Rhetoric in a feature article

NEED TO KNOW

feature article a general-interest piece of media writing that aims to both persuade and entertain readers.

Feature articles are written by experienced journalists or social commentators. They appear online or in print media such as magazines or newspapers, and are another example of rhetoric in use. This is because they are examples of opinionative writing whereby the journalist or columnist is expressing a point of view on a topic. Often they deal with everyday or topical subject matter, using humour to convey their essential message. The column below was written by James Valentine as part of a series called 'The Wry Side', which looks at some of the odd things that go on in everyday life.

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



READY TO READ ...

- Scan the text and say what you think is the topic or subject matter.
- Rate the difficulty of the text for you as a reader from 1 to 3, where 1 is easy and 3 is difficult. If you rate it as difficult, what strategies could you use to help you read it?
- Look at the first line of this feature article. Does it make you want to read on? Why or why not?
- A number of words or phrases have been underlined. Write these down, then use a dictionary and reference texts to find meanings for them before you read the article.

from *The Wry Side*

by James Valentine

1 The youth of Australia are lousy. Literally. Kids have heads teeming
— with life. Millions of nits live in their hair. Their heads are like lice
— planets. A school is a lice galaxy. A Wiggles concert a lice universe.

5 All efforts to delouse children fail. Napalm their head and next
— week they will have lice. Spend Sunday nitpicking and next week
— they will have lice. You could shave their heads and keep them in
— permanent isolation, but I'm reasonably sure that's illegal. It would
— work, though.

10 Oddly, children seem about as concerned with nits as your
— average Dickensian urchin. Up in their hair is enough biological
— action to amuse David Attenborough for weeks, but they hardly
— notice.

15 For parents it's ghastly. Here we are, living in modern homes
— with splashbacks behind the stove and anti-bacterial clothes in
— every corner, but our children have turned into monkeys.

Some parents try anything they can find on Google. Wrap
— their children's heads in plastic film to suffocate the little critters.
— Run a controlled burn with a hair dryer. Roast them with a hair
— straightener. Make the kids eat tea trees. But none of it works. The
20 louse is as resilient as a King's Cross cockroach.

Feature articles begin with a 'hook', such as a quote, anecdote or playful piece of writing that is designed to make the reader read on. Here, the writer creates an amusing image of a 'lice universe'. (1,2-3)

After the hook comes the thesis, the main idea that will be the focus of the article. (4)

The writer uses lots of hyperbole to emphasise his point. (10-11,15)

The structure of the feature article includes a range of arguments in support of the thesis. (19,21)

The writer uses poetic devices such as similes when describing the louse. (19-20)

It's not surprising some parents give up. After using enough chemicals to keep Pfizer shares buoyant and after realising a fine tooth-comb is an actual effort and still finding their children covered in nits like lamingtons in coconut, they admit defeat.

And as long as there remains a breeding colony in the class, bold lice explorers will set forth to find fresh locks — from scratch, you might say — and so a week or two after you nuked your child's head in the microwave and enshrouded their scalp with a poultice of guano and kerosene, there they are again.

Humour is a major feature of this type of writing. (23–24)

The feature article ends with a witty restatement of the thesis — that no matter what is done, lice will continue 'to find fresh locks ... there they are again.' (29)



Source: www.CartoonStock.com

LANGUAGE link

Cohesive ties

Writers of texts such as feature articles use specific language devices or cohesive ties to make the structure of their writing more coherent. For example, the repetition of words or phrases links one section of text to another. In Valentine's article, paragraph 1 mentions 'youth' and 'kids', followed by 'children' in paragraphs 2 and 3. Paragraph 4 introduces a new link — 'parents' — which is repeated in paragraphs 5 and 6. The final paragraph brings

the two links together by describing the possible actions of parents in trying to rid their children of lice, thus completing the structure.

Find other feature articles in newspapers, magazine or online. Examine the structure of the articles for words or phrases that link from one paragraph, or section, to the next. Are these links effective? Why or why not?



K Knowledge Quest 2

Q Quest
Sentence
fragments

NEED TO KNOW

hyperbole (pronounced hi-per-buh-lee) deliberately exaggerating an idea for effect

Activities ...

UNDERSTANDING a feature article

Getting started

- 1 In one short sentence, say what the topic of the feature article is.
- 2 What are some of Valentine's suggestions for dealing with head lice?
- 3 Write down examples of how Valentine uses **hyperbole**, or exaggeration, to persuade his audience.

Working through

- 4 Who do you think was Valentine's intended audience?
- 5 Which of the following best describes Valentine's purpose in writing the column:
 - a to be funny
 - b to draw attention to a serious health problem
 - c to suggest that parents are lazy
 - d to help us understand the nature and behaviour of lice
 - e to show the cleverness of the writer through his language choices.
 Give reasons with your answer.
- 6 Humour can be a powerful persuasive device. Write down three sentences or phrases from the feature article that are obviously intended to be humorous.
- 7 Why do you think Valentine uses so many sentence fragments? Find and list as many as you can from the article. Rewrite them as complete sentences.

RESPONDING to the text

Getting started

- 8 What reaction did you have as you read the article? For instance, did you smile or screw up your nose? Explain.

Working through

- 9 Take a section of the feature article and rewrite it to give it a serious rather than humorous tone.

Going further

- 10 Choose one of the following people. Write a letter to the editor about Valentine's column from the point of view of that person.
 - a a concerned parent
 - b a reader who objects to the writer turning a serious issue into an excuse for humour
 - c the head of a children's hospital
 - d a school principal.

Use your knowledge of words with positive and negative connotations to persuade the reader to your point of view.



My view ...

Do you think that rhetoric is a significant part of your life? Why or why not? Can you think of recent examples where you have used, seen or heard rhetoric? Now check the definition of the word *persuasion* that you wrote at the beginning of this unit and adjust it to reflect what you now know.

5.2 WRITING RHETORIC

How do we use rhetoric when we write to influence others?

Although persuasive speeches are, of course, spoken, they need to be carefully planned and written beforehand so that we can include rhetoric. In order to do this, we need to learn about writing techniques that we can use to persuade others to our point of view. A number of these techniques come from the world of poetry, and can be grouped under the title of **figurative language**.

Such techniques are repetition, hyperbole, alliteration and metaphor.

Repetition

One of the most powerful ways of persuading people is to use **repetition** — seen a lot in advertising — where the main message is repeated several times in the belief that it will stay in the mind of the viewer or listener (also known as the consumer). According to advertisers, repetition leads to 'brand familiarity', meaning that people will associate positive connotations with particular products and thus become familiar with the brand. Once familiar, they are more likely to buy the product.

One famous Australian advertising **jingle** is the Aeroplane Jelly song, recorded in 1938. It was broadcast on radio up to 100 times a day. The lyrics are reproduced below, along with information about persuasive language devices that are used.

I've got a song that won't take very long,
And a good sort of note if I strike it.
It is something we eat, and I think it's quite sweet,
And I know you are going to like it.

I like Aeroplane Jelly . . . Aeroplane Jelly for me,
I like it for dinner, I like it for tea,
A little each day is a good recipe.

The quality's high as the name will imply,
And it's made from pure fruit, one more good reason why
I like Aeroplane Jelly . . . Aeroplane Jelly for me.
I like Aeroplane Jelly . . . Aeroplane Jelly for me.

Rhyming makes
the jingle easy to
remember.

Repetition of brand
name

Words with positive
connotations; for
example, *sweet, high,
pure, good*



NEED TO KNOW

figurative language also known as literary devices or figures of speech; this includes metaphor, simile, personification and alliteration

repetition repeating a word or phrase several times for impact and effect

jingle a bright, simple song in a radio or television advertisement

Activities ...

UNDERSTANDING and RESPONDING to a jingle

Getting started

- 1 What product is being advertised?
- 2 What is a 'brand name'?
- 3 How many times is the brand name repeated in the jingle?
- 4 Are other words repeated? If so, what are they?
- 5 What are the rhyming words, and where are they located in the jingle?

Working through

- 6 What reasons are given for eating Aeroplane Jelly? Are these persuasive reasons? Why or why not?
- 7 Who is the 'I' in the jingle?
- 8 Write down the words with positive connotations from the jingle. Explain why you think they have positive connotations.
- 9 Use the **National Film and Sound Archive** weblink in your eBookPLUS to listen to the original recording. How do the music and the vocals reflect the message of the words?
- 10 Why do jingles appeal to a consumer? Think of a jingle currently on television and consider why it appeals.

Going further

- 11 Sometimes jingles can be annoying. Are they still effective if they annoy the listener? Explain.
- 12 Find other advertising jingles, such as the Happy Little Vegemites, that feature repetition, rhythm and/or rhyme, and words with positive connotations. Share these with the class. Which do you find to be the most effective jingle? What features make it effective?
- 13 In small groups, write your own advertising jingle for one of the following (imaginary) food products, using repetition and rhyme.
 - Swiss Bliss thickened cream
 - Crunch potato chips
 - FizzPop power drinks



Repetition in speeches

The repetition of words with positive connotations also features in political speeches. For example, the American President, Barack Obama, consistently uses the positive catchphrase: 'Yes, we can.'

Use the **American rhetoric** weblink in your eBookPLUS to access a transcript of the 'I have a Dream' speech. Listen to the audio as you read the transcript. Then find the section of the speech that begins 'Let us not wallow in the valley of despair ...' and ends 'This is our hope, and this is the faith that I go back to the South with.'

For the activities that follow, you may need to print out a hardcopy of that section.



Activities ...

INTERPRETING and ANALYSING a persuasive speech

Getting started

- 1 How many times does King repeat the phrase 'I have a dream' in this section?
- 2 What is the effect of this repetition?
- 3 What other words or phrases are repeated?

Working through

- 4 In advertising terms, what is the 'product' that King is trying to sell through 'brand familiarity'?
- 5 King suggests that people need to be 'able to sit down together at the table of brotherhood.' What does he mean by this image?
- 6 Why does King refer to so many place names in his speech?
- 7 List some of the imagery used in the speech and explain the effect it creates.
- 8 How does King **position** the listener (or reader) to agree with him on the issue of African American rights?

Going further

- 9 Compare the features of this speech to the Aeroplane Jelly jingle. What are the similarities and differences?

NEED TO KNOW

positioning using words and images to make an audience feel a certain way about an issue or idea

eBookplus

LITERATURE link

How texts position their audiences

Martin Luther King's speech was designed for a specific audience — African Americans (black Americans) of the 1960s — to make that audience share his dream of one day being equal to white Americans. King achieved this effect by using language devices, such as repetition, powerful words and images to appeal to his audience. In creating his speech, King was deliberately positioning his audience to feel a particular way.

Advertisements are also powerful in terms of positioning their audiences. For example, advertisements for women's beauty products will often feature a celebrity who uses and endorses (supports) the products. This positions female viewers to feel that using the products will help to make them attractive and successful.

Examine some television ads. Who is the main intended audience for each? How are words and images used to position these audiences?

Knowledge Quest 2

Quest
Hyperbole

Playing with hyperbole

Hyperbole means to deliberately exaggerate for effect. It is often used humorously, such as in James Valentine's feature article, and this can add to its persuasiveness.

There are many examples of hyperbole in everyday speech, such as:

- *I'm so hungry, I could eat a horse; It's raining cats and dogs.*

Clearly it would be impossible to eat a horse (around 500 kilograms, or 1500 good-sized steaks), or live in a place where animals fell from the clouds. However, hyperbole is not used for technical accuracy; it is used rhetorically — for impact.

In the poem extract below, W. H. Auden, the poet, uses hyperbole to declare the strength of his love. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Have you ever felt so strongly about something that you exaggerated when you spoke about it?
- Scan the text. What type of text is this? What features tell you this?

from *As I Walked Out One Evening*

I'll love you dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street,

I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking
Like geese about the sky.

W. H. Auden

Activities ...

RESPONDING to the text

Getting started

- 1 Choose an example of hyperbole from the poem and sketch it.
Was this easy or difficult?

Working through

- 2 Write down all of the examples of hyperbole from Auden's poem.
- 3 Is the poem an effective statement of love, or is it overdone? Has the poet persuaded you that he loves the 'you' in the poem? Explain your answer.
- 4 Write another verse for the poem, using further examples of hyperbole.
- 5 Find, or create, other examples of hyperbole and include them in a scripted conversation between two people. A brief example has been provided below:
BOY: You should see my Science teacher — he was around when the dinosaurs walked the earth.
GIRL: I've told you a million times not to exaggerate!

Using metaphors and similes

Using a **metaphor** or a **simile** is a good way of comparing different objects or ideas. These language devices help us to create images in the minds of readers and listeners, adding layers of extra meaning to our rhetoric.

If you write or speak of an object or idea as if it were another object, you are creating a metaphor. If you compare an object or idea with another, using words such as 'like' or 'as', you are creating a simile.

Here are two examples of metaphors from the natural world.

- Each leaf *was* a Chinese fan: golden and graceful in the summer breeze.
- The waves *were* angry dragons snapping at the sky.
- In the summer breeze, each leaf *was as* golden and graceful *as* a Chinese fan.
- The waves rose *like* angry dragons snapping at the sky.

The metaphors and the similes have made the descriptions of leaves and waves more memorable by creating powerful images in the minds of readers or listeners.

Richard Yaxley's poem 'Haiku on the Beach' uses metaphors to explore the change from childhood to adulthood.

My son, brown and lithe;
an urchin who **combats the**
tidal rock monsters.
The other, who finds
a single joy in each smooth
pebble collected,
whilst we sit in shade,
watching the waves roll and wash
away our childhoods.

The first metaphor compares the rocks and the sea with monsters. The child is at war with the monsters; not a real war but one that is part of the child's imagination.

The second metaphor takes us to the main point of the poem. It compares the continually rolling waves with the passage of time. Waves never stop and neither does time; our childhoods inevitably finish as we turn into adults.

Activities ...

CREATING metaphors

Getting started

Write metaphors that compare each of the following pairs, using the example to guide you. Use your dictionary and thesaurus to help with any difficult words.

Example task: Compare a *street* with a *canyon*, adding two adjectives to support the comparison.

Example answer: *The street was a canyon: **wide and empty.***

- a** forest/city
- b** crowd/ants
- c** ballerina/flamingo
- d** moon/coin
- e** car/rocket
- f** clouds/cushions
- g** man/robot
- h** room/box
- i** hat/peacock

NEED TO KNOW

metaphor writing or speaking of an object or idea as if it were another object — for example, 'the moon is a yellow balloon'

simile comparing an object or idea with another object or idea, using words such as 'like' or 'as' — for example, 'the moon is like a yellow balloon'



LITERACY link

Creating texts

A good way to create new texts is to take a literary text — such as a poem — identify an interesting word, phrase, character or idea in that text and write about it. For example, Yaxley's poem 'Haiku on the Beach' is written from the point of view of the parents of the children.

Another idea would be to write one or more haiku (or any style of poem) from the point of view of one or both of the children; or even from the point of view of the beach, ocean or 'rock monster'.

Alternatively, lines like 'a single joy in each smooth pebble collected' could be used as stimulus for a piece of writing that traces the life journey or 'thoughts' of a pebble, as it is smoothed over time.

Use one of the poems in this sub-unit as stimulus for a new piece of writing. Publish your work in an attractive format for others to read.

Extending a metaphor

The poem below, by William Carlos Williams, contains an *extended metaphor*: a single comparison that is developed throughout the poem. Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Scan the poem for any words that you don't understand. Use a dictionary to find meanings for these words.
- Look at the title of the poem for a clue to its subject.

To Waken an Old Lady

Old age is
a flight of small
cheeping birds
skimming
bare trees
above a snow glaze.

Gaining and failing
they are buffeted
by a dark wind —
But what?

On harsh weedstalks
the flock has rested —
the snow
is covered with broken
seed husks
and the wind tempered
with a shrill
piping of plenty.

William Carlos Williams



RESPONDING to the poem

Getting started

- 1 Look at the illustration. How might it relate to the words and ideas of the poem?
- 2 What animal is mentioned in the poem?

Working through

- 3 What is the extended metaphor being used in this poem? What sorts of images does it create in your mind?
- 4 Why are the birds 'small' and 'cheeping'? What do these words suggest about the process of getting old?
- 5 The birds can only 'skim' low over the bare trees, rather than soar high into the sky. How does this part of the metaphor relate to old age?
- 6 Why do you think the poet chose to set his poem in winter — 'above a snow glaze' — rather than in spring, summer or autumn?
- 7 The birds are 'buffeted' by a 'dark wind'. What might the dark wind represent, or **symbolise**? Discuss your response with other members of the class.
- 8 Does this metaphor make the poem more powerful by adding an extra layer of meaning? Explain your answer.

Going further

- 9 Write your own poem featuring an extended metaphor. Some ideas have been provided below to get you started.

Topic	Metaphor
Getting through a day at school	Climbing a mountain
Moving from childhood to adulthood	Sailing across an ocean
Being an individual	An animal creating a new home

NEED TO KNOW

symbolism when people or things stand for something other than themselves — for example, a rose might symbolise beauty

Knowledge Quest 2

Quest
Symbolism

LANGUAGE link

Vocabulary choices

We can tell a great deal about the style and meaning of a text by examining the author's language choices. For example, poets often use symbolism to enhance their writing. Symbols such as a key or a clock will have extra meaning attached. The key may be a symbol of a new opening or a fresh beginning; a clock could symbolise the passing of time.

A storm might symbolise troubled times for characters in a story; a rainbow might symbolise a bright new beginning.

What different visual symbols could be used for each of these four pairs: morning/night, life/death, peace/war, home/away?



Figurative language in speeches

Now that we know about figurative language devices such as repetition, hyperbole and metaphor, let's see how they work together in a persuasive speech. The speech on the next page is written in a humorous tone to persuade readers of the wonderful characteristics of the pig.

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



READY TO READ ...

- What is your favourite animal? Why?
- Can you name three facts you know about pigs?
- This speech suggests that pigs are the world's best creatures. Before you read the arguments put forward by the writer, think about whether you agree.

Pig power!

by Richard Yaxley

1 Hail the mighty pig! There can be no doubt that pigs are the world's best
 — creatures, both in terms of their loveliness and their lovability. Physically
 — they are fabulous big pink cushions and just as cuddly. Pigs are also
 — highly intelligent animals, best seen in their ability to build houses from
 5 — bricks, grow hair on their chinny-chin-chin and cook wily wolves in
 — warmish water. In fact, studies have shown that pigs are so smart, they
 — can recognise their own name whenever their parents call them, which
 — makes them more tuned in than most teenagers. Not only that, they
 — are very calm. You don't see pigs complaining about whether they've
 10 — got a straight tail or a curly tail, now do you? They just get on with
 — life, regardless of shape, size, colour or tail. And, to top it off, pigs are
 — useful. They will eat anything: food scraps, garbage, old furniture, reality-
 — tv contestants — you name it, they'll eat it! Munch munch munch,
 — anything for lunch!

15 Pigs have been given a bad name by humans, which is very unfair
 — considering the myriad of ways in which we use them. Their skin
 — becomes a nicely polished briefcase or football; their hair is turned into
 — piggy paintbrushes; their gooey inside-stuff is changed into luscious
 — lipsticks and awesome eyeliner; and, for good measure, we carve up their
 20 — legs, bellies, ribs, backs and the lining of their stomachs and eat the lot.
 — So hail the mighty pig, because anyone who says that these marvellous
 — mammals are not the world's best creatures is talking a load of tripe!

The main idea of the speech is introduced immediately. (1)

Pigs are being compared to 'big pink cushions' — a metaphor. (3)

This section refers to a common story that readers or listeners will recognise, making the speech more appealing. (4–6)

The claim that pigs are 'more tuned in than most teenagers' is an example of hyperbole. (8)

alliteration (18,19)

The speech finishes with a pun, or play on words: tripe is the edible lining of a pig's stomach and a word for rubbish. (22)



Activities ...

RESPONDING to the text

Getting started

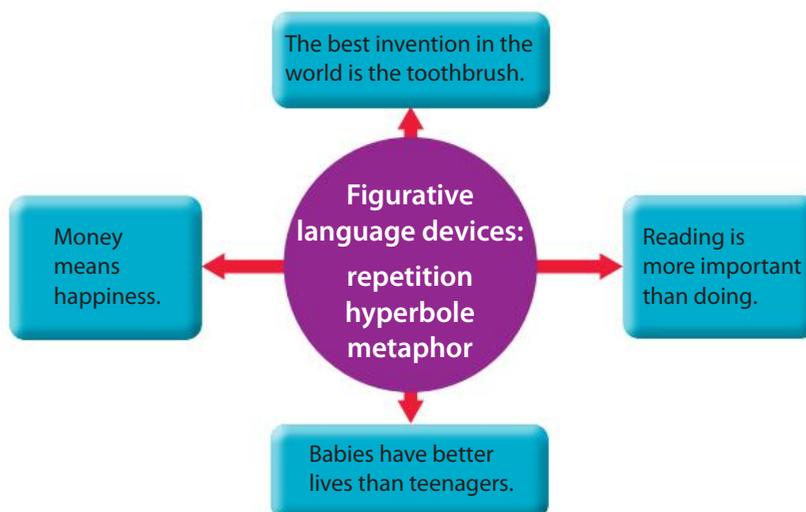
- 1 Did you find this speech humorous? Why or why not?
- 2 Who do you think is the main audience for this speech?
- 3 Has this speech changed your mind about pigs? Why or why not? What animal would you choose as the world's best creature? Why?

Working through

- 4 The writer of 'Pig Power' has used a range of figurative language devices. Find at least one example of:
 - a repetition
 - b hyperbole
 - c metaphor.Have these devices been used effectively? Why or why not?
- 5 The speech also uses humour. How? Find at least one example and explain why it is humorous.
- 6 The writer has used another poetic device known as **alliteration**: the repetition of a consonant sound for added effect. Find an example of alliteration in the speech.
- 7 Which of the following best describes the tone and purpose of this speech?
 - a Serious — the writer wants to change readers' opinions of pigs.
 - b Angry — the writer is annoyed that pigs have been so badly treated by humans.
 - c Comical — the writer wants readers to enjoy the words and jokes in the speech.
 - d Inspirational — the writer genuinely believes in 'these marvellous mammals'. Give reasons with your answer.

Going further

- 8 Write your own short persuasive speech that contains examples of figurative language devices. Use one of the topics below, or create your own original topic.



NEED TO KNOW

alliteration the repetition of a consonant sound for added effect — for example, rain rapping on a rusty red roof



LANGUAGE link

Parody

The term parody, which is related to irony, means to imitate someone or something in order to mock them or it. There are many examples from the world of film and television, such as the *Scary Movie* series, which mocked horror films; and the television series *The Office*, which mocked reality television with its style of apparently real people talking directly to the camera — known as *mockumentary*.

The mockumentary is a modern form of parody that presents non-real events in a real manner. An early mockumentary film was *This Is Spinal Tap*, which presented the fictional heavy-metal band Spinal Tap as if they were real. In Australia, comedian Chris Lilley creates mockumentary-style parodies such as *We Can Be Heroes* (about finding the Australian of the Year) and *Summer Heights High*, using characters such as Mr G to mock the process of preparing for the annual school musical production.

The use of the mockumentary style can be highly persuasive. Audiences enjoy laughing at familiar ideas or issues; comedy has always been about treating serious matters un-seriously.

Find out more about parody by watching a mockumentary film or television series, and identifying how it sends up particular ideas or issues.

Wordsmith ...

WORKING WITH IRONY

One of the most powerful persuasive language tools that we have at our disposal is *irony*, or using words to mean the opposite of what they appear to mean.

As an example, imagine that you are about to play a game of tennis with a friend. Suddenly the weather turns bad: storm clouds roll in and it starts to rain. Your friend says to you: 'Perfect day for tennis, isn't it?' He or she is being ironic, as follows:

- *Literal* meaning of the sentence — it is a perfect day on which to play tennis.
- *Ironic* meaning of the sentence — it is now an awful day on which to play tennis.

In this example of verbal irony, the actual meaning of the words is different from the stated or literal meaning.

Here are some examples of sentences that use the word 'irony':

'It's certainly an enchanting view,' she said, her voice laden with irony as she looked out the window of the apartment at the brick wall.

Rose was clearly being ironic when she described her holiday with her parents as 'an educational experience.'

In a strange irony, our local fire station burned down last night.

Irony is a powerful persuasive tool because it makes audiences think about meaning. Can you spot the irony in these statements?

- The only way to stop that country from starting a war is to send in troops to fight them.
- The world needs to spend more on preventing world poverty.
- Our politicians can't decide whether or not to form a committee for decision making.

Knowledge Quest 2

Quest
Irony

OVER TO YOU ...

1 Now look at these signs. What is ironic about each one?



2 Use your web browser to find more ironic statements. Make a list and decide which are the most ironic, and why.



My view ...

Do you think that using figurative language devices is an important part of writing and speaking persuasively? Would you prefer to listen to a speech that includes these devices? Why or why not? Revisit the definition of *persuasion* that you wrote and decide if it needs any adjustment.

5.3 PERSUASIVE SPEAKING TECHNIQUES

How can we speak to influence others?

The ancient Greeks, who originated rhetoric, used the term **pathos** to label those techniques used to persuade people by appealing to their emotions. Pathos can be achieved by using **emphasis**, varying **tone**, changing **pace**, adding in **pauses**, or adding in **gestures**.

Below is a paragraph of rhetoric from a speech about a well-known saying:

Names

In conclusion, ladies and gentlemen, it is clear that while sticks and stones can break your bones, names can hurt you in a far more dangerous manner. As we have seen, sticks and stones are hard objects that, when propelled with force, may injure a vulnerable organism, such as a human. We might say the same of any hard object: a pelted kettle or a thrust toothbrush. However, the issue here is not the hardness or softness of the object — it is the intent with which it is used. A nasty name, delivered with malicious intent, will inflict an emotional scar that lasts far longer than any bruise from a stick or cut from a stone. Emotions run deeper than skin; they sit beyond muscle, beyond blood. To use a war-time analogy, nasty names are bombs, bombs that suddenly explode, bombs that, after the smoke clears, leave a lifetime of aftershock and uncertainty.

While this passage has been written to include a range of persuasive language devices, it will be even more effective if it is spoken with pathos or emotional appeal. The speech is reproduced again below, this time with different speaking techniques noted, as if it were a script for performance.

Names

In conclusion, ladies and gentlemen, it is clear that while sticks and stones can break your bones, **names can hurt you in a far more dangerous manner**. As we have seen, sticks and stones are hard objects that, when propelled with force, may injure a vulnerable organism, such as a human. We might say the same of any hard object: a pelted kettle or a thrust toothbrush. However, the issue here is not the hardness or softness of the object — **it is the intent with which it is used**. **A nasty name, delivered with malicious intent, will inflict an emotional scar that lasts far longer than any bruise from a stick or cut from a stone**. Emotions run deeper than skin; **they sit beyond muscle**, beyond blood. To use a war-time analogy, nasty names are bombs, **bombs that suddenly explode**, bombs that, after the smoke clears, leave a lifetime of aftershock and uncertainty.

Slow pace to **provide greater impact on key line**

Clearly **emphasise** these words to stress the point being made.

Tonal variation used to **highlight the seriousness of the issue in this key line**

Pause before saying this to allow the initial idea about emotions to **sink into the audience's mind**.

Gesture used to **reinforce the point** that name-calling can occur suddenly and without warning

NEED TO KNOW

pathos persuasive speaking techniques designed to appeal to the emotions of the audience

emphasis adding power or stress to a particular word or phrase for effect

tone the emotion with which words or phrases are spoken

pace how slowly or quickly we speak

pause stopping briefly within the speech to allow an idea to sit within the minds of the audience

gesture using hands to emphasise an idea or point

Activities ...

EVALUATING and RESPONDING to a speech

Getting started

- 1 What is the well-known saying that forms the main topic of this speech?
- 2 Is this the whole speech? How do you know?
- 3 Find meanings for these powerful words:
 - propelled
 - vulnerable
 - organism
 - pelted
 - malicious
 - analogy
 - aftershock.
- 4 In pairs, read the speech aloud — one reads and one listens. Then swap. How different were the two readings?

Working through

- 5 Look at the annotations about speaking techniques in the passage on page 151. A number of key words or phrases have been underlined:
 - provide greater impact
 - emphasise
 - highlight
 - sink into
 - reinforce.What do these words or phrases have in common? What does this tell us about the specific purpose of speaking techniques?
- 6 Based on what you have already learned in this unit, match the following phrases with the correct persuasive language device.

Phrases	Language device
a pelted kettle or a thrust toothbrush	metaphor
nasty name	hyperbole
nasty names are bombs ... that suddenly explode from nowhere	repetition
they sit beyond muscle, beyond blood	alliteration

Going further

- 7 Rewrite the speech, arguing the opposite case and using similar persuasive techniques. Alternatively, hold a class debate on the topic.
- 8 Practise using persuasive speaking techniques by reading through this speech aloud. Would you change any of the suggested techniques and add in some of your own?
- 9 Write the conclusion for a persuasive speech based on the well-known saying 'Desperate times call for desperate measures' or 'The end justifies the means'. Model it on the sample conclusion on page 151, and annotate it with similar speaking techniques.

Using gesture and body language

The use of gesture — in particular hand gestures — and **body language** can significantly enhance an effective piece of rhetoric. Some of the more common reasons for gesturing include:

- to emphasise the importance of a word, phrase or point
- to show the relationship that exists between two ideas
- to 'shape' a particular idea
- to point to a person or place
- to highlight the emotions of the speaker.

For example, a speaker wishing to emphasise the importance of a word might draw a line in the air as the word is spoken, like an invisible underline. Another speaker might connect two ideas by bringing their hands together. A speaker who wishes to make the audience think hard about their ideas might point to members of that audience.

NEED TO KNOW

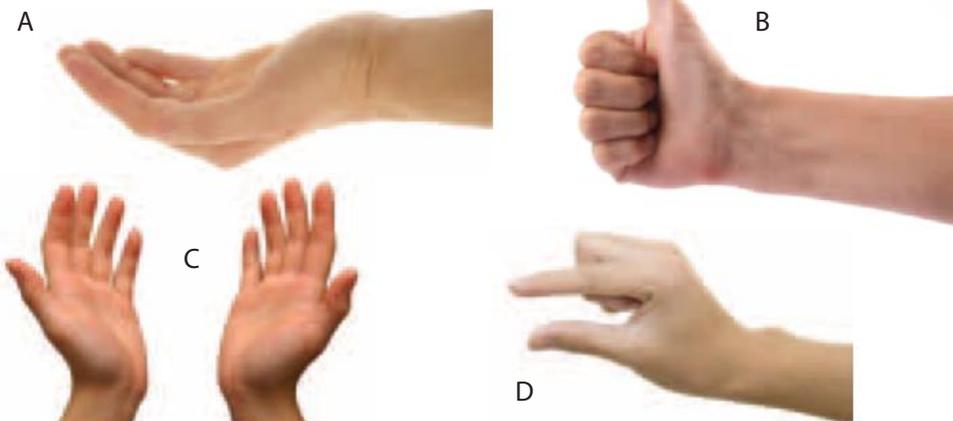
body language the non-verbal communication signals that we send with our bodies

Activities ...

RESPONDING to gesture

Working through

1 Below are four images of hand gestures.



- a Write down a single word that describes each of the hand gestures.
b Match each hand gesture (A, B, C, D) to the following statements:

Gesture	Statement
	If everyone is prepared to believe in this idea, we can improve.
	This is a small idea now but it can quickly grow.
	What an excellent idea — let's do it!
	I'm giving you this idea because I want to see it work.

Going further

2 Develop your own hand gesture(s) for these statements:

- a We need to stop and think.
b I believe in this. We can do it!
c Everyone here can benefit from this idea.
d Outside, it is cold. In here, where we are, it is warm, because we make it warm.
e There is no room for narrow thinking.



LANGUAGE link

Gesture and cultural identity

People of all cultures communicate by using gestures. However, some gestures do not have the same meaning across different cultures. For example, while it is acceptable in Australia to motion for someone to 'come here' by beckoning with your index finger, other cultures regard this gesture as insulting. Similarly, making a circle with your thumb and forefinger signifies 'okay' in our culture, whereas people from other cultures may interpret this as meaning 'you are worthless'.

Even a simple smile can be interpreted differently. In some places in the world, a smile denotes embarrassment or uncertainty, rather than happiness. People from such cultures who are not smiling are not being impolite; they simply don't see the need to smile.

Find out more about the interpretations of gestures in different cultures. Is it important to know this kind of information? Why or why not?

What makes a great speech?

Rhetoric can be used as a persuasive tool for a vast range of purposes and audiences in everyday life. However, it is in the world of politics where rhetoric becomes a particularly powerful aspect of communication. Politics is based on persuading other people — whether they are other politicians, or voters from the general population — that your message, policy or idea is the best for that time and place.

The apology speech

One of the most significant political acts of recent times in Australia was the Apology speech, delivered by former Prime Minister Kevin Rudd on 13 February, 2008. This speech was designed to acknowledge the poor treatment of Indigenous Australians throughout our colonial history, and to apologise for this treatment on behalf of all non-Indigenous Australians.

There is a clear structure to this speech that moves it from acknowledging the 'past' in the first section to highlighting the 'future' in the second section. The middle section focuses on the acceptance of the apology and the 'healing of the nation', making the structure of the speech as follows.



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



READY TO READ ...

Scan the text and rate it as having either an easy, medium or hard reading level. Consider unfamiliar words, density of paragraphs and length of sentences in your rating. List words you do not know and find their meaning before you begin to read.

The Apology

by Kevin Rudd

- 1 I move that today we honour the Indigenous peoples of this land, the
— oldest continuing cultures in human history.
— We reflect on their past mistreatment.
— We reflect in particular on the mistreatment of those who were Stolen
5 Generations — this blemished chapter in our nation's history.
— The time has now come for the nation to turn a new page in Australia's
— history by righting the wrongs of the past and so moving forward with
— confidence to the future.

The main topic of the speech is introduced in the opening sentence. (1)

The repeated use of 'we' makes the audience feel that they are part of what is being said. (3)

The term *Stolen Generations* refers to Indigenous children who were taken from their families and relocated to non-Indigenous foster families in order to 'ready' them for white society. (4-5)

Metaphor (6-7)

— We apologise for the laws and policies of successive Parliaments and
10 governments that have inflicted profound grief, suffering and loss on
— these our fellow Australians.

— We apologise especially for the removal of Aboriginal and Torres
— Strait Islander children from their families, their communities and their
— country.

15 For the pain, suffering and hurt of these Stolen Generations, their
— descendants and for their families left behind, we say sorry.

— To the mothers and the fathers, the brothers and the sisters, for the
— breaking up of families and communities, we say sorry.

— And for the indignity and degradation thus inflicted on a proud people
20 and a proud culture, we say sorry.

— We the Parliament of Australia respectfully request that this apology
— be received in the spirit in which it is offered as part of the healing of
— the nation.

— For the future we take heart; resolving that this new page in the history
25 of our great continent can now be written.

— We today take this first step by acknowledging the past and laying
— claim to a future that embraces all Australians.

— A future where this Parliament resolves that the injustices of the past
— must never, never happen again.

30 A future where we harness the determination of all Australians,
— Indigenous and non-Indigenous, to close the gap that lies between us
— in life expectancy, educational achievement and economic opportunity.

— A future where we embrace the possibility of new solutions to enduring
— problems where old approaches have failed.

35 A future based on mutual respect, mutual resolve and mutual
— responsibility.

— A future where all Australians, whatever their origins, are truly equal
— partners, with equal opportunities and with an equal stake in shaping
— the next chapter in the history of this great country, Australia.

The group known as Indigenous Australians refers to people from all over Australia, as well as those from the islands of the Torres Strait. (12–13)

Repetition: we say sorry (16,18)

To degrade means to make someone's quality of life worse than it was before. (19)

More repetition (27,28,30,34,35,37)

Indigenous Australians are likely to die at a younger age, have less opportunity for a good education and less chance of securing a good job than non-Indigenous Australians. (31–32)

Use of powerful words and repetition (35–36)

The speech closes with an appeal to 'all Australians', thus uniting Indigenous and non-Indigenous people. (37)



eBook plus

Use **The Apology** weblink in your eBookPLUS to watch Kevin Rudd present the national Apology.



LITERATURE link

How texts represent groups in society

People belong to different racial, cultural and social groups. For example, Luc might be an Australian boy with Vietnamese parents who enjoys playing club football. Zina is originally from Central Africa; she has friends in Melbourne but lives in country NSW where she studies nursing. Both Luc and Zina belong to a range of groups, as many people do. Membership of those groups affects how we interpret different texts that we might read, see or hear.

For example, an Indigenous person from a remote northern community is likely to have different feelings about the Apology speech than a non-Indigenous person from a large coastal city. A recent immigrant from Asia or a second-generation European living in Australia may also have a different interpretation.

We can see from this that texts do not have fixed meanings. The reader of the text will bring their own level of meaning, depending on group membership and personal experiences.

Of what racial, cultural or social groups are you a member? How have these groups shaped you as a person? Do you feel strongly about your membership of any particular group? Why or why not?

Activities ...

INTERPRETING and ANALYSING the text

Getting started

- 1 When you say sorry to someone, how do you feel?
- 2 What does the word 'Indigenous' mean?
- 3 There are a number of complex words and phrases in this speech. Write down any that you are unsure of, and find out their meanings.

Working through

- 4 There are several other examples of repetition throughout the Apology speech. What are they? Why have those particular words or phrases been highlighted?
- 5 In the first half of the speech, the image of 'broken families' dominates.
 - a What is meant by this term?
 - b Find examples of words or phrases that support this.
- 6 Describe the overall tone of the speech. Consider words such as optimistic, reflective, sad, apologetic, humble, inspiring, diplomatic or conciliatory.
- 7 Examine the use of nouns in both halves of the speech. In the first half, you should find many nouns with negative connotations (the past) as opposed to nouns with positive connotations (the future) in the second half. Draw up two columns and make a list for each connotation. The first examples have been done for you.

Negative nouns (the past)	Positive nouns (the future)
grief	heart
suffering	determination

- 8 View the Apology online. Make notes on how Kevin Rudd delivers the speech using a range of persuasive devices, such as:
 - pace
 - tone
 - emphasis.
- 9 Does this speech set out to blame any person or group for the past mistreatment of Indigenous Australians? Explain your answer with quotes from the text.

Going further

- 10 Compare the Apology speech with Martin Luther King's 'I have a dream' speech. Make a list of similarities between the two speeches in terms of:
 - a rhetorical devices
 - b content or ideas.
- 11 In a small group, draw a diagonal line from left to right about 6 cm in length. Place the following words at points along the line according to how strong their meaning is.

sorry, contrite, ashamed, remorseful, repentant, apologetic, penitent

Note: you may need to use a dictionary to help with the definition of these words.

Discuss within the group to reach a consensus (agreement) about how the words should be ranked up the line (known as a 'cline').

How have great writers such as Shakespeare used rhetoric?

Great writers create great characters. By allowing these characters to speak rhetorically, the writer can highlight a particular idea or issue.

William Shakespeare was one of the world's great writers, highly skilled at giving his characters the language and techniques of persuasion. Let's look at an example from the play *Henry V*.

Henry is King of England. He and his army have invaded France, their great enemy. After months of battle, they have finally reached a place called Agincourt. There, the French army awaits, outnumbering Henry's army by five to one. On the morning of the battle, Henry gives the following speech to his troops, inspiring a remarkable victory.

Original

This day is call'd the feast of Crispian.

He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian.'
Then will he strip his sleeve and show his scars,
And say 'These wounds I had on Crispian's day.'
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
What feats he did that day. Then shall our
names,

Familiar in his mouth as household words —
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester —
Be in their flowing cups freshly rememb'ed.
This story shall the good man teach his son;
And Crispian Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered —
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition;
And gentlemen in England now-a-bed
Shall think themselves accurs'd they were not
here,

And hold their manhoods cheap whiles
any speaks

That fought with us upon Saint
Crispian's day.

Adapted to Modern English

Today is Saint Crispian's Day.

Any man who survives this battle today and goes safely home, will stand tall and proud whenever Saint Crispian's Day is celebrated.

Any man who lives through today and gets to old age will, each year, celebrate with his friends and family, saying 'Tomorrow is Saint Crispian's Day' before rolling up his sleeves, showing his scars and saying 'These are the wounds I received in the famous battle on Saint Crispian's Day'.

Even though old men tend to forget things, that man will always fondly remember the great deeds he did in battle on that day.

And he'll say all of our names that he knows so well and fought with — Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester — all remembered as if it had happened yesterday.

He'll teach the heroic stories of the battle to his son so that Saint Crispian's Day will never pass, from now until the end of the world, without all of us being remembered.

We might be few but we are together; we are a band of brothers.

Any man who sheds his blood with me today is my brother, no matter who he is.

And those rich gentlemen sleeping in England will hear eventually of our deeds and think themselves cursed that they were not here.

And they will consider themselves lesser men in the company of any man who fought with us on Saint Crispian's Day.

Notes:

- Saint Crispian's Day was a day of celebration that used to occur on 25 October.
- Bedford, Exeter, Warwick, Talbot, Salisbury and Gloucester are the names of noblemen who fought in the army alongside King Henry.



eBook plus

Use the **Henry V** weblink in your eBookPLUS to see Kenneth Branagh delivering the speech.

Activities ...

UNDERSTANDING the text

Getting started

- 1 Develop your understanding of Henry's speech by:
 - a reading the adapted version of the speech
 - b looking at Kenneth Branagh (as Henry V) delivering the speech on YouTube
 - c reading the original version when you are familiar with the main ideas.

Working through

- 2 Henry imagines the future for the soldiers by putting images in their minds of how their lives will be different if they win the battle. What images does he create?
- 3 What promises does he make to the soldiers about:
 - a their own reputations
 - b their relationship with him, the King?
- 4 How does this line use rhetoric: 'We few, we happy few, we band of brothers'?
- 5 The soldiers of the day were mainly men without land or money who joined the army as a way of providing for their families. How would Henry's argument about the 'gentlemen in England' have appealed to these soldiers?

RESPONDING to the text

Working through

- 6 Work in small groups. Using either the original or the adapted text, break the speech into sections, with each member of the group taking responsibility for one section. Practise delivering the speech in a persuasive manner, using tone, emphasis, gesture, pace, pause and body language, and present to the class.

Going further

- 7 Rewrite the speech in a modern context, as if a present-day commander is preparing his men for battle in a contemporary conflict such as Afghanistan.

Wordsmith ...

CLAUSES

One way of improving our writing skills, and therefore our ability to write effective rhetoric, is by varying and manipulating sentence structure. To do this, we need to know about clauses.

Clauses create meaning in sentences. There are three types:

- *The independent or main clause*

This is a combination of the *subject* (or main topic) of a sentence and its *predicate* (information about the subject, including a verb). It is independent because it already has meaning and can therefore stand alone. For example:

The tall man [SUBJECT] bumped his head on the doorway [PREDICATE]. Bumped is the verb.

- *The dependent or subordinate clause*

This clause provides extra information to the main clause but cannot stand alone.

For example:

The man bumped his head on the doorway [MAIN CLAUSE] because he was so tall [DEPENDENT CLAUSE].

- *The embedded clause*

This clause provides extra information from inside the structure of another clause.

For example:

The man who was tall [EMBEDDED CLAUSE] bumped his head on the doorway.

In this case, the clause is placed within the main clause; therefore, it is embedded.

- 1 Identify the clause type — either independent or dependent — underlined in each of the following sentences, taken from the Apology speech.

- a Today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.
- b For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.
- c To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.
- d We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

- 2 Identify the embedded clause in the following sentence.

We say sorry, for the breaking up of families and communities, to the mothers and the fathers, the brothers and the sisters.



OVER TO YOU ...

Find a piece of writing such as a media article, a passage from a novel or a section of a speech. Identify the different clause types in the writing. Is there a variety in the way the clauses are put together, or are the sentences all the same? Does the organisation of the sentences make the writing more or less effective?



Knowledge Quest 2

Quest

Subject and predicate



My view ...

What are the most important aspects of making a great persuasive speech? Make a checklist then put the aspects in order, from the start of speech-making to the finish. Check the definition you wrote of the word *persuasion* at the start of this unit and adjust if necessary to reflect what you now know.

COMPOSE AND CREATE

Productive focus: speaking and creating

1

Persuade in everyday situations

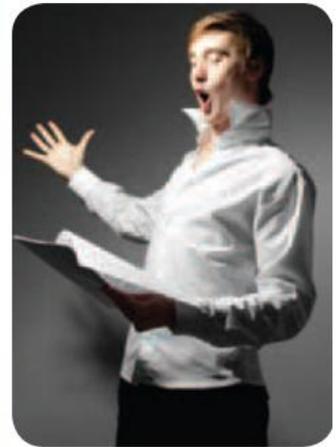
Work in pairs to create a conversation between two people based on one of the following everyday situations. Write the conversation as a script, using the model on page 133 to help you, then rehearse and present to the class.



Parent and child — child asking for a special Christmas present



Teacher and student — student avoiding a detention



Director and actor — actor taking on dream role



Salesperson and customer — customer trying to reduce the price on an item



Friend and friend — going to a party tonight

Use this process to create the conversation:

- Decide which everyday situation you are going to use.
- Develop the two characters: give them names, ages and some basic background.
- Review the ways in which persuasion occurs in everyday conversations by returning to the first and second sub-units of this unit.
- Draft a script of the conversation, making sure that each character tries to persuade the other to their point of view.
- Read the script aloud, making notes about any sections that need further work.
- Redraft the script, practise speaking it aloud then present it to the class.

Some key points to remember

- Your purpose is to show your understanding of persuasive language and style within the text type of a script.
- Your focus is on an everyday situation, so you will need to use ideas and language that are appropriate to that situation.
- Your audience is your class, so you will need to write and present a conversation that can be understood and enjoyed by that audience.
- Your task includes both writing and presenting.

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

2

Persuade in advertising

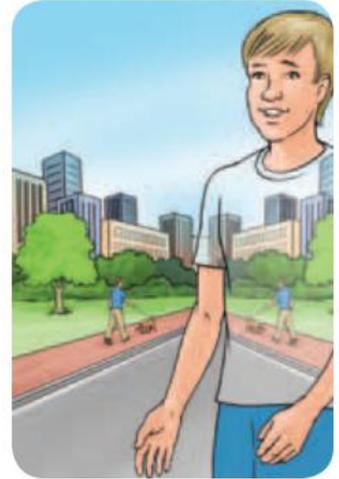
Create two contrasting advertisements for radio, or a magazine or webpage. The advertisements refer to the same product or event; however, one will present that product/event in a positive light, the other in a negative light. Use figurative language devices and visuals to achieve this effect.



Fish Jam: a new toast spread made from processed fish pieces



Sky High: a backpack with foldable wings that allows its wearer to fly



Infinitee: a T-shirt that acts like a mirror and reflects wherever the wearer happens to be



World Blues: a carnival for people who love the colour blue



Altern-Ate: an event for people to find out about alternative eating (vegetarianism, veganism, gluten-free meals etc.)

Use this process to create the advertisements:

- Decide which task and product/event you are going to focus on.
- Create information about the product/event including positive and negative aspects.
- Review your understanding of figurative language by using pages 141–50.
- Brainstorm ways in which various figurative language techniques can be used to highlight the positive and/or negative aspects of the product/event.
- Create or search for images that could be used for advertising purposes.
- Draft either your sequence of radio advertisements, or your contrasting magazine/webpage advertisements.
- Ask a partner to view or listen to your work, and perhaps come up with other creative ways of presenting the information.
- Create your final copy, either as recordings or digital images.

Some key points to remember

- Your purpose is to show your understanding of persuasive language and style within the text type of radio, magazine or website advertisements.
- Your focus is on a product or event, so you will need to use ideas and language that are appropriate to that product or event.
- Your audience is potential customers, so you will need to present advertisements that aim to persuade that audience.

eBook plus

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

3

Persuade in a speech

Work individually to plan, create and present a rhetorical speech for an audience. Choose your own topic or use one of the contexts given below. If you choose your own topic, aim for an issue about which you feel strongly.

- Persuade shoppers to buy the amazing new invention, the Grob-Gobbler.
- Persuade your friends that they should sky-dive with you (or any other extreme sport).
- Persuade members of the public that your boss, Max E. Mumm, would make a brilliant King of Australia.
- Persuade people in an art gallery that a strange painting is a superb piece of artwork.
- Persuade your school's administration team to change the school uniform.

Use this process to create the rhetorical speech:

- Decide upon your topic.
- Brainstorm arguments that you can use to support your point of view.
- Develop a structure for your rhetorical speech, using the Apology speech on pages 154–5 as a model to assist you.
- Write out each of your main arguments as body paragraphs.
- Review your understanding of figurative language using pages 141–50.
- Rework your body paragraphs to include figurative language and other rhetorical devices.
- Write your introduction and conclusion, making sure that, in each case, the main arguments of your speech are listed or summarised.
- Review your understanding of persuasive speaking devices using pages 151–8
- Practise delivering your speech using a range of persuasive speaking techniques such as pause, emphasis, gesture, pace and tonal variation.
- Present your speech, either live or digitally recorded as a film file.

Some key points to remember

- Your purpose is to show your understanding of persuasive language and speaking within the text type of a rhetorical speech.
- Your focus is on a topic or issue, so you will need to use ideas and language that are appropriate to that.
- Your audience will vary according to your chosen topic or issue, so you will need to present a rhetorical speech that aims to persuade that audience specifically.

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



Self-evaluation ...

- 1 What would you like to learn more about after completing this unit?
- 2 What skills in this unit were you good at? What skills do you need to improve?
- 3 Did you find any new ways to learn during this unit? What were they?
- 4 Have you learned any writing and/or speaking techniques during this unit?

INDIVIDUAL PATHWAYS

eBook plus

Worksheet 5.1
doc-10115

Worksheet 5.2
doc-10116

Worksheet 5.3
doc-10117

UNIT 6

PICTURE THIS

The BIG question

Why do visual texts have meaning?

Key learnings

- Representation reflects values and beliefs.
- Visual texts use a specific grammar to communicate.
- Both written and visual texts can draw on our knowledge and understanding of other texts to enrich their meaning.
- Visual images can enhance the meaning and power of communication of an imaginative text.

Knowledge, understanding and skills

Students will:

- define representation and examine how image interpretations change over time
- explore ideas expressed in images
- use images to create a story.



Worth a thousand words ...

A



B



C

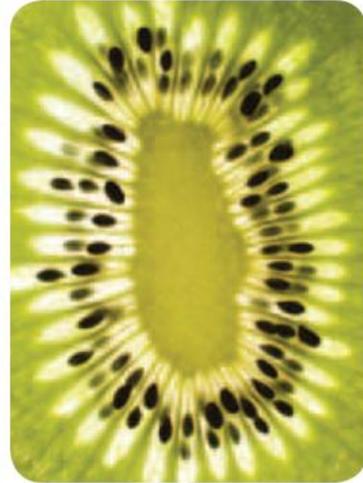


D



*A medley
of images*

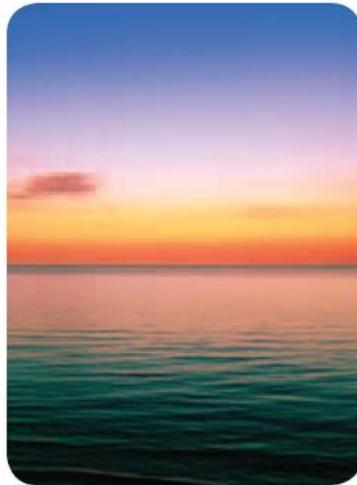
E



F



G



H



What's in a picture?

Images were painted on cave walls back when ice locked Europe; great artists such as Rubens, da Vinci and Picasso have used images to speak across generations; and today advertisers use images to persuade us to buy. Images are a key element in how film and television communicate. Images have the power to communicate emotion and ideas almost instantaneously. Although it might seem to be just a 'simple picture', a carefully constructed image can suggest or represent something quite complex.

In today's digital world, there are many ways to construct images. Image creators can use CG (computer generated) imagery techniques to create special effects in art, video games, films and printed media. These technological developments have changed how readily we as viewers now accept an image as 'true' or 'real'.

Tuning in

- 1 Think and describe:** Choose two images from the opposite page and brainstorm what each of the images means to you. How does it make you feel? What does it make you think about? What do you think it is trying to communicate?
- 2 Compare and analyse:** Now pair with a partner who has chosen the same image and compare your ideas. How similar or different are they? Why might this be?
- 3 Find out:** Do some research on the making of a recent film that has used CG imagery to create special effects, such as 3-D effects and motion capture technology with animation. Suggestions are:
 - *Lord of the Rings* trilogy
 - *Avatar*
 - *Hugo*
 - *The Adventures of Tintin*
 - *Toy Story* series.Report to the class on what you have found, and give your opinion on how the use of these effects has enhanced or interfered with the viewer's experience.
- 4 Think and respond:** Write two or three sentences responding to this statement: *Images are a more powerful way of communicating than just words.* Do you agree? Is it as simple as just preferring viewing to reading?
- 5 Discuss:** The statement 'The camera doesn't lie' is no longer true in the light of modern technology and its applications. How ethical is it to digitally alter an image of someone or something for a particular effect?



LITERATURE link

Devices that create tone

In literature, tone refers to the general quality or character of something. With images, tone is a result of all the elements that go into reading and understanding images.

One key way that image-makers can introduce a comic tone into images is via context or **juxtaposition**. A search for funny images online will lead you to pictures such as Donald Duck lying dead in front of the iconic castle of Disneyland Paris, or a young woman skateboarding on Hoover Dam's immense

wall. Here the comic tone is achieved by using an existing image with an unusual context (skateboarding on a dam wall), or an unusual placement of two related objects (Donald Duck and Disneyland) in an unusual relationship or juxtaposition.

Conduct an image search on the internet using the search term 'funny images' and choose two that demonstrate a comic tone, using context or juxtaposition.

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eLesson:

The English is ... team explores why visual texts have meaning.

Searchlight ID: eles-1588

NEED TO KNOW

juxtaposition putting two objects together to suggest a strong link or relationship between them or to emphasise a contrast

6.1 THE IDEA OF REPRESENTATION

NEED TO KNOW

representation a constructed meaning or depiction of something real

salient standing out or easily seen

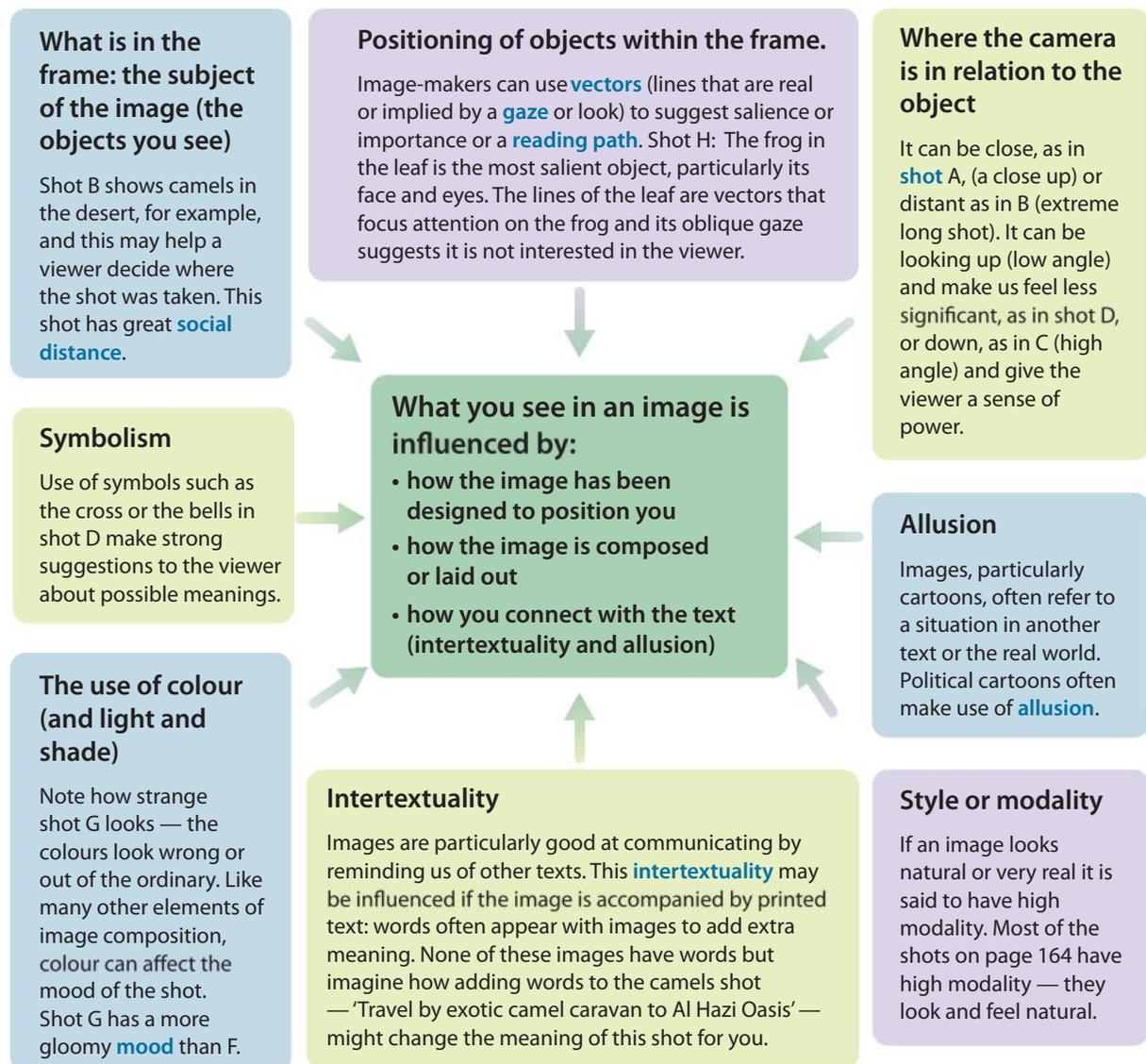
visual grammar the rules, elements or patterns of visual language that allow us to understand an image

What does an image mean?

Representation, in terms of a visual image, simply means to depict or portray someone or something. The idea of representation, however, has a much deeper meaning than this. Representation also conveys messages or suggestions about values in our society. The image of the cross and bells on page 164, for example, has a different meaning for many in our society than for an indigenous person of the Amazon rainforest.

Images in fact have many layers of meaning. What an image means to someone viewing it or what is most **salient** to them depends not only on what the image-maker intended, but also on the viewer's experiences and background. Thus, one viewer may consider that the image on page 164 showing the camels in the desert symbolises adventure and exotic places because they once went to Morocco, although another may see the image as simply dull and not spend much time thinking about what it represents at all. A third viewer may want to go on such a trip, although a fourth may feel the image threatens them with the heat and flies of their remembered childhood in Alice Springs.

The diagram below explains some of the **visual grammar** of images, with reference to those shown on page 164.



Activities ...

UNDERSTANDING the images

Working through

- 1 Each of the images on page 164, A–H, uses at least one particular element of visual construction to help a reader interpret the shot in a particular way. With reference to the figure on page 166, complete the table below. One interpretation has been completed for you.

Shot	Technique	What the camera is doing	My interpretation?
A	Close-up	The camera is very close to the object in the frame.	
B	Extreme long shot	The camera is a long way from the subject of the photo.	
C	High angle	The camera is higher than the main subject of the shot.	
D	Use of symbols Low angle	The shot shows very modern-looking religious symbols. Intertextuality — reminds us of other churches. The camera is lower than the main subject of the shot.	
E	Extreme close-up	Focusing unnaturally close on an object	
F	Extreme long shot	A shot used to emphasise the beauty of the sunset	
G	Colours have been altered and are unnatural.	As with shot F the camera represents a sunset.	
H	Positioning within the frame	A close-up that features vectors (lines of the leaf) and a frog's gaze	Frogs are cute but this frog is interested in something other than the viewer.

- 2 With any three of the images on page 164, identify:
- what objects you can see in the 'shot'. For example, shot B shows camels being ridden in the desert.
 - how you feel about what is portrayed in the shot (you can name an emotion or describe what is being communicated to you, the viewer). For example, *the camels in the desert shot makes me feel small and insignificant — the desert is very large and not very welcoming.*
 - what you think the photographer is trying to communicate and why. For example, you might argue that the shot showing camels in the desert is trying to communicate adventure: it might be used to advertise an exotic travel destination. The purpose in that case is to persuade us to go on a holiday.
 - where you imagine that you might see or find each shot. For example, *I'd imagine finding the desert camels shot as part of a travel article in a magazine, or on a website such as that of Lonely Planet.*

Going further

- 3 In terms of where you imagine you would see each shot — as indicated in your response to question 2(d) — explain why you consider this is where you could expect to find the image.

NEED TO KNOW

social distance image-makers try to establish a social distance between the subject of their image and the viewer; things can be close like a friend or distant and strange

mood the prevailing feeling or atmosphere a text creates

vectors lines that can be (a) suggested by things like someone pointing or (b) real lines created in the image (for example by a road). Vectors establish relationships within the picture. A gaze is a vector.

gaze (or look) image-makers often use a look, either between someone in an image and the viewer or between actors within the image, to suggest a meaning. For example, the frog on page 164 does not appear to be gazing at the viewer (or camera) but at something else. This implies disinterest of the frog in the viewer.

reading path vectors and other elements affect the order in which you read the salience of objects within a frame.

intertextuality the connections between one text and other texts

shot single-frame image

allusion texts may directly or indirectly refer to another text, often well known; they allude to this other text or some aspect of it in order to enrich their own meaning. Allusion is a key process of intertextuality.

LITERATURE link

Intertextuality and allusions

Many texts often use reference to other texts — a process known as *intertextuality* — to help its audience connect to its themes and stories. Such references can also be called allusions. Intertextuality relies on or alludes to other texts, usually very well-known ones, to help readers create a wider and deeper meaning for the text being read or viewed. The movie *Shrek*, for example, makes very deliberate use of intertextuality, often to send up how women are portrayed in fairytales. The film *Avatar* draws on elements of the films *Dances With Wolves*, *Star Wars* and *Pocahontas* to reinforce its themes.

Name two other films or television shows where intertextuality is a feature.

NEED TO KNOW

Cold War a time after World War II, between about 1950 and 1990. Developed countries such as the United States feared that the Soviet Union (now Russia and other countries) was winning the development race. The Soviet Union featured a political and economic system labelled communism by the United States and other 'western' countries. Private enterprise or capitalist economies like the United States and Australia did not like communism and thought it was the enemy of private property, business and democracy.

Do the meanings of images change over time?

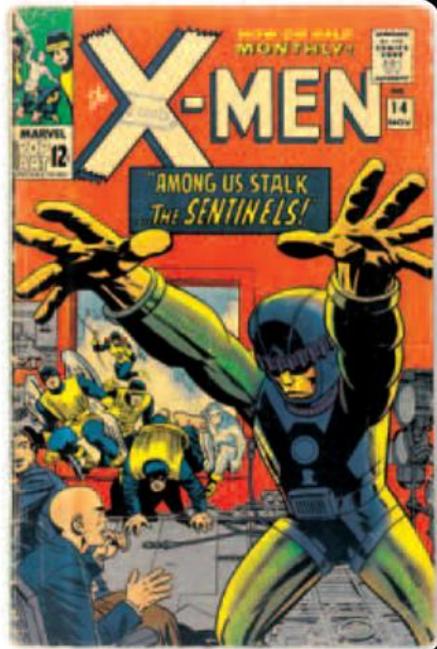
What pictures pop into your head when you think of a word like *fun*? What images are summoned when you hear or read the word *beautiful*, or *romantic*? What do you see when you picture *wild*? Two hundred years ago very different images would have been offered up to represent these words. Even 20 years ago the images meant to convey *fun* or *beautiful* or *wild* would probably have been quite different to those that film-makers, advertisers and artists use now.

Cultural perspectives

What do you think of when you hear the word *alien*? Many people tend to think in terms of extra-terrestrial aliens, ones that come from other planets. But in fact aliens come in many forms and they don't need to be from a different planet. *Alien* simply means 'different' or 'foreign', and an alien is someone or something from somewhere else. The fictional X-men are aliens but they are from Earth: super beings with genetic mutations that first appeared in comics in the 1970s.

The way that images have presented the X-men has changed over time. These changes are not just superficial ones related to how the comics or character appearances are drawn, but also relate to cultural perspectives in the society of the time. The way that they are represented reflects the values of the time when they were created. Today's movie versions of the comics have created new representations.

Comics, as a genre, tend to feature battles between good and evil. If you examine comics over time, you will see that some of the names given to the evil characters change. For example, in the 1950s and 1960s — when the **Cold War** was at its height — evil characters often had Russian surnames or they were aliens from other planets. By the time the X-men arrived in comics, Cold War tensions had eased, and society was often beginning to challenge its own governments. By the 1970s, the picture of who was good and who was evil had perhaps become a little more complicated.



1970s X-Men comic



Promotional photograph from X-Men Origins: Wolverine

Activities ...

UNDERSTANDING and INTERPRETING images

Getting started

- 1 The 1970s cover of the X-men comic features the villain as the largest figure. The reading path of the villain's arms draws the viewer's attention to the X-men; it is a vector. What does the cover art suggest the X-men are going to do?
- 2 How would you describe the costumes of the X-men on this 1970s cover?

Working through

- 3 The image advertising *Wolverine* does not really focus on costume. What aspect of the character is being emphasised? Why?
- 4 The film versions of cartoon characters often allude to a comic-book version of the character, with very similar costuming and the same characteristics.
 - a Why would film-makers often allude to or make obvious reference to the comic-book version of a character?
 - b Why might they sometimes choose to create a very different version of the character from the way he or she is portrayed in comics?
- 5 How is the viewer **positioned** by a) the comic cover b) the film image?

REFLECTING on images

Getting started

- 6 Identify the different roles that women are playing in the three images below.

Working through

- 7 Some of these portrayals of women can be labelled **stereotypes** — the woman as a housewife, for example. Do you think that women are still portrayed in stereotyped ways in modern advertising? Collect some examples from magazines or the internet to support your argument.
- 8 Order the images below from oldest to most recent. Explain your ranking.
- 9 Sum up, in one to three sentences, how the roles and image of women have changed over time — based on these images.

Going further

- 10 Predict how the roles of women may change in the future and how this would affect the way in which they are portrayed.

NEED TO KNOW

positioning influencing an audience to look at a text from a particular viewpoint

stereotype a fixed, oversimplified image or idea of an object or person

Changing stereotypes

If you examine images from different periods of 'real people' you can see how they have changed over time. The images below represent different perspectives on female roles in society from different periods and places.





LITERACY link

Stereotypes in advertising and film

Stereotyping positions the audience through the use of simple, generic characteristics associated with a type. Teachers, librarians, bikies — most people have a stereotyped image in their minds of what these are. Such pictures or stereotypes are probably rarely, if ever, true of any individual.

Advertising often relies on stereotypes because stereotyping allows advertisers to very quickly identify and target a particular market — for example teens aged 3–17. An advertisement for new ‘super-cool sunglasses’

would probably feature the advertiser’s view of super-cool youth or feature a celebrity considered cool by the target audience.

Many films use stereotyped characterisation to quickly identify a whole group as good, or bad. The film *Independence Day*, for example, stereotypes both the aliens and the heroes who help save the Earth.

Can you name two other films where stereotypes are used to position a reader?

NEED TO KNOW

feminism the principle that women deserve the same rights and opportunities as men

matinee films put on during the early afternoon in the 1930s through to about the early 1970s. Quite often adventure films would have been a matinee.

Old-fashioned heroes

Heroes used to be male, particularly in the films that were made before **feminism** in the 1960s began to change the way that many people thought. Early films almost exclusively featured male heroes such as Errol Flynn in *The Adventures of Robin Hood* and *Captain Blood*.

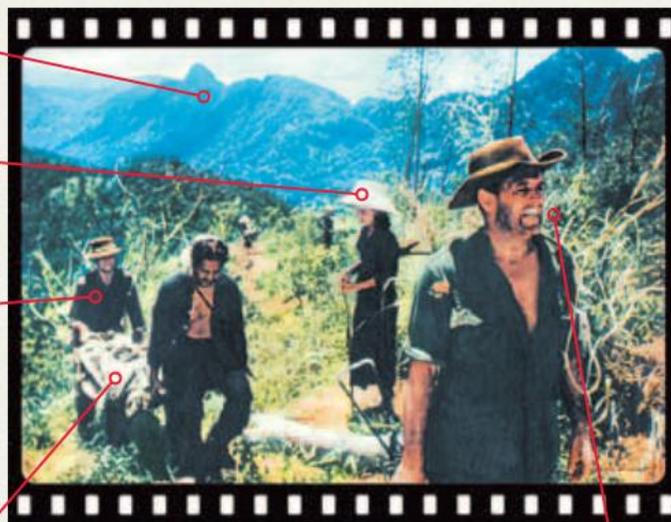
The typical (or stereotypical) hero was brave, ruggedly good looking, honest and so on. Sometimes, heroes had a double life, just like Superman. Indiana Jones, the hero of four films, spin-off comics and a television series, is one such hero. He is a quiet and intellectual archaeology professor for some of the time and a rampaging, reckless, quick-thinking, wise-cracking, whip-wielding, life-on-the-edge hero at other times, when he is tracking down mysterious and remarkably valuable artefacts. Indiana Jones was in fact a deliberately old-fashioned creation of Steven Spielberg who wanted to remind viewers of the movie **matinee** heroes of his childhood. Spielberg used intertextuality — elements in a text meant to put us in mind of other texts — to remind his viewers of the older values and heroes of the pre-television era, such as depicted in films such as *The Bridge on the River Kwai*. The film still below shows typical heroes in action.

Rugged landscape shows the conditions the men must face.

Woman shown is almost incidental — an observer or helper rather than a major participant in the ‘adventure’ of war.

The men are obviously experiencing hardship and danger. Each one’s character will be tested to the limit, and they will be called upon to do heroic deeds such as transport injured comrades in inhospitable conditions.

Although war was considered by some to be an adventure, the injured man here shows the awful reality.



Still image from *The Bridge on the River Kwai*

Facial expressions show drama of their situation.

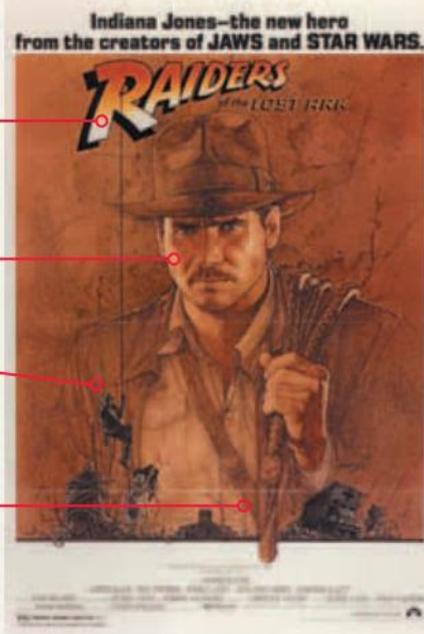
The film was made in 1981, but the typeface used for the poster title is 'retro', giving it a 1950s look. (The director was deliberately trying to make an old-fashioned adventure film similar to the movie serials he had seen as a child.)

The look on Indiana Jones's face conveys determination and courage — qualities of the typical hero.

Subtle elements superimposed on the main figure reinforce that this is an adventure film.

The main image looks creased and slightly dirty, suggesting an old document or map.

The hero's clothing is practical, low-key and well worn, making him look ready for anything. His hat could belong to an ordinary working man but the whip over his shoulder and the leather strap across his chest suggest he is something quite different.



Movie poster of *Raiders of the Lost Ark*

The female hero

The **feminist movement** and the demand that women be treated as men's equals saw a re-evaluation and re-depiction of the hero. This is reflected in adventure films like *Lara Croft: Tomb Raider* and — with the same female actor — in the recent thriller, *Salt* (interestingly, the part was originally written for a male and intended for Tom Cruise).

NEED TO KNOW

feminist movement also called Women's Lib (liberation) or the women's movement and refers to a series of campaigns for women's rights regarding equality of pay and other issues, the most effective beginning in the 1960s



The stereotypical male hero of many adventure movies rescues women. His body language communicates power and control. In this scene Indiana Jones's clothing appears dirty, and he has not shaved for a few days.

The stereotypical female in many adventure movies is rescued by a man. Her body language communicates fear and dependence; her clothing and shoes reveal that she is ill prepared for this adventure and needs to be protected. This woman still manages to look clean and fresh, in contrast to her rescuer.

This post-feminism character has no time for fancy hairstyles. Her hair is pulled back from her face, apart from a few strands hanging sweatily over her forehead.

This woman appears strong, active, and involved in a dangerous situation of high drama. There is no man in this scene helping her.

Her clothing is dark and practical but close fitting. She wears boots with a lot of buckles, a backpack, a sturdy belt, a knife strapped to her thigh and a gun on one hip.

Our overall impression is that this woman is tough, capable and heroic but (regardless of her practical clothing) still extremely attractive.





LANGUAGE link

Sexist language

These days a hero can be male or female. But once upon a time, the word *hero* was specifically reserved for males. Females who were brave or resolute or saved entire villages from marauding desperadoes were called *heroines*.

Sexist language is so called because it is biased in favour of one gender (sex) or the other. Gender bias in language has been challenged in the last few decades because to use it implies inequality between men and women.

Can you find any other words where male and female differences were once, or might still be, apparent?



Knowledge Quest 2

Quest

Comparing and contrasting

Activities ...

UNDERSTANDING film images

Getting started

- 1 What similarities can you see in the style and look of Indiana Jones and the main character in the still from *The Bridge on the River Kwai*?
- 2 Identify any similarities between the female and male heroes on pages 170–1. Are there any obvious differences?

Working through

- 3 The Indiana Jones *Raiders of the Lost Ark* image is a poster, compared with the still from *The Bridge on the River Kwai*. What is the primary purpose of a film poster?
- 4 How does the placement of the characters in the still from *The Bridge on the River Kwai* emphasise the masculine hero?
- 5 Who would you identify as the target audience for *The Bridge on the River Kwai*? Is it a similar audience as the audience for *Raiders of the Lost Ark*?

EVALUATING film images

Getting started

- 6 The 'retro' look of the *Raiders of the Lost Ark* poster is about connecting this film with old-fashioned adventure films of many years ago. Why might the producer or director want to give this effect?

Working through

- 7 The annotation on the image for *The Bridge on the River Kwai* states that the woman is just an observer or helper.
 - a Do you feel that this is a fair comment? Why or why not?
 - b Do you feel that gaze (see the figure on page 170) is important to defining the role of the woman versus the lead male in *The Bridge on the River Kwai*? Why?
 - c Do you think looking at one still image from a film gives enough information for you to judge the entire film? Explain your response.
- 8 Many critics complain that female heroes are just clones — or thoughtless copies — of stereotyped male heroes. Does the evidence contained in these images cause you to agree with them? Explain your answer.

Going further

- 9 Does the style and genre of the film (that is, adventure versus romance versus sci-fi versus realistic drama) influence how a female 'hero' is portrayed? Use real examples from other films to support your answer.
- 10 Debate whether films are too reliant on stereotyped images of males and females. Consider why films use stereotypes, whether such stereotypes really exist, and why films would use stereotypes. Support your arguments with examples from specific films you have viewed.

RESPONDING to film images

Getting started

- 11 Make a list of the qualities you believe a hero should represent. Write a short scenario for a scene in a film in which your hero could display these qualities.

Working through

- 12 With parental and/or teacher permission, view one or both of the films *Raiders of the Lost Ark* and *Lara Croft: Tomb Raider*. Write two paragraphs comparing and contrasting the representation of the hero in these movies.

Wordsmith ...

STORYBOARDING

A storyboard is a useful tool for planning based on a script or a story outline. They are used most often by film-makers. Storyboards are essentially drawings of each shot that will appear on the screen, and give the entire creative team a blueprint from which to work.

To create a storyboard, follow these steps.

- Think about the *setting* of your action sequence, i.e. the museum display room in Scenario 1 below, and how you can show it in your storyboard. Are there any important objects or symbols needed to help establish the setting?
- Identify your *characters*. Who is the *protagonist* (main character and hero) and who is the *antagonist* (villain or character working against the protagonist)? What are their key identifying features? Think about the size, shape, colours and costume you might use to portray them.
- Work out and summarise the *plot* — the main events in the sequence of action. A flow chart might be one way to do this. This will help you decide on the number of frames you will need in your storyboard.
- Decide what each frame will show (using your flow chart as a guide) and what camera angle and shot size you will use to create the effect you want to convey. Remember how important this will be in communicating both character and the sequence of events.



OVER TO YOU ...

Scenario 1

Sam Powers is an undercover police officer. Posing as a guide, he stakes out the museum where a valuable exhibit of ancient Egyptian gold jewellery is on display. Rumour has it that the notorious jewel thief known only as Leopard-woman (because of the leopard mask she wears) is planning to steal the display. She has boasted about her ability to do this in broad daylight and Sam has vowed to catch her in the act.

Scenario 2

Indiana Jones has a very competitive sister, Idaho Jones. She is determined to outdo her brother and be the first to reach the long-lost cave of Damocles to retrieve a priceless sword. Both brother and sister are trying separately to cross a piranha-infested river to reach the cave.

Scenario 3

The Joker, the villain from the Batman comic and films, has threatened to destroy Buckingham Palace unless he is given the Crown Jewels. Only Batman can stop him. They confront each other on the parapets of the Tower Bridge in a final battle of good and evil.

Use one of these scenarios to create a storyboard for a short scene in a film.



My view ...

What is your opinion about the power of images as communicators? Are they more or less powerful than words, or do we benefit from having both modes?

6.2 IDEAS EXPRESSED IN IMAGES

Are there universal truths?

The emotions attached to an image often also communicate and reflect a society's values. Even though societies are different around the world, it is probably true that almost all are interested in educating younger members of their society so that they know how to act properly within that society. Images are one mode used to teach and learn values and perspectives. All societies value a sense of what is right and what is wrong. Customs are different because different societies may have different ways of demonstrating right and wrong.

Anime and good versus evil

Japanese *anime* is a form of cartoon but also features in animated film and television. The stories and plot lines in *anime* often consider the bigger questions in life, and are often based on local myths and legends. Consider the following transcript of the audio opening from episode one of *Avatar: The Last Airbender*.

The series is set in a world that appears Asian in culture and draws on the mythical idea that the elements of the natural world (Earth, Fire, Water and Air) can be harnessed or 'bent'. The protagonist, Aang, is an incarnation of the Avatar, a being capable of bending all four elements at once, using martial arts. The Fire Nation wants to dominate the other nations: the Earth Kingdom, the Water Tribe and the Air Nomads.



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Episode 1A: *Avatar: The Last Airbender* audio opening

'Water, Fire, Earth, Air . . .

My grandmother used to tell me stories about the old days, a time of peace, when the Avatar kept balance between the Water Tribe, Earth Kingdom, Fire Nation, and Air Nomads. But that all changed when the Fire Nation attacked. Only the Avatar mastered all four elements, only he could stop the ruthless firebenders . . . But when the world needed him most, he vanished . . .

. . . Some people believe that the Avatar was never reborn . . . and that the cycle is broken. But I have not lost hope. I still believe that somehow the Avatar will return to save the world.'

These natural elements are often part of stories about battles between evil and good.

Orientation

Complication

Myths and legends often suggest the idea that things are hopeless — i.e. the challenge for people is very great and a great hero is required.

A quest is suggested.

Activities ...

UNDERSTANDING and INTERPRETING values in texts

Getting started

- 1 List the words in the extract that show us that the battle is about very basic forces or elements of nature.
- 2 Before the trouble began, what kind of times did the world experience? Use words from the extract.
- 3 Why is *balance* an important word to consider in terms of this story's version of the olden days when the world was at peace? (For help with this question, look at the Language link at right.)
- 4 What is the quality of fire that makes it a natural choice to be the 'elemental group' that attacks?
- 5 What does 'ruthless' mean? Is fire 'ruthless'? Why or why not?

Working through

- 6 Would the story work as effectively if it had been the water tribes who had attacked? Explain.
- 7 Why is the Avatar needed?
- 8 What quest is suggested for the heroes of *Avatar: The Last Airbender*?

Going further

- 9 Conduct an internet search and view the opening episode, episode 1A, of *Avatar: The Last Airbender*. Look at how the Fire Nation is represented and complete the table below:

How images communicate	Your response
What <i>objects</i> feature in the scenes depicting the Fire Nation?	
Are any of the objects <i>symbolically</i> significant? If so, what and how?	
Is <i>colour</i> or <i>light</i> and <i>dark</i> used in any special way to highlight the threat of the Fire Nation? If so, how?	
How are <i>camera angles</i> used to help impress us that the Fire Nation is 'ruthless'?	

CREATING texts based on values

Working through

- 10 Does your family or ethnic group have stories about a 'paradise' or 'golden age' that we have since lost? It might, for your parents or grandparents, simply be a golden age when you were able to walk the streets or the park or the bush without fear and when no-one could track you down with one mobile phone call ... If so, imagine that a television series is to be made of this important story of good and evil, and create a written or an audio story opening like the extract for *Avatar: The Last Airbender*.

Going further

- 11 Create a **storyboard** for this opening as well. What images will you use?



LANGUAGE link

The concept of balance

The word *balance*, as used in *Avatar: The Last Airbender*, relates to an important eastern or Chinese belief in the concepts of Yin and Yang. This 'balance' implies that nothing is purely good or evil but in fact the world can be a harmonious blend of both.

Modern western scientists now have a very rational concept that thinks in a very similar way, arguing that all things are composed both of matter and antimatter.

Research and draw the symbol used for Yin and Yang.

NEED TO KNOW

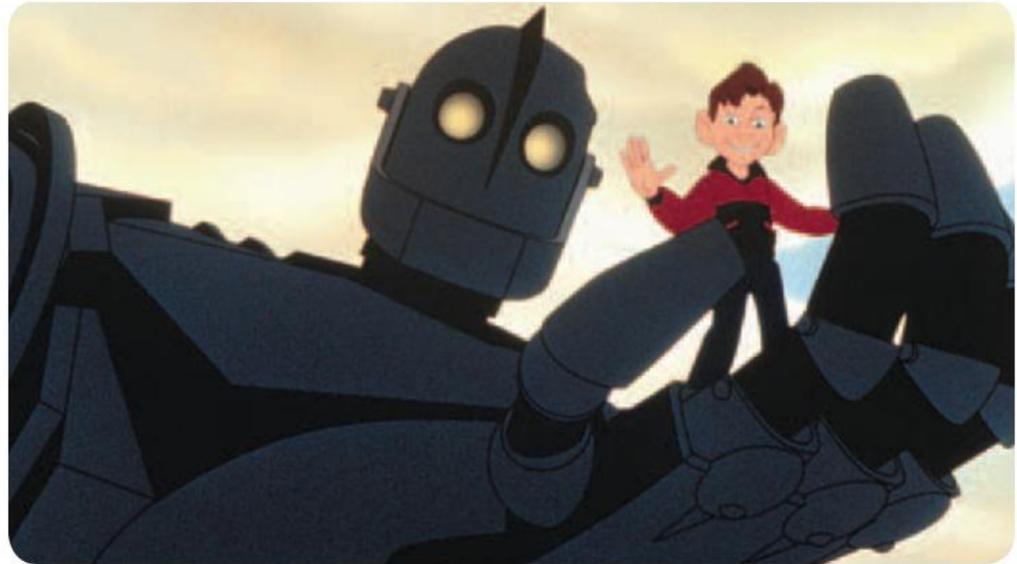
storyboard drawing of each shot that will appear on a screen

NEED TO KNOW

theme the idea or point of view about an important issue or moral dilemma that a writer (or film-maker or painter or sculptor or musician) wants the audience to think about

Fear of the unfamiliar

Writers and film-makers often explore the idea or **theme** of how people relate to others who are different from them. This idea is often the basis for many science-fiction stories. The film *The Iron Giant*, based on the book *The Iron Man* by Ted Hughes, deals with the dramatic events of the appearance of an alien and gigantic robot in a US town in 1957. The film is set during a time when the world is troubled by the Cold War (see the Need to know on page 168). The still image below is from the film.



Activities ...

UNDERSTANDING film images

Getting started

- 1 How is the large size of the Iron Giant represented in the image above?
- 2 What mood is established in this shot? How is this done?
- 3 Does the Iron Giant appear to be smiling? Why would he be portrayed this way?

Working through

- 4 Which of the two, the boy or the giant, has most salience for you? (See the definition of *salient* in the Need to know on page 166.) Why?
- 5 How does this image use vectors or lines to draw your attention to the boy?

Going further

- 6 In *The Iron Giant*, the giant is seen as dangerous and threatening to people, not just because he is gigantic, but because he is very foreign, an alien from another world. A character in the film suggests that the Russians made him and so the Iron Giant is dangerous and must be destroyed.
 - a What groups or 'foreign enemies' are often considered to be the enemies of our times?
 - b Are these enemies stereotyped in the media? How?
 - c *Avatar* is a modern film that portrays conflict between aliens and humans. Who are the 'bad guys' in this film?
 - d Does a film such as the modern *Avatar* suggest that our culture has changed from the society the audience experiences in a film such as *The Iron Giant*? Explain with reference to both films.

eBook plus

Use the **Rotten Tomatoes** weblink in your eBookPLUS to view the trailer for the film *The Iron Giant*.

Heroes and villains

Most narratives or stories contain conflict. The tension between different viewpoints represented by characters often drives the narrative as one viewpoint tries to win out over another. Creating a hero and a villain (or *protagonist* and *antagonist*) who are at odds with each other is a sure-fire way a story-maker can create interest and drama. These **archetypal** characters represent opposing forces, generally of good and evil.

Images often reflect people's ideas of good and bad, and good and bad are often portrayed in particular ways in many film genres. Adventure is a genre where this is particularly true and where good and bad are often stereotyped. Heroes tend to be shown in a particular way and often share characteristics such as being rendered with light clothing or depicted in light surroundings. Villains are likewise stereotyped — they are the dark counterbalance to heroes.

In the film *Who Framed Roger Rabbit*, one of the very first films to interplay real people and scenes with animated characters, Jessica Rabbit says, 'I'm not bad; I was just drawn that way'. The character is **ironically** commenting on the way the artist has rendered her.



Activities ...

RESPONDING to film images

Getting started

- 1 Draw two sketches: one of your favourite film hero and one of your favourite film villain. Label the sketch with the features that would identify them as either the hero or villain

Working through

- 2 Think of a film you have seen that involved a conflict between good and evil. In a short paragraph, describe who the hero and villain were and how they were represented by the film-maker. How did you know who was the hero and who was the villain?

Going further

- 3 Discuss in a small group why we need to have both heroes and villains in so many of our stories. What do such opposing ideas say about human nature?

NEED TO KNOW

archetype a typical example
ironically using words to humorously suggest the opposite of their literal meaning. It is ironic, for example, that many Australian souvenirs, sold to represent Australian culture, are actually made overseas.



LITERATURE link

Cultural context

Many people in different cultures share the belief that you can read much about a person's character or essential nature in their eyes. The expression 'The eyes are the window to the soul' is a traditional English proverb. In Japanese *anime*, the unnaturally large eyes of the characters reflect a similar Japanese belief that eyes are multifaceted windows to the soul.

Make a collage of two to three images that make use of eyes, such as advertisements. For each, identify why the eyes are important.

Wordsmith ...

CONNOTATIVE LANGUAGE

Words and images don't just have a literal or surface meaning. They have connotations or meanings beyond or below their surface. They evoke vivid thoughts because they are associated with feelings, either positive or negative. In fact, some words and images are like icebergs, with at least 80 per cent of their meaning below the surface. Think of the word *home*, for example, and how much friendlier and warmer it sounds than *house*. What image does the word *home* evoke? What about the word *mansion*, with its associations of wealth and privilege? Similarly, many words have negative connotations such as *cheap*, which implies poor quality. Shops prefer to say their products are *inexpensive*.

Complete a chart of relatively common words by adding synonyms that have either positive or negative connotations. A thesaurus is an excellent tool for this task — and if you are working in Microsoft Word, you can just right click in a word and ask for synonyms. Some of the gaps have been completed for you. When you have completed the chart, check your entries against those of other members of the class.

eBook *plus*

Interactivity:

You be the writer:
Connotative language

Searchlight ID: int-3047

A connotative words chart

Very positive	Positive	Neutral	Negative	Very negative
jolly	plump	overweight	fat	flabby
		unusual	weird	
		car		wreck
remove	reduce			slaughter
		house		dump
		like		
	fun			



OVER TO YOU ...

Choose any two rows from the chart and use three of your connotative words in sentences. The sentences should suggest the connotative effect of the word. Use the following example sentences as a guide.

(i) *The government has announced a decision to **cull** excess Grey kangaroos from the Mallee Country.*

(ii) *The government has decided to **remove** excess numbers of Grey kangaroos ...*

Both of these have positive or at least neutral connotations, whereas the following sentence obviously has negative connotations:

*Despite the fact that kangaroo numbers are falling, illegal pet food hunters still insist on **slaughtering** them.*



My view ...

Have you revised your opinion about the power of images as communicators? Are images more dangerous than words because they can so quickly communicate a stereotype and because they can be very powerful propaganda tools?

6.3 MAKING MEANING

How do images and words convey meaning?

Images such as maps, photographs and paintings can strongly convey a sense of place. But images can also suggest a sense of character and story, particularly when they are used together with words. Picture books, graphic novels and short stories use images and text to complement each other's strengths as communication tools to create a special reading/viewing experience.

Graphic novels and short stories

The first books we meet as young children are picture books with no or few words. As we move through primary school, we progress to 'chapter' books and eventually to full-length novels. Along the way, we are likely to encounter comic books and other graphically presented stories. Many people continue to enjoy these throughout their adult life. Graphic short stories and novels have become increasingly popular and well-accepted in recent times, as reading 'experts' give them a tick of approval, especially for the way they can encourage reluctant readers. They represent a different reading experience because of the way the pictures and the text work together to tell the story. There are a number of conventions that are common to graphic texts and a number of terms that can be used to talk about them.

The glossary in the Ready to Read below lists some of these conventions. See how many you can identify in the extracts that follow from the opening pages of David Maher's graphic short story *The Terror from Another World*.



LITERATURE link

Graphic novels

Graphic novels are novels told in a comic-book format. They have strong visual appeal and follow the same narrative conventions: an *orientation*, one or more *complications*, a *sequence of events*, a *climax or resolution* and sometimes a *moral*. They have characters, settings and themes. Many classic and popular novels have been transformed into graphic novels.

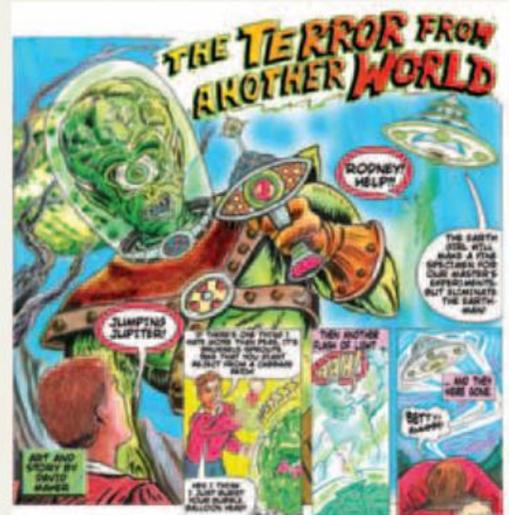
Find and read a copy of John Marsden's *The Rabbits*, illustrated by Shaun Tan. Discuss its messages with a friend.



READY TO READ ...

Terms and conventions in graphic story texts

- **bubbles:** the small circles that connect a thought balloon to the character's head
- **captions:** the text that addresses the reader directly, often explaining background; not contained in balloons
- **flashback:** a scene in which a character remembers an earlier incident
- **gutters:** the spaces between the scene panels
- **panel:** a boxed area containing a scene
- **sound effects:** word sounds such as ZZZT and KAPOW that appear in special lettering and not inside balloons
- **splash balloon:** a word balloon with a jagged edge, used to emphasise drama, surprise or volume in what is being said
- **thought balloon:** balloon that contains a character's thoughts
- **word balloon:** balloon that contains dialogue
- **feature panel:** a large panel, sometimes a whole page, to show detail and a significant part of the story



Orientation and setting in introductory caption

IT WAS LATE AT NIGHT AND I WAS DRIVING HOME MY BEST GIRL, BETTY, FROM THE SCIENCE EXPO.
I NEVER KNEW SCIENCE COULD BE SO EXCITING. RODNEY ALL THOSE DINOSAUR BONES, TEST TUBES AND MODEL ROCKETS.
WELL, BETTY IT'S NOT AS EXCITING AS WATCHING YOU CHEER-LEADING WHEN I'M THE STAR PLAYER ON THE FOOTBALL FIELD.

STRANGE LIGHTS IN THE SKY HAVE ... CRACKLE ... BEEN REPORTED. POLICE ARE STILL INVESTIGATING ... BZZZ ... THE DISAPPEARANCES OF ... BZZZ ... CRACKLE ...
RODNEY LOOK!
LIK ROCKET
HAMMM! THE ENGINE JUST STOPPED. AND THAT'S PRETTY STRANGE STATIC COMING OVER THE RADIO

A WEIRD GLOW WAS COMING FROM INSIDE THE CEMETERY. WITH ALL THE ODD THINGS HAPPENING LATELY I THOUGHT I'D BETTER INVESTIGATE. WELL, SOMEBODY HAD TO DO IT AND IT MIGHT AS WELL BE ME!
STAY IN THE CAR, BETTY.
BE CAREFUL, RODNEY. REMEMBER THAT TIME THE EVIL DOCTOR ZOMBA REANIMATED THOSE CORPSES?

DONT WORRY, BETTY. I'LL PROTECT YOU.
RODNEY!!

Complication occurs early in the story.



SUDDENLY A BEAM OF LIGHT FLASHED OUT OF NOWHERE FROM ABOVE, ENGULFING BETTY. THEN I SAW IT! FRAMED AGAINST THE FULL MOON, THE CREATURE TOWERED ABOVE ME. A SINGLE EYE GLARED AT ME FROM A HEAD THAT LOOKED AS THOUGH IT HAD COME FROM A VEGETABLE PATCH. I THOUGHT I WAS LOOKING AT THE BIGGEST, UGLIEST BRUSSELS SPROUT I'D EVER HAD THE MISFORTUNE TO SET EYES ON. THEN I REALISED THAT I WAS STARING AT

Title

THE TERROR FROM ANOTHER WORLD



RODNEY! HELP!!

THE EARTH GIRL WILL MAKE A FINE SPECIMEN FOR OUR MASTER'S EXPERIMENTS. BUT ELIMINATE THE EARTH-MAN!

JUMPING JUPITER!

IF THERE'S ONE THING I HATE MORE THAN PEAS, IT'S BRUSSELS SPROUTS. TAKE THAT YOU GIANT REJECT FROM A CABBAGE PATCH!

THEN ANOTHER FLASH OF LIGHT ...
AAH!

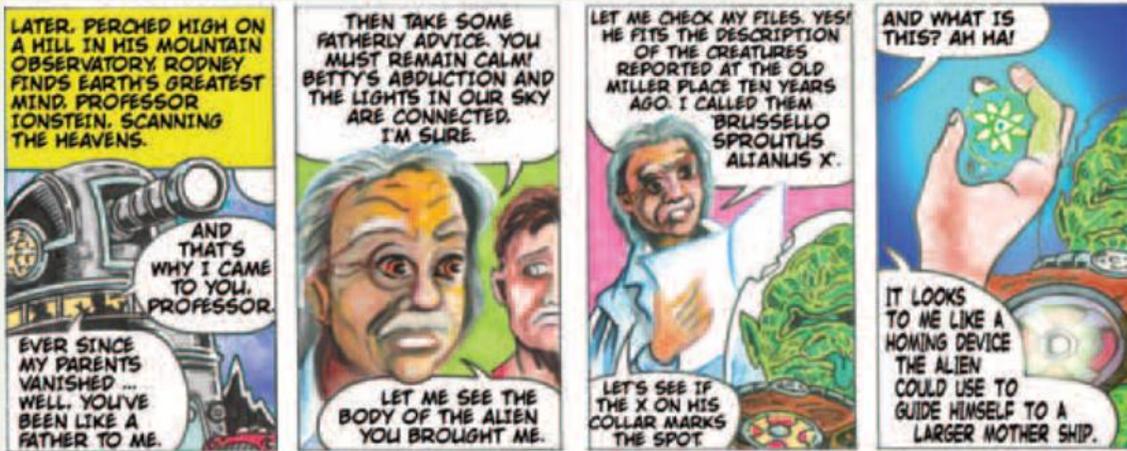
... AND THEY WERE GONE.
BETTY! AHHHH!

HEY I THINK I JUST BURST YOUR BUBBLE, BALLOON HEAD!

ART AND STORY BY DAVID MAHER

Artist and author

Sound effects



Panels

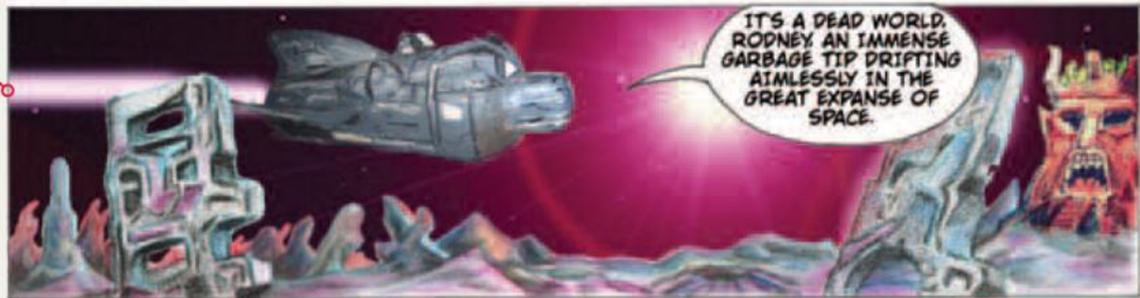


Word balloons — text is linked with pictures to develop plot.



Sound effects

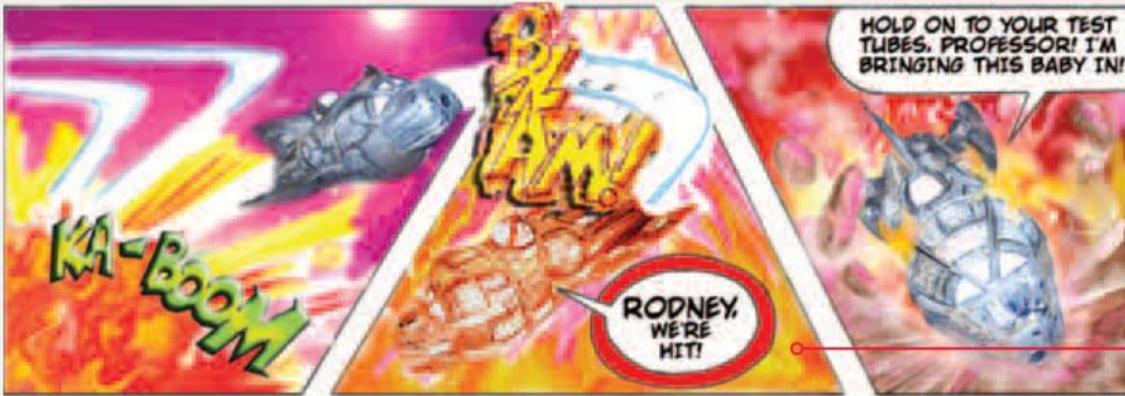
Caption to advance the plot



Panels

Another complication

Gutter



A triangular panel adds interest.



Alliterative expressions and exclamations are a feature of dialogue.

Bubbles

Thought balloon



BOW DOWN BEFORE YOUR MASTER!
I AM LORD TYRANNO, EMPEROR
OF THE PLANET TYRANNOID.



Feature panel shows a high point in the action.

Extreme close-up adds interest.

Activities ...

UNDERSTANDING a graphic text

Getting started

- 1 Images communicate almost immediately. Draw a similar table to the one below, either by hand using a ruler, or using the 'Insert table' function of Microsoft Word. Fill in the blank sections to identify what some of the images communicate to you. Some of them have been completed to illustrate the kind of response you can make; however, you are invited to expand the list of images or to change any of the examples provided.

Images	Communicates to me?
Rodney in the opening panel (first page)	The narrator — and maybe the main character
Alien creature in the main opening panel (first page)	Is this a science-fiction/horror story? Spacecraft, aliens and futuristic-looking weapons suggest so.
The rocket ship blasting off (second page)	
Rodney appearing in a spacesuit in a spacecraft (third page)	
The expression on the professor's face (third page)	

Working through

- 2 Other than a literal meaning, images can also communicate through their size relative to those around them and through colour.
 - a What can you tell from the panels and images that are larger or smaller in the pages from the graphic short story?
 - b What can you tell about the colours that have been used, especially the green and purple shades?
- 3 How is humour created through the words and the images in the panel on the top left of the third page? Find another example of humour created in this way.

Going further

- 4 To what extent does David Maher use stereotyping in his representation of the characters and the setting in the words and images in the extracts? How easy was it for you to predict what happens?

RESPONDING to a graphic text

Getting started

- 5 Did you enjoy this graphic text? What were the things you liked about it? What did you find difficult to interpret? Write a paragraph that begins: 'Graphic texts appeal to me as a reader ...' or 'Graphic texts do not appeal to me as a reader ...'. Then support your viewpoint with at least two reasons, giving examples from the pages presented in this section.

Working through

- 6 Choose a sequence of three or four panels and write an explanation of how the images and words work together to communicate a meaningful part of a narrative. Consider plot, character, setting and theme in your explanation. Use the annotations on the pages to help you.

Words or images?

We are all familiar with the saying, 'A picture is worth a thousand words' but how many of us could rely only on an image to obtain information or extract meaning? Most of us find that words are useful as well. Even in graphic short stories such as the extract on pages 180–184, the words add another layer of meaning to that which would be conveyed by the pictures alone. Certainly when we use words to convey meaning, we may need many, but when we rely only on an image, we must interrogate it closely to draw out the information that it represents.

The text below is from an Australian classic story by Steele Rudd, first published in 1899. Since then it has been transformed into a radio play and a number of film versions. It describes the life of hardship faced by early Australian settlers when they took up a 'selection' or parcel of land in the Australian bush. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- This story was written over 100 years ago. Do you expect the language and vocabulary used will be very different to a story written today?
- After you read the extract, consider whether your expectations were correct.

from *On Our Selection*

by Steele Rudd

1 It's twenty years ago now since we settled on the Creek. Twenty years! I
— remember well the day we came from Stanthorpe, on Jerome's dray —
— eight of us, and all the things — beds, tubs, a bucket, the two cedar chairs
— with the pine bottoms and backs that Dad put in them, some pint-pots
5 and old Crib. It was a scorching hot day, too — talk about thirst! At
— every creek we came to we drank till it stopped running.

— Dad didn't travel up with us: he had gone some months before, to
— put up the house and dig the waterhole. It was a slabbed house, with
— shingled roof, and space enough for two rooms; but the partition wasn't
10 up. The floor was earth; but Dad had a mixture of sand and fresh cow-
— dung with which he used to keep it level. About once every month he
— would put it on; and everyone had to keep outside that day till it was dry.
— There were no locks on the doors: pegs were put in to keep them fast at
— night; and the slabs were not very close together, for we could easily see
15 through them anybody coming on horseback. Joe and I used to play at
— counting the stars through the cracks in the roof . . .

— No mistake, it was a real wilderness — nothing but trees, goannas,
— dead timber, and bears; and the nearest house — Dwyer's — was three
— miles away. I often wonder how the women stood it the first few years;
20 and I can remember how Mother, when she was alone, used to sit on
— a log, where the lane is now, and cry for hours. Lonely! It WAS lonely.

dray: a low, strong cart for carrying heavy loads (2)

Crib: the name of the dog (5)

slabbed: rough timber sections made from a log (8)

shingled: made from thin pieces of overlapping wood (9)

bears: koalas (18)

three miles: about five kilometres (18–19)

Now look at the early photograph on the next page of a selector's hut from around the time Steele Rudd wrote his fictional description above and use both the extract and the photograph to answer the activities on the next page.



Activities ...

UNDERSTANDING and INTERPRETING meaning in written and visual texts

Getting started

- 1 What is the subject matter of the story extract and the photograph? Explain in a sentence that begins: *Both the text extract and the photograph depict ...*
- 2 List two pieces of information that you can gain from a) the text extract and b) the photograph. In which text is the information easier to find? Explain.

Working through

- 3 Which text — the extract or the photograph — best conveys the isolation and hardship of life on a selection? Support your opinion with evidence from both.
- 4 In what ways do the text extract and photograph support each other in terms of representing life for early Australian white settlers? Do they contradict each other in any way? Give details.
- 5 Which text — the extract or the photograph — provides you with more information, assuming you were researching for an assignment on early Australian settlement? Explain your choice.

RESPONDING to words and pictures

Getting started

- 6 Describe in words what you would choose to show in an illustration for the text extract. Alternatively, draw a labelled sketch. What elements in the text would you focus on?

Working through

- 7 The text extract makes reference to how hard life on a selection was for women. How would you depict or represent this in an illustration? How would you change your illustration to represent a focus on what life was like for children?
- 8 Conduct an online search to find a photograph that shows a contemporary Australian family who live on a cattle or sheep station, and compare and contrast the two representations: the historical and the contemporary.

Going further

- 9 Read the short story *The Drover's Wife* by Henry Lawson and compare and contrast his representation of life for early settlers with the representations on pages 186–7. What generalisations about this subject could you make using the three texts?

eBook plus

View the **On Our Selection** weblink in your eBookPLUS to read more of *On Our Selection* online.

Wordsmith ...

COMPARING AND CONTRASTING

Often in English, as in other subjects, we are asked to compare and contrast. Questions like *Compare and contrast the protagonists in Tom Sawyer and Huckleberry Finn* or *Compare and contrast the way the author treats her female characters and her male characters in the novel The Hunger Games* require you to show what is similar (compare) and what is different (contrast).

To make sure you do this, there are certain signal words for comparison and contrast that will keep you on track in your response to such questions.

- Signal words and phrases for comparison include: *like, likewise, similar* or *similarly, just as* and *in the same way*.

*Children are **similar** to plants in that they both need nurturing to thrive. Or Children are **like** plants in that they both need nurturing to thrive.*

***In the same way** that athletes undertake constant training, so do ballerinas practise rigorously.*

- Signal words and phrases for contrast include: *unlike, conversely, although, yet, but,* and *whereas*.

*Jack always puts his family first; **conversely**, his brother was selfish and self-centred.*

*Rainforests are teeming with wildlife, **but** very few things live in the desert.*

*Tigers have striped fur, **whereas** lions have fur that is an overall sandy colour.*

***Although** Tiarna is good at netball, she is too short to do well at basketball.*

*Katniss possesses physical skills such as her prowess with a bow and arrow. **Yet** Peeta relies more on emotional intelligence.*

In a paragraph that only compares or only contrasts, all the sentences should consistently either compare or contrast. The first text about extreme sport consistently makes comparisons. The signal words for comparisons are in bold.

*Extreme sports such as base jumping, hang gliding, mountain biking and rock climbing are about taking potentially life-threatening risks and about beating wildly impossible odds. **In the same way** that these sports are about individual achievement, so too are they about pushing the boundaries of fear. In facing down fear, participants have to pit their highly specialised skills against other contestants, **just as** they have to triumph over environmental hazards associated with the weather, such as wind, water and ice.*

***Likewise**, participants usually have to overcome extreme height or speed.*

The second text, about cycling and mountain climbing, focuses on contrasting ideas. The signal words for contrast are in bold.

*High-altitude climbing can be life-threatening, **but** according to statistics there is a much greater risk of injury or death from cycling. Even taking into account the greater percentage of the population who cycle, there are many more people killed while cycling than those who die on mountainsides. **Yet** mountain climbing is considered to be a more dangerous activity than cycling. However, mountain climbers can choose the degree of risk that they are willing to face; only a small percentage of them attempt to conquer the world's loftiest peaks. **Conversely**, cyclists don't get to choose the hazards they face; they have no control over their environment. **Whereas** mountain climbers undertake rigorous training before embarking on a challenging climb, there's nothing to prevent anyone from buying a bike, learning to ride and joining the traffic without any formal training or preparation.*

Knowledge Quest 2

Quest
Comparing and contrasting

The following text on teenage lifestyle uses both comparing and contrasting signal words in the same paragraph. Highlight the signal words that compare and then the signal words that contrast.

Many of today's electronically-obsessed teenagers spend their days in front of a computer or television screen. Because most of their social interaction is done online, they experience life at second-hand. Whereas their more active peers play with a ball or racquet, the games these computer-addicted teens play are with a mouse or keyboard. However, loneliness and isolation are not the only potential problems they face; similarly, they are at risk of obesity as a result of their sedentary lifestyle. The lure of being online is hard to resist, yet if teens want to avoid future bad health, maintaining an active lifestyle is imperative. They will look good; likewise, they'll feel better and live longer.



OVER TO YOU ...

Use the following topic to write a short paragraph that both compares and contrasts.

- a** The benefits of team sports as compared/contrasted with individual sports
- b** The merits of reading a book before seeing the movie version compared/contrasted with reading the book after seeing the movie



My view ...

Why do you think text-based novels are still more popular than graphic novels? Do you prefer to learn from pictorial sources or text sources? Does it depend on what your reading purpose is?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Image portfolio

Find at least five images, through research, that feature stereotyped characterisation. *Hint:* think of the stereotype first — for example, juvenile delinquents, villains, heroes or 'good girls vs. bad girls', mothers, fathers ... There are lots of possibilities. Identify how each stereotyped image positions you. Think about the use of colour and objects seen in the frame. Is camera angle important? Is there any intertextuality or allusions to other texts? Are there any other aspects of visual language that you think are relevant?

Write a short text of 100–150 words explaining how you think the stereotype or 'image' has changed over time.

Some key points to remember

Use the instructions below to help you structure your short text (one paragraph).

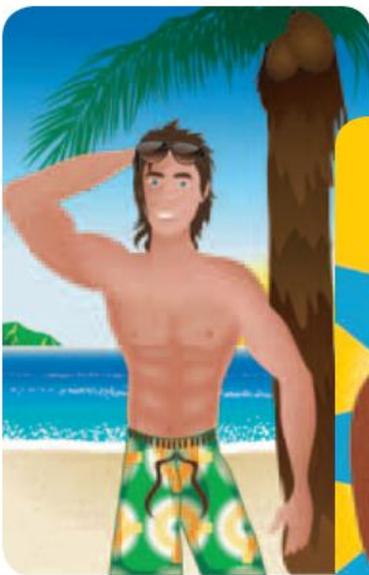
- Identify the stereotyped image in the topic sentence (usually the first sentence).
- Use the words *positions* and *changed over time* in the next sentence and explain which of two key categories (from colour, objects, camera angle, intertextuality/allusions, other aspects of visual language) you are going to focus on when explaining how the stereotype has changed over time.

Hint: don't focus on more than two key aspects; otherwise you will be too superficial or go over the word limit.

- Before you write your paragraph review, see the graphic organiser on 'What you see in an image is influenced by' on page 166 of this unit.

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



2

Considering a film's themes

After consulting with your teacher, choose a film you like and write an explanation of your film's theme(s), based on your understanding of the film's structure.

Locate at least two key stills from the film that tie in with the theme(s) and explain how these particular images relate to the theme. If stills are unavailable, write a description of what the audience sees in those key shots, or create an art brief for each.

Some key points to remember

- Identify key metalanguage that you should use in your written explanation. For example *theme, image, relates (relationship), structure, orientation, climax, resolution, complications* are the types of metalanguage that would be appropriate in this written explanation.
- Two images suggest that you write at least two paragraphs i.e. one of each image.
- Structure each paragraph similarly; for example, begin with a topic sentence identifying the scene in the film in which this still occurs. The next sentence may identify the theme(s) of the film and then suggest how — in general terms — this still relates. Then elaborate with more specific analysis of how the still ties to the theme. *Hint:* look at the image of the Iron Giant and the boy on page 176; this would be an image that one could relate to the film's themes of tolerance and resistance to xenophobia (fear of foreigners or strangers).
- Before you write your paragraphs, review the graphic organiser on 'What you see in an image is influenced by' on page 166.

eBook plus

Use the **Character profile** weblink in your eBookPLUS to explore other potential character profiles.



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

3

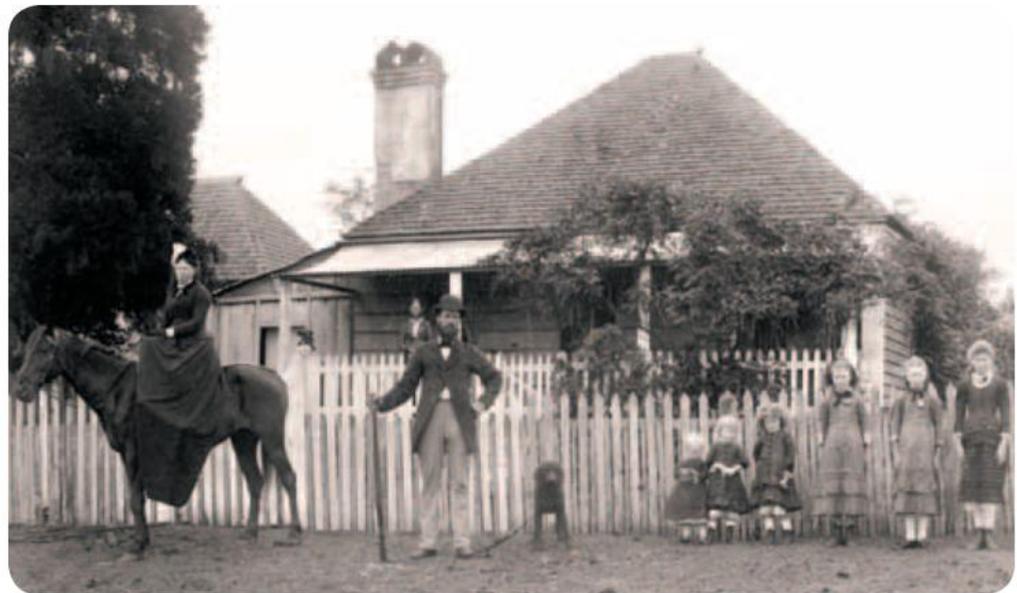
A 'place' of your own

eBook *plus*

Explore the **My Place** weblink in your eBookPLUS and use this idea as inspiration for your own 'My Place' historical exhibit for your local community history museum. Create two double-page spreads entitled 'This is My Place'. The first will be one for you in the current year (autobiographical), the second will represent an earlier time. This second spread is imaginative and 'speaks' for a person of a different culture living in Australia in your home. Your two spreads don't need to have 20-year intervals — the time frame could be longer, or shorter. As an imaginary character, you could choose a well-known Australian or perhaps use a favourite character from a novel or story and imagine her or him in your house. Make the imaginary character about your age. You should research how people of different cultures have experienced a move to Australia and the popular cultures at the time of your first 'This is My Place' spread. The double-page spreads can feature art work or photographs describing what the images would show. How you use images to communicate will be an important component of the assessment.

Some key points to remember

- When you are researching, think about the time period in which you want to locate your other character. Use the time period in search strings to help locate background context. For example, imagine that your home was built in 1897 and you want to locate your character in the home in 1901. 'Australia at Federation or 1901' is a search string.



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 new vocabulary did you learn during this unit?
- 3 What viewing and reading strategies did you learn in this unit?

INDIVIDUAL PATHWAYS

eBook *plus*

Worksheet 6.1
doc-10118

Worksheet 6.2
doc-10119

Worksheet 6.3
doc-10120

UNIT 7

SERIOUSLY FUNNY

The BIG question

How does humour entertain and persuade within its historical, social and cultural context?

Key learning ideas

- Humorous texts come in many forms and have different purposes.
- Humour can entertain, influence and position an audience.
- Humour can reflect different times and contexts.

Knowledge, understanding and skills

Students will:

- understand how humour can entertain and persuade
- understand different types of humour such as puns, parody and satire
- learn to use devices and techniques that create humorous effects
- analyse and create a wide range of humorous texts.

Make 'em laugh, make 'em think ...

'Knock knock'.

'Who's there?'

'Lettuce'.

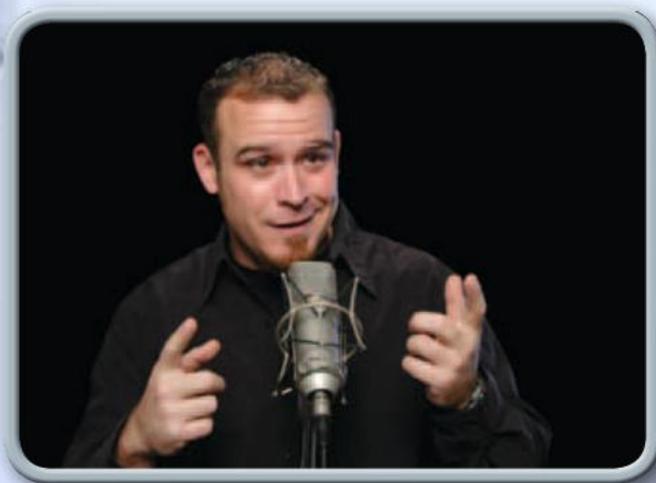
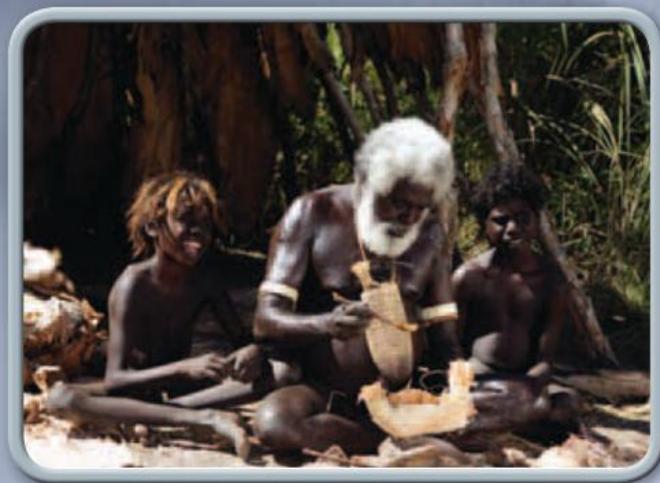
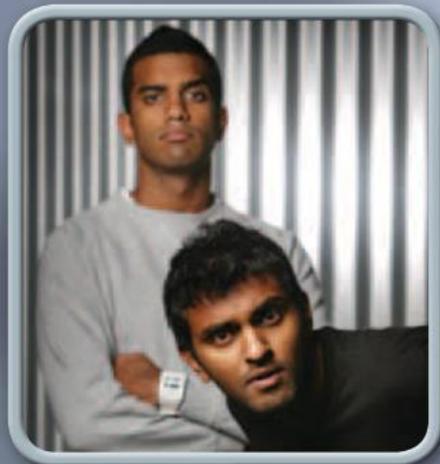
'Lettuce who?'

'Lettuce in, it's cold outside!'

A funny thing happened on the way to school ...

The only pash-practice I've had so far is with Katie's doll: the one that Dad calls Ms Vamp. It's got large red lips, slightly open. I took Ms Vamp into the cellar where it was dark, cool and quiet. Maybe even a little ... romantic. I was just puckering up and inching Ms Vamp closer to my mouth when a voice said, 'What are you doing?'
— from *First Kiss* by Richard Yaxley

Did you hear the one about? ...



The power of laughter

Everyone loves a laugh. As the well-known **adage** states, 'laughter is the best medicine'. Today, sociologists and psychologists believe that laughter makes us happy. Laughing releases endorphins, which are special chemicals that ease pain, boost the immune system and hasten the healing process. Humour comes from many sources and we each have humour preferences: things that tickle our personal 'funny bone'. But humour can have a purpose other than to entertain: it can be used to persuade through a variety of devices that make us think differently about something, such as an issue. The power of humour is well-recognised — not only can it bring people closer together, but it can also change people's minds. You can't get more powerful than that!

Tuning in

- 1 Think and share:** What makes you laugh? Think of a line from a television show, movie, book or joke that has made you laugh. Share this with a partner. Do they agree that it is funny?
- 2 Think and explain:** How does each of the images or text on the page opposite relate to humour?
- 3 Discuss and perform:** Below are some examples of situations. In groups, discuss how a joke or other form of humour might be used to make the situation seem less troublesome. In your groups, select one example and perform a short roleplay or **mime** (1–2 minutes) for the class.
 - The sole of your shoe has started to come away at the toe just as you run on court for the final basketball game of the season.
 - You have just missed the school bus and it has started to rain.
 - You have been set grammar homework and accidentally take home another student's notebook, and complete the activities before you realise it was not your book.
 - You are called onto stage during an assembly and trip up the stairs.
 - The girl/boy you have a crush on catches you staring at them during class.
 - Your mother is telling your new girlfriend or boyfriend about your acne problem.
- 3 Think and discuss:** Are there some topics that shouldn't be made fun of? With a partner, compile separate lists of your 'no-go' subjects. Compare your lists. Discuss the differences and similarities and try to account for these.

NEED TO KNOW

adage a wise saying

mime a performance form in which the actor tells a story through movement of their body and face instead of spoken words

eBook plus

eLesson:

The English is . . . team explores how humour entertains and persuades within its historical, social and cultural context.

Searchlight ID: eles-1589

LITERACY link

The context of humour

Not only is humour personal (some of us like slapstick and some of us like 'black' humour), it also reflects the culture and time in which it exists. What we might find funny today might not have been funny last century and vice versa. For example, audiences roared with laughter at speeches in Shakespeare's plays that poked fun at topical issues in Elizabethan England. Today we have no experience of those events and they leave us unamused. Similarly, what we find funny in Australia may not be considered humorous in, for example,

Italy, Norway or Iran. A 'blonde' joke, for example, may be laughed at in Australia (even though it is not 'politically correct') but be irrelevant in another culture. Humour depends on its context and our prior knowledge and experience within that context.

Discuss with other members of your extended family, for example a grandparent, what they find funny. How different is it to what you find funny?



7.1 HUMOUR ENTERTAINS

How do humorous texts entertain?

NEED TO KNOW

anecdote a short account of an amusing event

taboo something forbidden

position to influence the reader to accept ideas or information in a certain way. Whether the reader or listener does accept the writer's or speaker's ideas is affected by the reader's or listener's own experiences and the ability of the writer or speaker.

routine a rehearsed, comic talk or performance

skit a comic performance, usually making fun of someone or something

wordplay manipulating words for humorous effect

We are exposed to humour every day: someone tells us a joke or funny **anecdote**; your friend mimes something funny about another friend's annoying habits when she is not looking; we see and hear a stand-up comedian on a television show; our baby brother or sister says something cute; the cat falls asleep in a funny pose — the list goes on. Much of this humour is spoken or visual, often both. Humour can be kind or cruel; often it challenges and confronts us by tackling **taboo** subjects. However, in its simplest or purest form, its purpose may be just to amuse and entertain. Whatever its purpose, humour involves an interaction between the producer of the humour and the receiver of the humour. Through humorous devices, such as manipulating language, the reader or listener is **positioned** to accept the humour and laugh.

There are many conventions in humour. The convention of the comedy duo with a straight guy and a fall guy has been around for generations. The straight guy in a comedy duo feeds lines to the more clownish partner or the fall guy. This 'fall guy' is the gullible (easy to fool) victim, who is easy to take advantage of. Famous comedy duos from the past are Laurel and Hardy, Abbott and Costello and The Two Ronnies. In contemporary comedy, the duo seems to have been overtaken in popularity by single stand-up comedians.



Adam Hills is a well-known Australian comedian.

Laurel and Hardy were a famous comedy duo in the 1920s to 1940s.

On the next page is the transcript of a **routine** or **skit** by a comedy duo, Leroy and Laura, who performed in the 1960s. In this routine, the meaning of the language is manipulated using **wordplay** and misunderstanding to create humour. When performed, the comedy worked on one level because of the sound of the words; however, the costuming, body language and voices of the duo would have added another level.

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



READY TO READ ...

- Look at the format and layout of the text. Have you seen this type of text before?
- How do you know who says what? Look for the name in capital letters before what is said.
- Scan the text and decide with a partner whether you think it is a 1, 2 or 3 difficulty level (where 1 is easy and 3 is hard). Consider the layout, length of sentences, vocabulary and so on to decide on your rating.



1 [LEROY emerges from his office and walks to the reception area, where Laura is sitting.]

— LEROY I'm looking for a Miss Ng.

— LAURA A missing . . . file?

5 LEROY No, a Miss Ng. The agency was sending her. I'm interviewing her for the accountant's job.

— LAURA I may be mistaken but the agency said I was the only one to be interviewed.

— LEROY Oh, well come in then, Miss Tacon. We've a lot to get through.

10 LAURA No, you're mistaken — I'm not Miss Tacon.

— LEROY No, I'm not mistaken. Sano Moore.

— LAURA Excuse me, how can we do the interview if I can't speak?

— LEROY No, no: I'm Sano Moore. My mother was Japanese, my father British.

15 LAURA Oh, I get it, Mr Moore. I'm sorry for misunderstanding.

— LEROY Is she coming later?

— LAURA Who?

— LEROY Miss Understanding.

— LAURA No, there's just me. There's obviously been a miscalculation.

20 LEROY Yes, she was our last accountant; totally unsuited to the job.

— LAURA Who?

— LEROY Miss Kalkewlation.

— LAURA The agency said you were very short-

— LEROY I know, I'm afraid it's in the genes.

25 LAURA Staffed.

— LEROY Oh, I see! Yes, we must fill the position immediately.

— LAURA I'm sure I can help then. I'm Miss Appropriate.

Miss Ng can be heard as 'missing'. This sets up the comedy to follow because the other person misunderstands right away. (3)

Miss Tacon — a play on the word *mistaken* (9)

Sano Moore — another play on words (11)

Comedy is based on the many plays on words possible using the prefix *mis* (meaning 'not' or 'faulty') and the polite form of address for an unmarried woman *Miss*. (15)

The two characters are talking at cross-purposes and this adds to the humour of the situation.

Punch line — *misappropriate* means to wrongfully use someone else's money, making her highly unsuitable to be an accountant. (27)

NEED TO KNOW

body language the non-verbal communication signals that we send with our bodies

stereotype a fixed, oversimplified image or idea of someone

pause a short stop or rest when you are speaking to create an effect. This is very important in comic timing, allowing the audience time to 'get' the joke.

pitch the sound changes produced by the rise and fall of the voice

pace how slowly or quickly we speak

Activities ...

UNDERSTANDING and ANALYSING humorous texts

Getting started

- 1 What are the characters' names?
- 2 List all the words in the script that begin with the prefix *mis-*. Using a dictionary, write their meanings and then use each in a sentence.
- 3 What was the name of the previous accountant? Explain why her name could be regarded as humorous.
- 4 Which character did you have most sympathy for in the skit? Can you explain why?

Working through

- 5 Was there a serious aspect to this skit or was it wholly comic? Explain your view with examples from the skit.
- 6 What does the audience need to know in order to appreciate the humour in this dialogue?
- 7 What actions might Leroy and Laura include with their dialogue to add to the humour?
- 8 How could visual humour be maximised in this performance? Consider costuming and **body language**, including gesture.
- 9 Who plays the straight guy and who plays the fall guy in this scene? Is it easy to tell which is which? Explain.
- 10 Are Leroy and Laura **stereotypical** characters? How do you know? If so, in what ways?
- 11 What elements of the skit contributed most to its humorous tone? Use examples from the skit to support your opinion.

Going further

- 12 To what extent does this skit rely on the manipulation of language? How successful would it be without the wordplay?

RESPONDING to humorous texts

Getting started

- 13 Look at the illustration of Leroy and Laura on page 197. Which of them looks the most humorous? Draw your own picture of Leroy and Laura as you imagine they should appear in the skit.

Working through

- 14 In pairs, perform this skit, making sure you use **pause, pitch, pace** and volume for effect. Use visual effects as well as body language elements to best comic advantage. See how often you can make your audience laugh.

Going further

- 15 In pairs, transform this skit into an anecdote from the first-person point of view, a) as told by Laura and b) as told by Leroy, to a friend after the interview. Try to inject as much humour as you can. Compare your anecdotes. How similar or different are they?
- 16 Think of some other words that begin with the prefix 'mis'. Continue the dialogue between Leroy and Laura using these words to humorous effect.

Wordsmith ...

USING PUNS TO CREATE HUMOUR

'Newsflash! Fifty chickens stolen from farm. Police suspect foul play.'



Why is this joke funny? It's because the word *foul* sounds just like *fowl*. *Foul play* is a term used by police to suggest a crime has occurred; and in this case, the crime involved the theft of chickens, which are a type of *fowl*. That's a lengthy explanation of a joke based on a *pun*, or play on words.

Puns often rely on the use of *homophones* to provide humour and work best when spoken. This is because homophones are words that sound the same when spoken but are spelled differently and have different meanings.

You can have a lot of fun creating puns by deliberately misspelling words for humorous effect. But first you need to know the correct spelling and meaning of the words before you can play with them. In the case of homophones, being able to distinguish the correct spelling for the meaning you want is crucial, or you may create a joke you did not intend!

1 Explain how and why the following joke works.

A bear walks into a juice bar and says, 'I'll have aaaaaa... pineapple juice, please.'

'Sure,' says the man behind the counter, 'but why the big pause?'

The bear replies, 'These? Dunno. I guess I was born with them.'

2 Draw a rough sketch to illustrate this joke.

Puns can also include the use of *figurative* and *literal* meanings of words. For example:

'I wondered why the football was getting bigger. Then it hit me.'

The joke is funny because the phrase 'Then it hit me' has two meanings. The *literal* meaning is that something has made contact with the speaker. The *figurative* meaning of the phrase is that something finally makes sense. So literally, the ball is coming closer to the speaker and makes contact. The figurative meaning is that the speaker realises the football is getting bigger because it is coming closer to him.

Puns can also rely on made-up words that sound like another word; for example, the movie *Gnomeo and Juliet* has made up the name *Gnomeo* as a play on the name *Romeo* and the word *gnome*.

Because they are so common, some people believe puns are the lowest form of wit. However, Shakespeare relied very heavily on puns to create humour in his plays and his works are considered to be literary masterpieces!

Knowledge Quest 1
Quest
Homophones

The quotation below is from Shakespeare's play *Richard III*. Can you find the pun?
'Now is the winter of our discontent made glorious summer by this son of York.'
 Here's another pun based on part of this quotation.
 A camping shop advertised a sale with this sign:
'Now is the winter of our discount tents.'



OVER TO YOU ...

- 1 See if you can complete these jokes that rely on puns using homophones.
 - a What did the grape say when someone stepped on it?
Nothing. It just gave a little _____
 - b Two peanuts were walking through a park late at night and one was _____.
- 2 Below is a list of popular movie titles based on puns. Working with a partner, identify and then explain the pun in a table format like the one below.

Movie title	Explanation of wordplay used
<i>Beauty and the Geek</i>	A play on the name of the classic fairytale, Beauty and the Beast
<i>Alvin and the Chipmunks 2: the Squeakquel</i>	
<i>Maid in Manhattan</i>	
<i>Garfield: A Tale of Two Kitties</i>	
<i>Gnomeo and Juliet</i>	
<i>An American Tale</i>	
<i>The Santa Clause</i>	
<i>The Search for Santa Paws</i>	

- 3 Create your own visual pun — that is, an illustration that is a play on a certain phrase. For example, a 'grandfather clock' might have an image of an old man with a clock as a face or a 'hot dog' might be a dog lying in the sun.

Humorous media texts that entertain

The passage below was written by a young stand-up comedian called Melinda Buttle. This extract is from her blog and was also published in *The Courier Mail* in a column called *My view*. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- From the picture, what impression do you form of the writer? Does she look funny, serious, cool? Explain.
- What is a blog? Where would you find a blog? Have you ever read or posted on a blog?
- Look at the heading. What does this title lead you to predict about what will follow?
- Read through once without referring to the annotations. Then read it a second time using the annotations to help you understand the text.

mel buttle



blog...

THE WORST THING I EVER DID

November 4, 2011 | Comments closed

1
—
—
—
5
—
—
—

This is a confession note of a terrible person. I, Mel Buttle did something very bad when I was sixteen, but first some context. The year was 1998, I had a crush on Jock Murray, I was sleeping through Religious Education classes and winning two for one Icy Poles at the Tuckshop most days. I'd written a parody song of Whitney Houston's 'Dance with Somebody' to entice Jock Murray to come to the formal with me. I'd taken the chorus and instead of

eBook plus

Use the **Mel Buttle** weblink in your eBookPLUS to read her blog online.

An anecdote or recount told in first person

Follows narrative structure — orientation (2–3)

Common experiences from school days establish connection with reader (3–6)

10 singing, 'I wanna dance with somebody', I sang, 'I wanna dance with Jock Murray'.

15 In hindsight, writing him a parody song was a bad idea; an even worse idea was singing it at him, on the train. You win some you lose some, I lost some that day, and by some, I mean dignity. However, singing Whitney Houston on a train is not the worst thing I've ever done. I had opted out of maths for senior; the school broke their long held rule about all students taking at least one stream of maths to year twelve, just for me. I have always struggled with maths and maths' ugly stepsister, science. My biology teacher described me as having 'not a clue'. It felt like I was a bump to the head away from being allowed to play with worms in the school garden. However, tarnishing a school's reputation for academic excellence is not the worst thing I've done.

25 Mrs Henry was my religious education teacher, RE was compulsory, but it wasn't assessed. Thus, I used to spend RE sleeping, writing substandard parody songs about boys I liked, and asking Mrs Henry tough questions about dinosaurs and the Bible. Mrs Henry and I were not on good terms, she had written a comment on my report card about my lack of attention in class. What am I to do when there's a bird outside with its head stuck in a sausage roll wrapper? Ignore it and keep on working?

35 One morning tea, I was trying to wow the cool girls with my impression of Georgie Parker, while simultaneously eating a banana, when all of a sudden Mrs Windle screeches, 'second bell girls, off to class now!' Second bell? Bum! I didn't say this aloud, I wanted to get prefect, and I'm not an idiot. I was in a pickle, I had a banana peel, there were no bins, and my class was only a few doors down. I made a snap decision, which would break Ian Kiernan's heart; I dropped the banana peel next to the port racks, and walked away like nothing had happened. The same way Chuck Norris walks away from explosions.

45 Oh no! I see Mrs Henry coming around the corner, chatting away to some students, probably talking about how many three legged puppies she'd saved from burning houses. I watched the following unravel in slow motion, Mrs Henry slipped on the banana peel, Mrs Henry went up in the air, and Mrs Henry fell to the ground breaking her wrist.

55 I've never told anyone that I was the dropper of the banana peel. Ever since I've had to live with my terrible secret, this may be my last column as I don't know if they'll give me a pencil in the detention room, where, after this is published I imagine I'll be for the next twenty years.

Positions reader to feel empathy through identifying with the writer's thoughts and feelings (11–13)

Metaphor, allusion and personification (19–20)

Rhetorical questions (31–33)

Humorous visual image (31–33)

Complication (34)

Cultural references: TV soapie star, Clean Up Australia leader, action movie star (35,41–42,44)

Complication (45)

Sense of absurd develops character of Mrs Henry using hyperbole (47–48)

Climax and resolution (49–51, 52–53)

Hyperbole (56–57)

Activities ...

UNDERSTANDING humorous media texts

Getting started

- 1 Who is the narrator of the anecdote?
- 2 Where does the anecdote take place?
- 3 Why did the narrator throw the banana peel on the ground?

Working through

- 4 Sum up in one or two sentences 'the worst thing' the writer has ever done. Do you agree with her that she is a terrible person? Explain.
- 5 List all the names (proper nouns) used in the blog. After each, explain who they are. Put a star next to those who actually appear in the anecdote.
- 6 Find two humorous devices in this blog and explain why they are funny.
- 7 What references in this blog might someone from another culture find hard to understand? Why would this be so?

Going further

- 8 How does the writer position you to feel empathy with, or sympathy for, her?
- 9 What is the comic significance of slipping on a banana peel? *Hint:* It's been a staple of physical comedy for generations.

ANALYSING and EVALUATING humorous media texts

Getting started

- 10 Which text do you find more humorous: the skit on page 197 or the blog on pages 201–2? Explain your preference.
- 11 Draw a story graph to show how the events unfolded leading up to the 'banana peel' incident.

Working through

- 12 Draw up a table with four columns, like the one below, either using a ruler in your notebook or in Word using the 'Insert table' function. Then compare the two texts under the headings shown.

Humorous devices in skit	How they contribute to the comic effect	Humorous devices in blog	How they contribute to the comic effect

Going further

- 13 How does the structure of this anecdote lead the reader through the stages of a narrative? How does the structure differ from that of the skit by Leroy and Laura?
- 14 This blog was also published as a print newspaper column. How different might the respective audiences have been? Explain.

NEED TO KNOW

metaphor a figure of speech (or technique) whereby something is said to *be* another thing, not just *like* another thing

allusion a subtle reference to another text, designed to draw on the feeling or plot of that other work

personification a device used in writing by which objects are treated as if they have human qualities; for example, *The sun smiled*.

rhetorical question a question that is designed to make the listener think about an issue, but not necessarily answer the question

hyperbole (pronounced hi-per-buh-lee): deliberately exaggerating an idea for effect



LANGUAGE link

Figurative language and literary devices

Writers use figurative language and literary devices to add interest to their writing by extending the literal meaning of words.

Melinda Buttle uses metaphor, personification and allusion in her description of science as 'maths' ugly stepsister.' Firstly, this is a *metaphor* because it compares one thing to another by saying it *is* the other. Had she said 'science is *like* maths' ugly stepsister', the figure of speech would have been a *simile*. Similes can often be identified through the words *as* or *like*. The metaphor she uses is also *personification* because she has given human qualities (being a stepsister) to something that is not human (science). She goes further by making an *allusion* (or reference) to the fairytale of Cinderella who had three ugly stepsisters. Three literary devices in three words!

What are your two least favourite subjects (i.e. two ugly stepsisters)? Can you think of another way to describe your least favourite subjects by using metaphor, simile, personification or allusion?

Knowledge Quest 2

Quest
Allusion

CREATING and RESPONDING to humorous texts

Getting started

- 15** Readers of blogs often post comments on the blog site. Write the comment you would have made on this blog post when the comments function was active.
- 16** Perform this blog post as a spoken monologue. Think about body language, gesture, pace, pitch, pause and volume of your delivery to make it as humorous in tone as you can.

Working through

- 17** Choose a section of the anecdote and rewrite it to change the tone from humorous to serious. How difficult is it to do this?
- 18** Create a comic strip or storyboard of the 'banana peel' incident.

Going further

- 19 a** Write the accident report that Mrs Henry would have filed after the incident, or
- b** Mrs Henry's own blog post retelling the same incident in a serious tone. How different are these from the original? How did you achieve this difference?



LANGUAGE link

Register

Writers or speakers establish a relationship with their audience. One of the ways they do this is through *register*. A register is the style of language we choose to use for a particular situation and can range from formal to informal. Melinda Buttle has chosen the informal register as being most appropriate for her blog. An informal register suggests a familiarity or close connection between writer and reader, a shared understanding of the situation being talked about. She uses colloquial language and a conversational, humorous tone. Sentences are of varying length, with simple grammatical constructions and vocabulary.

For example, compare (a) the sentences from Melinda Buttle's blog with (b) those from an academic text using a formal register:

- (a) *Second bell? Bum! I didn't say this aloud, I wanted to get prefect, and I'm not an idiot.*
- (b) *Notwithstanding the increase in inflationary pressures, there are significant benefits to be gained from a relaxation of banking regulations. While this would necessitate amendments to current legislation, banks would readily welcome this initiative.*

Next time you are doing some research for an assignment, note the register of the reference materials.



My view ...

Did you find the texts in this section entertaining or amusing? For you personally, what are the three most important ingredients of humour? Are you more likely to read a text if you think it will amuse you?

7.2 HUMOUR ENTERTAINS AND PERSUADES

How do humorous texts persuade as well as entertain?

Using humour in a text creates a *tone* — that is, a particular mood, emphasis or attitude. There are many devices that the creator of a text can use to create a humorous tone. When the text is designed to persuade as well as entertain, a writer has to use additional structural and language devices to create this dual purpose. One device at a writer's disposal is **parody**, whereby the creator pokes fun at something by mimicking its style.

Parody with a primary purpose to entertain is common in multimodal texts, such as films and television shows. **Spoof** comedy films are popular with modern audiences. These films parody or 'send up' other, more serious film genres using ridiculous characters and events, and often mocking or 'sending up' memorable scenes. By watching a lot of films, audiences develop an instinctive sense of film language and conventions. Spoofs achieve their humour by highlighting these common elements within genres and deliberately mimicking or manipulating them for comedic impact. Like any parody, a spoof movie is most enjoyable when the viewer is familiar with the films and understands the **intertextual** references.

NEED TO KNOW

parody a text that imitates the characteristic style of an author or a work for comic effect or to ridicule. The word *parody* is both a noun and a verb.

spoof a colloquial term for imitation or parody of something by exaggerating its characteristic features for comic effect. The word *spoof* can be used as a noun, a verb and an adjective.

intertextuality the associations or connections between one text and another



LITERATURE link

Innuendo

Although a parody is easily recognisable, the reader has to work and think a little more about texts containing subtler messages. One device an author can use to do this is innuendo — where something you say has a second suggested meaning, which is often mean or rude. The listener can interpret the message in a favourable or unfavourable way. An example might be:

She's done as well as can be expected.

Here the meaning could be that:

- (a) She performed well, she was expected to do well, and she was expected to do well because she is so smart.

Or

- (b) She performed to a standard (perhaps a very low standard) that was in keeping with expectations, and nobody expected a higher standard because she is not very smart.

Other words for innuendo are:

- insinuation
- implication
- double entendre (French for 'double meaning').

Explain why telling someone they 'have the perfect face for radio' is an innuendo. See how many examples of innuendo you can find in an episode of your favourite cartoon or television show.

The movie posters on the next page demonstrate very effectively how parody is used to advertise the movies in such a way that audiences will know what type of movie they can expect to see. Of course, the posters, like all advertising, have a persuasive purpose as well: to persuade a filmgoer to see the movies!

Before you view the movie posters, your teacher may ask you to complete the following Ready to Read activities.



READY TO READ ...

- Where might these posters be found?
- Why am I reading/viewing the movie posters below?
- What elements can I see? What gets my attention first?
- Is there text on this poster that I can't see to read? Does it matter?
- Have I seen these movies?

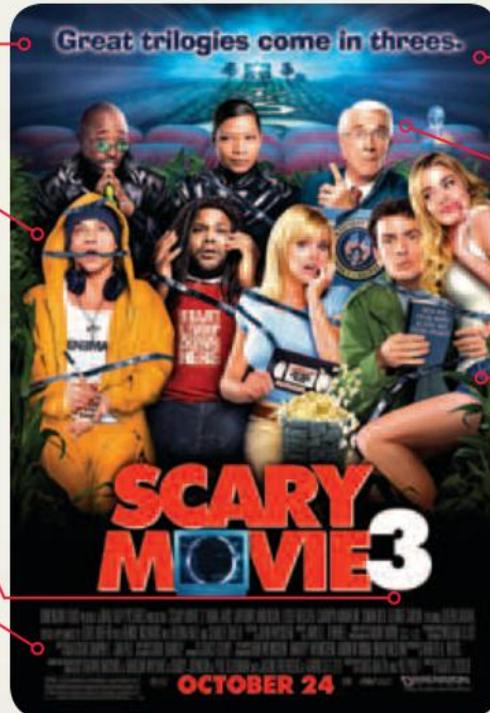
The poster's *tagline* or slogan is comical, giving the viewer a clue that the film is not serious.

The exaggerated expressions and poses of the characters also indicate the film is not serious.

The characters are meant to represent real people (e.g. Eminem).

The '3' in the movie title links to the tagline's 'threes'.

The most important details of the text are easy to read — the date the movie opens and title. Other required text (credits etc.) is in much smaller type.



The convention for certain genres (e.g. fantasy and horror) to consist of three separate books or movies is parodied.

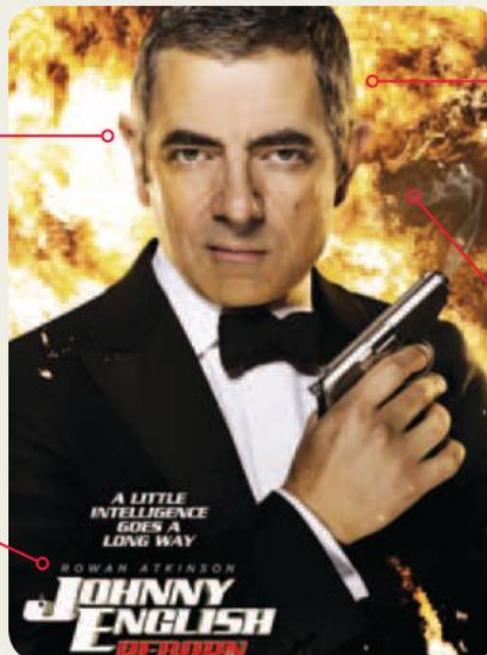
A recognisable actor — Leslie Nielsen — appears. He was well known for appearing in spoof films.

The focus is on the group of people and the movie title. These are designed to amuse and persuade. The crop circles, video tape and television screen showing a ring, the alien, the sunglasses, and the leather costumes are all easily recognisable links to other films/film genres.

Although the character's expression is serious, the actor, Rowan Atkinson, is a well-known comedy figure — this is a clue to the viewer that this film is a comedy or a spoof of more serious spy movies.

The focal point of the image is the main character around which the parody revolves — the viewer can expect a character-driven movie.

The slogan is comical, including innuendo about the character Johnny English — intended to show he is not very intelligent.



The character's pose, expression and dress are perhaps the stereotypical image of a spy action movie. The viewer and prospective moviegoer understands the parody and the intertextual reference to *James Bond* and similarly 'serious' spy movies.

The background showing an explosion parodies the 'death and destruction' common to spy movies.

Text is minimal as this is a promotional poster designed to persuade through a constructed image rather than words.

Activities ...

UNDERSTANDING parody

Getting started

- 1 Which poster makes the bigger impression on you? Why?
- 2 Which movie would you be more likely to be persuaded to go to see? Why?

Working through

- 3 Once an audience can identify what is being parodied, the next step is to make them laugh at it. One easy way to make something funny is through exaggeration or hyperbole. What examples of hyperbole can you identify in the posters?
- 4 Movie posters contain **taglines** or **slogans** to grab the attention of the audience and persuade them to go to see the movie. In the case of spoof movies, the poster must make it clear to the audience that the film is a parody. In each of the two movie slogans, what hints are you given to indicate the original material is being parodied and the fact it is a parody and not a serious movie?

Going further

- 5 James Bond has become the **archetype** of heroic spies. Looking over the poster, discuss with a partner what other characters have become so famous that everybody knows what type of characteristics they embody.

ANALYSING and EVALUATING parody

Getting started

- 6 Parodies rely on the audience recognising the source material. A parody's creator must therefore select images or themes from the source material that are instantly recognisable. What are the images or features in the posters that allowed you to identify the original films that they reference?

Working through

- 7 Sometimes creators use one obvious layer of humour to amuse an audience. However, they can often use another layer of humour to make a point and position a reader to feel or think a certain way. Although the aim of spoof films such as those on page 206 would be to amuse, what serious point do you think the posters may be making?

Going further

- 8 What are some of the advantages and disadvantages of using parody to make a serious point about something?

CREATING and RESPONDING to parody

Getting started

- 9 Imagine you are creating a spoof of one or more popular movies. Write a one-paragraph synopsis of your spoof. What movie is it based on? What will be exaggerated? How will the characters represent archetypes or stereotypes?

Working through

- 10 Design a movie poster to advertise your spoof. What elements will you use to ensure a viewer knows it will be a parody and will be persuaded to see it?
- 11 Characters in parodies are generally **caricatures** or stereotypes rather than fully developed characters. Choose one of the characters from your spoof and write an imaginary biography of their life.

Going further

- 12 Create a trailer for your spoof movie including voiceover, music, images or video and text.

NEED TO KNOW

tagline or **slogan** a short phrase used in advertising to persuade by catching the audience's attention and causing them to remember it

archetype a typical example or original model

caricature a drawing that exaggerates a person's physical features; for example, a large nose or a bald head

eBook plus

To see these film posters online use the **Film poster** weblink in your eBookPLUS.

Wordsmith ...

CREATING SPOOFS WITH NAMES

Parodies are not generally subtle in their approach and this makes them relatively easy to create. Here's a guide to creating spoofs that target the names of popular singers and bands. A tribute band is any band that performs covers of their idols' songs. They often choose names that are easily recognised as being based on that of their idols. Here are some techniques for creating a name for a tribute band or performer.

- Use a *spoonerism*; for example, Paty Kerry instead of Katy Perry.
- Add something to the name of the band and/or play on another word; for example, Abbalanche instead of Abba.
- Use a song the band made famous; for example, Smells Like Teen Spirit instead of Nirvana.
- Use a play on words of the performer's name; for example, Olivia Neutron-Bomb instead of Olivia Newton-John.
- Use a nickname associated with the band; for example, Fab Four instead of The Beatles.

1 Match the tribute band name below in column 1 with the original name in column 2.

Column 1	Column 2
The Rolling Clones	The Beatles
Brian Maiden	Nirvana
Bjorn Again	The Rolling Stones
Forever Fab	Black Sabbath
Slack Babbath	U2
Teen Spirit	Foo Fighters
Me As Well	Iron Maiden
Woo Warriors	Abba

2 Decide which of the listed techniques was used for each of the names above.

OVER TO YOU ...

- 1 Create a name for a tribute band for each of these bands: Black Eyed Peas, Red Hot Chili Peppers, Wolfmother, Pink Floyd, The Grateful Dead, Coldplay, The Cat Empire, Hilltop Hoods, Eskimo Joe, The Smashing Pumpkins, Everclear, The Foo Fighters, Papa vs Pretty, Guns N' Roses.
- 2 Choose your two favourite bands and use each of the listed techniques above to create humorous spoof names for them. Swap your list with a partner and see if you can guess each other's favourite bands.



Abba tribute band Bjorn Again

Satire persuades

Apart from using humour to persuade in advertising, humour can be used to persuade an audience of a particular point of view. Some celebrities or retired sports stars make a lot of money on the 'speaker circuit', giving motivational speeches to young hopefuls and corporate groups, or at charity or fundraising events. Often they are paid large sums of money for these speeches and may use them to promote their own products. A writer who disapproves might 'send-up' or **satirise** this practice.

The speech below does just this, as writer Melanie Kirkwood takes on the **persona** of Barney Spritzenburger delivering a speech to the Annual Convention of Young Bodybuilders. The writer points out the speaker's lack of modesty and humility, thereby **lampooning** the practice of sports stars using their fame as a springboard for further fame and fortune. The listener is positioned to laugh and agree.

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

NEED TO KNOW

satire use of humour or ridicule to expose weaknesses or criticise something, often with the intent of changing an aspect of our society

persona the first-person narrator of a story or monologue

lampoon to attack or criticise by making fun of something serious



READY TO READ ...

- Look at the title. What do you think it means?
- Does the name *Barney Spritzenburger* sound like the name of someone famous? Who? What do you know about this famous person?
- The text is divided into paragraphs. How is the start of a new paragraph shown in the text?
- Look at the illustration and think about what you see there.



Eat your greens ...

- 1 Good evening, it's a great pleasure to be here at this convention in the
— Creatine Ballroom talking to you all. I hope listening to me will make
— a difference to each and every one of you in your quest to be bigger and
— better bodybuilders.
- 5 Many people ask me for advice these days — how to have a super
— body, how to be multi-talented, how to get into movies or politics, how
— to charge large sums of money for guest-speaking appearances ...

Creatine is a muscle-building supplement used by bodybuilders. The writer's use of the word to name the ballroom instantly cues the reader to the satirical nature of the speech. (2)

— But today, as I look out at your eager young faces, still wet with the
— sheen of perspiration from your workout sessions, I am feeling very
10 humble. What I see in your faces takes me back to when I was just
— starting out in the sport of bodybuilding. I was a 60-kilogram weakling
— back then, who struggled to lift a bottle of vitamins. My biceps were
— bitsy, my deltoids were dinky, my pecs were puny and my six-pack was
— only a two-pack. I wasn't training at all — the only thing that was
15 running was my nose . . . from all the colds I used to get. When I went
— to the beach, I would kick sand in my own face. I looked in the mirror
— one day and said, 'Barney, you are a 60-kilogram weakling. What you
— gonna do about it?'

Alliteration is used for emphasis and creates a humorous image of the 'before' body. Advertisers' practice of using before-and-after descriptions is satirised here, inviting listeners to see this practice as a selling strategy. (12–13)

— It all has to start somewhere. And for me it started that day, looking
20 in the mirror of my powder compact. I made a vow that within a year
— I would transform myself into a contender for the Mr Pluto contest.
— From there, Mr Universe would be only a light year away.

Alliteration draws attention to the dangerous advice he is giving (i.e. suggesting salads are not 'manly'). (24)

— My diet began to change along with my workout program. Those
— sissy salads became a thing of the past; triple-strength protein shakes
25 and a side of beef at a sitting became the order of the day. I think I
— can modestly say that the success of the beef industry in this country
— has more than a little to do with me. Indeed, when I was awarded Mr
— Beefcake 1997, it was sponsored by the Beef and Livestock Board. My
— poster 'Abs in the abattoir' was on the wall of every slaughterhouse in the
30 land and McDougalls began serving the Spritzen Burger in all their
— restaurants. So remember, you are what you eat. Nobody who looks
— like a limp lettuce leaf ever won a bodybuilding contest and no-one —
— except perhaps rabbits — finds them interesting.

Clever use of language to satirise the 'pin-up' idea (28–29)

— You will be tempted to take short cuts along the way — but don't
35 cheat, because you'll only cheat on yourself. Vitamins and supplements
— are fine and I recommend them because everybody knows you can't get
— enough from food alone. I particularly like the green ones because my
— mother always insisted I eat my greens; so I feel this way I am making
— her happy. Of course, I have developed my own range, and you can
40 purchase these after this speech if you want to get the same results as I
— have. But don't touch steroids and other supposed miracle drugs. They'll
— give you a short-term boost but a long-term let down. When you're
— posing up there on that dais and the Mr Universe tiara is being put on
— your head, you don't want anyone to think you did it the easy way. It
45 would be a dead give-away if you punched out the judge that gave you
— the lowest score. Keep yourself nice — remember you may want to go
— into politics someday and you'll need a clean record as well as a clean
— handkerchief.

Mocks the way celebrities often mention their mothers to give themselves credibility (37–39)

— There is a lot of adverse publicity from outside the industry about
50 bodybuilders: we take drugs, we don't have any brains, we're freaks,
— we're a joke. Don't let yourself be affected by this negativity. As you
— pose in front of the mirror in your tiny trunks, and with your muscles
— looking like Popeye in the after-spinach shot, be proud of what you are,
— what you have achieved. How many people outside of bodybuilding can
55 say that their neck measurement is bigger than their IQ?

Reminds listener of the insincerity of his motives (46–47)

Points out the popular view of bodybuilding — but suggests that it is true, if the speaker is any example (49)

Satirises the inspirational message often given by such 'motivational' speakers (51)

Tagline suggests that this is what is really important to the speaker now. (56)

— And now, how to get into politics . . .



Activities ...

UNDERSTANDING and INTERPRETING satirical texts

Getting started

- 1 Who do you think is the real-life person being satirised in this speech?
- 2 Find words in the speech that mean a) polish or lustre b) modest or meek c) to change, reconstruct or convert d) hostile or threatening. Write new sentences with each word to show you know the meaning.

Working through

- 3 There are two 'audiences' for this speech. Who are they?
- 4 If you were in the 'audience' for this speech (i.e. an amateur bodybuilder), how would you feel about continuing as a bodybuilder after hearing this speech? Why would you feel this way?
- 5 How does the writer position you to regard bodybuilders? How does she create this impression? How does this differ from the impression the speaker is trying to create?

ANALYSING and REFLECTING on satirical texts

Getting started

- 6 Is the writer of this speech gently poking fun at the speaker or is she being critical and scornful? Use some examples from the speech to explain.
- 7 Does the illustration support the satirical **tone** of the speech? Explain.

Working through

- 8 Is the speaker a good role model for his audience? Why or why not?
- 9 Who might be offended by this speech and why?
- 10 How would you sum up your overall reaction to the speech, its subject matter and the way it is presented? How successful has the writer been at satirising or lampooning her subject? Has she persuaded you to agree?

Going further

- 11 Do you think the view of bodybuilding and motivational speakers presented is a fair one? Are there other facts or viewpoints that would counter this view?

CREATING and RESPONDING to satirical texts

Getting started

- 12 Choose part of the speech (at least two paragraphs), decide on the body language and voice techniques you would use, and then deliver it to the class.

Working through

- 13 In pairs, construct five questions you would like to ask in an interview with a) Barney Spritzenburger after his speech and b) with the author Melanie Kirkwood about her intended audience and purpose. Then in pairs, conduct the interviews in the roles of interviewer and interviewee.

Going further

- 14 Write an introduction to a satirical speech on 'celebrity in modern society'.

LITERACY link

Stated and implied meanings in spoken texts

A satirical speech uses language that operates or works on two levels: a literal meaning within the context of the text and an implied meaning that the listener recognises.

When Barney Spritzenburger says 'And for me it started that day, looking in the mirror of my powder compact', the listener can take that literally as the speaker looking into the mirror of his powder compact, or recognise the writer's implication that if this supposedly macho man is looking into the mirror of a powder compact, he is vain and effeminate rather than macho.

What is the stated and implied meaning of an election slogan like 'It's time' or 'Going forward'?

NEED TO KNOW

tone the way a writer addresses the reader. A writer's tone may be friendly, formal, angry, aggressive, playful, serious and so on.



My view ...

Are you more likely to be persuaded if you are entertained at the same time? Do you think serious subject matter should be made fun of? Under what circumstances do you think this is a good idea?

7.3 HUMOUR IN CONTEXT

NEED TO KNOW

symbolism using an object or person to stand for an idea; for example, a dove might symbolise peace

juxtaposition placing people or objects close together for effect

analogy a comparison between two or more things in order to explain something. For example, an analogy may be drawn between a heart and a pump or a child's brain and a sponge.

irony the difference between the way things are and the way things should be or are expected to be

League of Nations The League was an international peace-keeping organisation (similar to today's United Nations) that was established in 1920 immediately after WWI. It was an ineffective organisation largely because of disagreements among member nations. It had limited powers and was not able to prevent the outbreak of World War II in 1939.

Cold War After World War II, the world entered a new period of tension. The two superpowers, the USA and USSR, engaged in a 'Cold War' where they competed for authority and influence. In 1962, the Cuban Missile Crisis arose because the USSR had supplied Cuba with nuclear weapons within striking range of the USA. The two nations were locked in a tense stand-off, while John F. Kennedy (President of the USA) and Nikita Khrushchev (leader of the USSR) defused the situation.

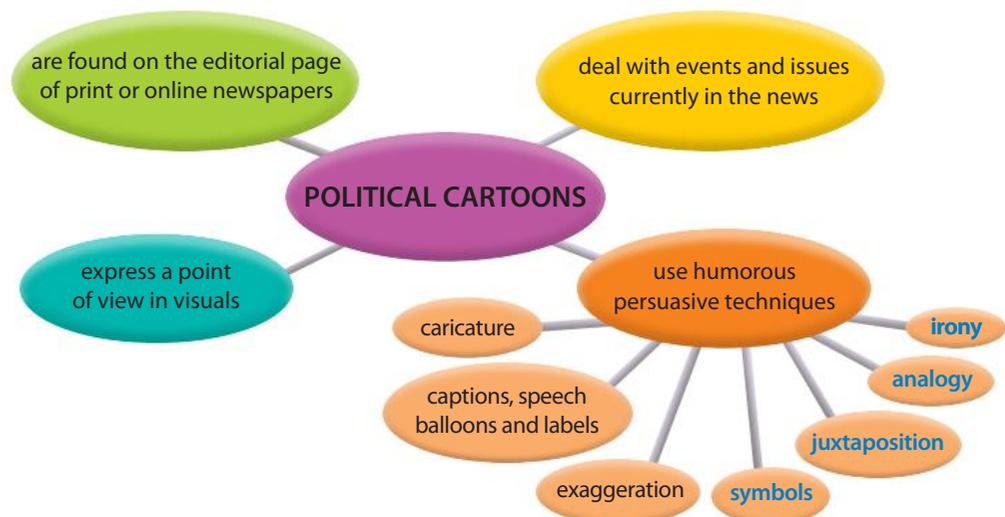
How is humour part of its social, cultural and historical context?

Different people find different things funny. We can find things funny only if we understand them. We bring to our understanding of all texts, including humorous ones, our unique personal and *discursive background*. This refers to the way we are influenced and shaped by our upbringing, our friends, our education, our gender, our interests and experiences, and so on. These exist within our particular society, culture and period in history. If an alien came to earth, he or she would have no context in which to understand our society or culture. Likewise, if we were suddenly beamed up to an alien world, neither would we. Even Americans often don't 'get' Australian or British humour and vice versa.



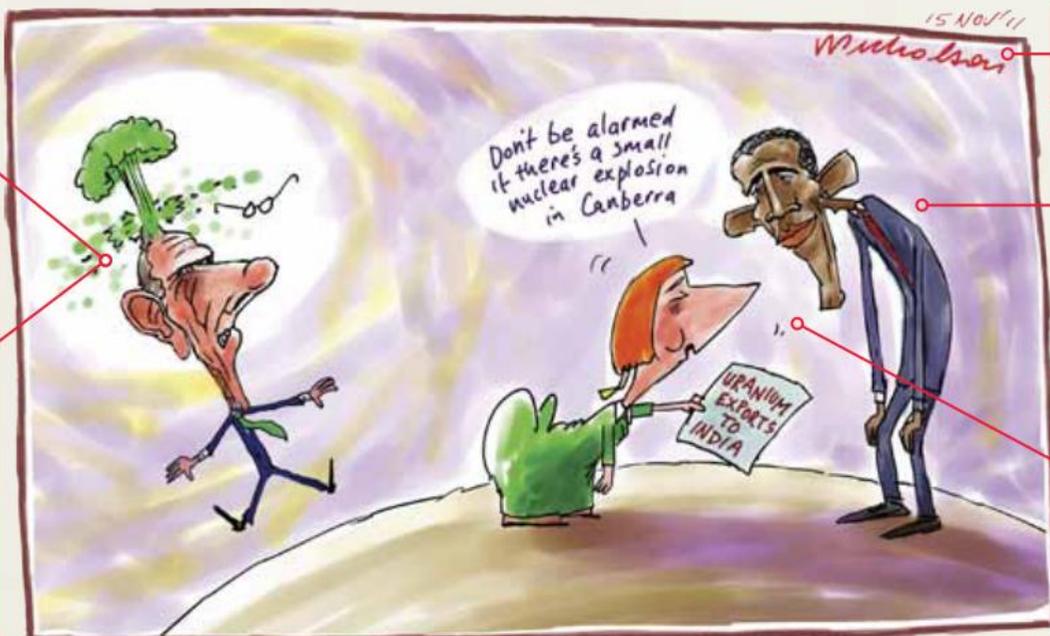
It took a while for audiences outside Australia to 'get' the satirical humour of Dame Edna Everage; but the stereotypical, exaggerated character of Crocodile Dundee seemed to catch on more quickly.

Humour that makes us think often challenges our values, perceptions, ideas and viewpoints on issues. Political cartoons are a good example of how issues can be presented in a humorous or satirical way to make us think about an issue. Political cartoonists have been drawing these for centuries and they capture the spirit or preoccupations of their times. On the surface, political cartoons may be humorous, but they communicate a thought-provoking, often biting message. Symbols and messages are used by the cartoonist to convey a point of view through visuals and text.



Humorous message about Bob Brown's reaction to announcement about exporting uranium to India

The use of symbolism: explosion looks like a nuclear explosion and is green because Bob Brown is the leader of the Australian Greens party.



The cartoonist's signature

The physical features of the political figures shown are exaggerated in a caricature.

The juxtaposition of the Australian leader and the US leader shows they are allies.

Nicholson cartoon from *The Australian*, 15 November 2011

NEED TO KNOW

Australia's export policy on uranium changed recently when the Prime Minister announced that Australia would now be prepared to export uranium (which can be used to make nuclear weapons) to India. This is a controversial decision because India has not signed the Nuclear Non-Proliferation Treaty that limits the development of nuclear weapons.

LANGUAGE link

The troublesome apostrophe

The apostrophe (') is one of the trickiest punctuation marks to use correctly in your writing. If you know what you are looking for, you will see examples of its misuse everywhere. You use the apostrophe:

- to show that something has been left out of a word; for example, **Don't** (do not) be alarmed if **there's** (there is) a small nuclear explosion. **Let's** (let us) get a lock for this thing. These words are called *contractions*.
- to show *ownership*; for example, **Australia's** uranium deposits (add 's); the **leaders'** decisions (add ')

Note: If the word is plural (more than one) — as in *leaders, foxes, babies* — and already ends in *s, es* or *ies*, the apostrophe goes after the *s*.

Never use an apostrophe with ordinary plural words; for example, *Our uranium deposits are large* should never be written *Our uranium deposits' are large*.

Make up a set of rules for using the apostrophe with a fresh example for each rule.

LITERATURE link

Author and expert credibility

When you are exposed to an opinion or 'expert' comments, it is extremely important to have some idea of the potential bias of the owner of the opinion. Knowing the qualifications and experience of someone who makes a claim or states a viewpoint helps you decide how much attention you might pay to what they have to say.

Next time you hear or read an opinion, think carefully about whose opinion it is, their potential bias and how much knowledge and experience they have on the topic or issue.

Activities ...

UNDERSTANDING political cartoons

Getting started

- 1 List the three cartoons in order of their publication dates. How many years are there between publication of the first and second cartoons, and the second and third cartoons?
- 2 What is the issue being presented in each cartoon? Try to summarise it in one sentence or draw up a table. See the Need to know entries on pages 212 and 214.
- 3 Which cartoon, if any, could you have understood without reading the Need to know background information?

Working through

- 4 Who do you think each cartoon is aimed at? (All cartoons were published in popular print media of their times.)
- 5 Which cartoon has a) the most text and b) the least text? Would more text help you to understand the cartoons with little text? Explain.
- 6 Which cartoon, if any, do you find humorous? Explain.

Going further

- 7 How do you think each of the following groups of people would react to the 2011 cartoon?
 - a The owner of an Australian uranium mine
 - b A peace activist
 - c An Indigenous Australian
 - d An Indian industrialist
 - e An Indian factory worker
 - f A homeless person in Australia

ANALYSING political cartoons

Getting started

- 8 Complete the following cloze activity by filling in the spaces with the best choice of words from the list below.

Political _____ use many different _____ to get their messages across. One of these is _____. This is shown in the way the _____ of the characters are _____. In the 2011 cartoon, Julia Gillard's _____ and _____ are drawn much larger than they really are. _____ chin and _____ are also exaggerated. The purpose of this technique is to create _____.

exaggerated	ears	techniques	physical features	cartoonists
bottom	caricature	humour	nose	Barack Obama's

- 9** Why is it important that the figures in a cartoon can be instantly recognised?
10 Which cartoon makes you think the hardest about the issue? Explain.

Working through

- 11** In the 2011 cartoon, who is portrayed favourably and who is not? What techniques has the cartoonist used to do this?
12 Can you detect the bias of each of the cartoonists? How hard is it to do this without knowing something about their background?
13 Consider the 1962 and 2011 cartoons. Which most effectively persuades you that nuclear power is a bad thing? Explain.
14 How important is the use of symbols in any of these cartoons?
15 Which cartoons feature real people? What do these people have in common? Does this make them good subjects for a satirical political cartoon?

Going further

- 16** Two of the cartoons are in black and white and one is in colour. How has the cartoonist used colour in the 2011 cartoon to help convey his message? Would the cartoonists from the earlier time periods have had to use different techniques because they knew the cartoons would not be published in colour?

RESPONDING to political cartoons

Getting started

- 17** Rewrite the caption for any of the cartoons in your own words.
18 In the 2011 cartoon, what might be Barack Obama's reply to Julia's comment?
19 'Political cartoons are great because you don't have to be a good reader to understand them.' Do you agree with this statement? Explain your view.

Working through

- 20** There are some common underlying themes in all three cartoons. In a paragraph, explain what these themes are and whether it is surprising given they are from different time periods.
21 Choose one of the cartoonists presented on pages 213–14. In pairs, work out a list of ten questions you would like to ask the cartoonist in an interview. Include questions about the subject matter, purpose, audience, message and techniques used. Then see if you can create appropriate answers. Roleplay the interview. You could also record it as a podcast.

Going further

- 22** In small groups, discuss whether political cartoons a) play an important role in recording history and b) play an important role in social comment or social reform. To support the viewpoints expressed, use the cartoons on pages 213–14 and others you might find in your History textbook or in the daily newspaper.
23 Political cartoons are a product of their times and cannot be fully appreciated out of their social, political and historical context. Write two paragraphs: one supporting and one opposing this view.
24 Choose an issue that you are aware of in Australia today; for example, refugee boat arrivals or the carbon tax. How could you represent this issue in a cartoon? Consider who might be caricatured, what symbols you would use and what text you would add.

Wordsmith ...

AVOIDING VERBOSITY

One of the most effective ways of persuading a reader or listener is to avoid unnecessary wordiness or *verbosity*. If the message is not direct and hard-hitting, the audience will simply tune out. To be persuasive, a message should be communicated quickly and economically. Political cartoonists know this very well, as shown in the cartoons on pages 213–14. In other persuasive texts, there is a role for emphasis and repetition but it should never be overdone.

1 Look at the cartoon at right.

Which of the following would make the least verbose but clearest substitute?

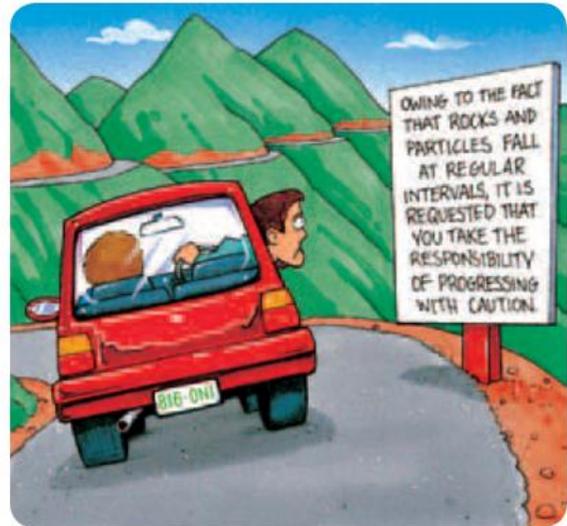
- a Beware!
- b Caution: falling rocks!
- c Rocks may fall so take care.
- d Rocks!

2 Replace each of these expressions with a single word.

- at this point in time
- hold a discussion with
- as a consequence of
- in close proximity to
- due to the fact that
- in the event that
- at the end of the day

3 Use the example at right as a guide when crossing out all the unnecessary words in the statements that follow.

- a Good afternoon, ladies and gentleman. My speech, or what I want to talk to you about this afternoon, is about the environment and about the damage we are doing to the environment.
- b The dress, which was orange in colour, had a sale ticket on it and was marked down to sell for \$40.
- c Good morning customers, ladies and gentlemen, boys and girls. This morning these grapes in the crate in front of me have been reduced and are selling for a greatly reduced price of \$4 per kilo.



Letter to the Editor

~~I am writing to advise you that~~ The article entitled ~~Buyer beware~~ published in ~~last week's newspaper~~ on 22 March was absolutely ~~and~~ completely inaccurate.

OVER TO YOU ...

Write a short statement for a new person in your class to persuade them to feel proud of being part of your school. Be deliberately verbose: use long-winded phrases, unnecessary detail and more words than you need. Swap statements with a partner and see if you can simplify each other's statement while keeping them persuasive. Read the statements aloud before and after adjustment and see what difference has been made!

eBook *plus*

Interactivity:

You be the writer:
Avoiding verbosity

Searchlight ID: int-3048



My view ...

Can humour make you think? Is a message better understood if it is delivered with humour? How important is someone's background and prior knowledge in determining what they find funny?

COMPOSE AND CREATE

Productive focus: writing and speaking

1

Humorous routine or recount

Either

In pairs, develop a short (three-minute) routine for a comedy duo. Give your duo a name and decide who will be the straight guy and who will be the fall guy. Choose a subject for your routine from the following, or come up with a topic of your own.

- Going to the dentist for a tooth extraction
- Going to the doctor for an injection
- Taking a Great Dane for a walk
- Washing an elephant or giraffe

The routine may use mime if you wish.

Tips for performing mime

- Stretch to warm up the body.
- Practise with simple exercises such as putting on gloves, taking off gloves, sucking a lemon, opening a present, walking against the wind, climbing a ladder, pushing through a crowd.
- Make sure the audience can always see your face.
- Do not mouth any words. You must express the idea with your body only.
- Be as noiseless as you can. Sighs, banging feet and loud falls detract from the magic spell of the mime.
- Focus on character and on how the character would think, feel and act.

Or

Write a blog or diary entry that recounts an imagined or real humorous anecdote in which you are the main character. Alternatively, it could be delivered as a monologue.

Some key points to remember

- Your purpose is to entertain.
- Plan each character in detail, including costume.
- Use simple props.
- Use pause and pace effectively — timing in comedy is everything!
- Make effective use of body language, gestures and voice (volume, pitch etc.).
- Make sure your routine, monologue or anecdote has an effective opening and builds to a punch-line or resolution at the end.
- Your anecdote should be written in the first person.
- Use figurative language and humour devices in your anecdote.



eBook plus

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

2 Satire and parody

Either

Design a film poster for a recent film you have seen — except design it as if it is for a spoof version. Prepare by writing an outline of the basic storyline of your parody movie. Remember to think about the elements of the original movie, such as the genre and characters, so that you can parody these elements.

Or

Choose a nursery rhyme, a folk or traditional song, or something from your own musical collection and create a parody version of it to be marketed as a ring-tone. Remember, you will need to keep the style and format consistent to the original. For example, the syllables and rhyming pairs should be consistent, and the title and chorus in a parody will usually sound similar to the original, often including puns on the original lyrics.

Design a marketing sleeve for your song. Remember, the song is a parody, so think carefully about what type of images you wish to use.

Or

Write a satirical speech on one of the following topics.

- Being a contestant on a celebrity reality show
- Teaching teenagers to drive
- Being a wedding planner
- Being a dog walker

Some key points to remember

- Your purpose is to entertain and persuade the viewer to:
 - a) see the parody version of the original film
 - b) download the parody version of the song as a ring-tone or
 - c) agree with your point of view on the topic of your speech.
- Decide whether your poster or marketing sleeve will be detailed or simple. Think about what should appear in the foreground, middle ground and background.
- Consider the amount and style of text that will appear on the poster or marketing sleeve.
- You may wish to include a serious message or statement in your parody or satire.
- Use techniques such as figurative language, exaggeration and ridicule in your speech.



eBook plus

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

3

Create a persuasive cartoon

Create your own cartoon based on one of the following topics, or come up with one of your own.

- Celebrities earn too much money for very little work.
- There should/should not be a carbon tax in Australia.
- Dangerous dogs are a menace to society.
- There are too many books, films and television shows about vampires.
- People are too obsessed with their iPhones, iPads and iPods.
- There is no privacy on social networking sites such as Facebook.

Some key points to remember

- Your purpose is to entertain and persuade the reader/viewer to 'get' your message.
- Decide on the audience your cartoon is aimed at and the message you want to convey.
- Think about using some or all of the main persuasive tools available in cartoons — symbolism, analogy, exaggeration, caricature, juxtaposition and irony — to help get your point across.
- Consider the role labels, speech balloons and captions will play.



eBook plus

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



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 thinking strategies did you use throughout this unit; for example, summarising, comparing, explaining, interpreting, analysing, evaluating?
- 4 Have you learned any speaking or performance strategies during this unit?

INDIVIDUAL PATHWAYS

Worksheet 7.1
doc-10121

Worksheet 7.2
doc-10122

eBook plus

Worksheet 7.3
doc-10123

Persuasively speaking

SEARCHLIGHT ID: PRO-0121

Scenario

You have been invited to submit a pitch for your latest show idea to Vox Productions, a well-known new media production company specialising in television and radio news production. Your pitch is for a currently untitled program that tackles current national or international issues from the point of view of Australian teenagers.

Vox Productions' executives have provided you with the following guidelines for your submission:

- Submit a segment of your program (either audio or video).
- The segment must be 2–3 minutes in length.
- You must tackle a current national or international issue.
- In tackling your chosen issue, you must represent a side of the argument.
- You may approach topics from either a humorous tone or a serious tone.

Task

Create a segment of a program addressing a current national or international issue from the point of view

of Australian teenagers. The aim of your segment is to persuade viewers to agree with your stance on the issue. Your program can be produced for either an audio or a video delivery platform using media editing software to create your final submission. To enhance your segment, your production may use a variety of media, including images, video, music and sound bites. You must maintain a focus on the persuasive nature of this program.

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.
- Choose a current national issue to focus on for your production. Your Media Centre includes weblinks to help get an overview of national issues currently being covered by the media, as well as a document outlining suggested issues from which you may like to choose.
- Navigate to your Research Forum. A selection of research topics has been pre-loaded here to help you explore and analyse your chosen issue. Your Media Centre also contains worksheets to



help guide your research framework, and questions to ask yourself when planning your segment.

- Visit the Weblinks section in your Media Centre to preview samples of other news-focused program segments to get ideas for presenting your own production. Take note of the different approaches and media that have been used, and any elements that you might like to apply to your own production.
- Once your research and planning is complete, download the multimedia script template from your Media Centre. This template will help you to structure the production of your segment including any media you wish to use. Whether you have chosen to present your project as a video or as audio, you will need to think about how additional media you add will enhance your segment (such as images, text, music and sound effects etc.). Weblinks to some suggested online sources of media have been provided in your Media Centre.
- When you have gathered your chosen media for your production, record your voiced narration/piece to camera and 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.

- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final production for submission.

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 Audacity

Media centre

Your Media Centre contains:

- multimedia script and planning templates
- links to example digital news segments
- weblinks to free recording and editing software
- an assessment rubric.



Creating character

SEARCHLIGHT ID: PRO-0122

Scenario

The annual Literature Festival has arrived again and this year the theme of the festival is 'Celebration of character'. Your local library is holding an online exhibition showcasing your class's favourite characters. The librarian (and acting exhibition curator) has asked your class to explore existing literary characters through the use of a character blog to contribute to the exhibition.

Your blog must:

- be written in first person, from the point of view of a chosen character
- showcase a character chosen from an existing text, preferably from a novel/short story/play you have studied this year

- reflect on or recount significant events from the character's world, through a voice that demonstrates the key traits of your character
- consist of at least two entries, with a total word count of at least 800
- include a transcript that meets the above length guideline if your blog content is delivered through video.

Task

From the point of view of an existing character in a studied novel/short story/play, create a blog for inclusion in the online exhibition for the annual Literature Festival. Your blog entries should reflect on or recount significant events from the character's world, in the voice of your chosen character. You may present your blog as either written blog entries, or as filmed video blog (vlog) entries delivered in the role of the character.

The information you post in your blog may include a variety of media, such as images, video, music and sound bites, to help to provide an insight into your chosen character and their world through their own eyes. Be sure to include the source details of any information you use.



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. If you choose to complete the project as a group, each member must individually meet the guidelines within their blog posts.
- Choose a character from an existing text. You may like to choose a novel, short story or play that you have studied this year, or alternatively you could use novel extracts from your eBookPLUS as a starting point.
- Navigate to your Research Forum. A selection of research topics has been pre-loaded here to help you explore and analyse your chosen character. Your Media Centre also contains profile worksheets to help you gather key information on your character in order to construct the basis of your blog.
- To get ideas for how you might like to present your blog, visit the Weblinks section in your Media Centre to preview a variety of blogs written in the first person. Take note of the different content and media that have been used as you like to apply something similar to your own blog. Weblinks to some suggested online media sources have been provided in your Media Centre.

- Use an online blogging site to set up your (or your group's) blog and enter all of the required blog entries and media. Your Media Centre includes a document with tips and tricks of how to build a blog.
- If you have chosen to present your character through a vlog, ensure you create a transcript of your vlog entries to include with your final submission.
- Print out your Research Report from ProjectsPLUS as well as any requested worksheets, and hand them in to your teacher with a copy of your final blog.

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
An online blogging site

Media centre

Your Media Centre contains:

- character analysis worksheets
- a 'How to build a blog' document
- weblinks to sample blogs and blogging websites
- an assessment rubric.



GLOSSARY

adage a wise saying 195

adverb of manner an adverb is a part of speech or word class that provides extra information about a verb and adjective, or another adverb. Adverbs of manner tell us how an action happens. 80

alliteration the repetition of a consonant sound for added effect — for example, *rain rapping on a rusty red roof* 149

allusion texts may directly or indirectly refer to another text, often well known; they allude to this other text or some aspect of it in order to enrich their own meaning. Allusion is a key process of intertextuality. 167, 202

analogy a comparison between two or more things in order to explain something. For example, an analogy may be drawn between a heart and a pump or a child's brain and a sponge. 212

anecdote a short account of an amusing or interesting event, often connected with a particular person 37, 196

anime (pronounced *an-im-ay*) a Japanese word for any animated film. It comes from the English word *animation* — a loan word that has been returned to English. In Japanese, anime is any animated film, including a Disney cartoon, for example. In English, anime refers only to Japanese-style animated films such as *Spirited Away*. 25

Arabic is the language of the Qur'an (or Koran), so in many countries where Islam is the major religion (such as Afghanistan) there are Arabic loan words. 17

archetype a typical example or original model 177, 207

audience those who read, view or use a text. For example, the audience for a picture book might be preschoolers. 63

Australia's export policy on uranium changed recently when the Prime Minister announced that Australia would now be prepared to export uranium (which can be used to make nuclear weapons) to India. This is a controversial decision because India has not signed the Nuclear Non-Proliferation Treaty that limits the development of nuclear weapons. 214

autobiography a non-fiction account of a person's life written by him or her 20, 34

biography a non-fiction, written account of another person's life 20

body language the non-verbal communication signals that we send with our bodies 153, 198

caricature a drawing that exaggerates a person's physical features; for example, a large nose or a bald head 207

climax the highest point of tension in the plot of a narrative, where the main action is concluded 70

cohesive tie the devices a writer uses to 'stick the text together'. These help the reader understand the text. 80

Cold War a time after World War II, between about 1950 and 1990. Developed countries such as the United States feared that the Soviet Union (now Russia and other countries) was winning the development race. The Soviet Union featured a political and economic system labelled communism by the United States and other 'western' countries. Private enterprise or capitalist economies like the United States and Australia did not like communism and thought it was the enemy of private property, business and democracy. 168, 212

colloquial language language that is casual or informal and used mainly in spoken language; for example, slang 76

command verb a verb used in commands or requests, described as being in the imperative mood 80

complication the events in the story that move the plot towards the ending, creating tension or interest as they do so 70

connotations positive or negative feelings that are implied in words 134

context the historical, social and cultural circumstances of the production of a text 74

Dickensian England Charles Dickens is widely regarded as the greatest English novelist of the Victorian period. He was very popular in his time and his novels are still highly prized today. Many of his novels were published in serial form or monthly instalments in magazines. This type of publication demanded the use of cliff-hangers to ensure the readers would be looking forward to the next instalment. His novels explored the exceptionally harsh living and working conditions of the lower social classes. The phrase 'Dickensian' was coined to describe conditions that are particularly dark, unpleasant or induce suffering as vividly depicted in Dickens' novels. 108

Digital Revolution a change that began in the 1970s, when the first microcomputers, or personal computers, became available. It is called the Digital Revolution because it was brought about by the change from analog and electronic technology to digital technology. This change made possible many of the features of our modern life: CDs, laptops, mobile phones, email, the internet, iPods, digital cameras and ebooks. We are still in the midst of the digital era. 11

embedded clause an embedded clause is a clause that occurs *within* another clause 70

empathise to feel what another person or character is feeling. Empathy is a sense of understanding someone else without that person having to explain how he or she is feeling. 100

empathy the ability to understand how another person feels; to 'stand in their shoes' 20

emphasis adding power or stress to a particular word or phrase for effect 151

factual adjective an adjective is a part of speech or word class that adds information about a noun or a pronoun. A factual adjective adds information in a way that does not rely on opinion, i.e. it adds information about qualities that are 'true' or 'real'. 80

feature article a general-interest piece of media writing that aims to both persuade and entertain readers 138

feminism the principle that women deserve the same rights and opportunities as men 170

feminist movement also called Women's Lib (liberation) or the women's movement and refers to a series of campaigns for women's rights regarding equality of pay and other issues, the most effective beginning in the 1960s 171

figurative language also known as literary devices or figures of speech; this includes metaphor, simile, personification and alliteration 141

first-person point of view the narrative is told by a character who is part of the story, and who uses words like *I*, *me* and *my*. The reader sees only the point of view of this character (unless there is more than one narrator). 76

gaze (or look) image-makers often use a look, either between someone in an image and the viewer or between actors within the image, to suggest a meaning. For example, the frog on page 164 does not appear to be gazing at the viewer (or camera) but at something else. This implies disinterest of the frog in the viewer. 166

genre 'kind' or 'sort' — a style of writing or way of categorising literature and artistic works 64

gesture using hands to emphasise an idea or point 151

grammar the language we use and the description of language as a system 33

hyperbole (pronounced *hy-per-buh-lee*) an exaggeration or overstatement used for effect and not intended to be taken literally 70, 140, 202

hyphens A hyphen (-) is a punctuation mark that usually appears inside a word. It can join two words and make them into a single compound word, such as *hot-blooded*, *power-walking* or *metallic-red*. A hyphen can also appear between a word and its prefix or suffix, as in *co-worker*, *pre-owned* and *animal-like*.

Not all words with prefixes and suffixes have hyphens — think of *antibiotic*. Likewise, some compound words can either be written as two words, with a hyphen, or closed up (*fairy tale*, *fairy-tale* or *fairytale*), so it is best to check a dictionary if you're unsure.

Some compound words have more than one hyphen, such as *mother-in-law* and *ten-year-old*. People's names can be hyphenated too; for example, *Jean-Luc Picard* and *Shiloh Jolie-Pitt*. These are sometimes called double-barrelled names. **42**

Industrial Revolution a change that took place in the eighteenth and nineteenth centuries, initially in Britain and then in western Europe and the United States. Manufacturing that had been carried out on a small scale became more mechanised due to inventions and changes in technology, mining and transportation. Large-scale production could now take place in factories. **11**

intertextuality the associations or connections between one text and another **166, 205**

ironically using words to humorously suggest the opposite of their literal meaning. It is ironic, for example, that many Australian souvenirs, sold to represent Australian culture, are actually made overseas. **177**

irony the difference between the way things are and the way things should be or are expected to be **212**

italic is a type font, and its name means 'Italian', because the first printer to use it was from Italy. Italic type slopes to the right and can be used to indicate that a word is foreign. It is also used (among other things) for emphasis, to make words stand out; for titles of books, plays, films and other complete works; and for English words that are being discussed. **16**

jingle a bright, simple song in a radio or television advertisement **141**

juxtaposition putting two objects together to suggest a strong link or relationship between them or to emphasise a contrast **165, 212**

lampoon to attack or criticise by making fun of something serious **209**

League of Nations The League was an international peace-keeping organisation (similar to today's United Nations) that was established in 1920 immediately after WWI. It was an ineffective organisation largely because of disagreements among member nations. It had limited powers and was not able to prevent the outbreak of World War II in 1939. **212**

manga Japanese word for print comics and cartoons. The Japanese use the word *manga* for all print comics and cartoons, while in English the word refers only to Japanese-style cartoons. One distinctive feature of manga is that the characters usually have very large eyes. **25**

matinee films put on during the early afternoon in the 1930s through to about the early 1970s. Quite often adventure films would have been a matinee. **170**

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*.

Here are some examples of metaphors:

I nearly drowned in the river of her words.

Your room is a pigsty, so get your curly tail into action and clean it up.

A grey cloud of awkward silence descended on the room.

43, 145, 202

mime a performance form in which the actor tells a story through movement of their body and face instead of spoken words **195**

monologue speech by one person in a play or narrative **77**

mood the prevailing feeling or atmosphere a text creates **166**

neologism a newly coined word or expression **3**

nicknames In English, people did not have surnames until about the twelfth century CE. Before then, they had just a given name such as William or Eleanor. To distinguish them from other Williams and Eleanors, they might have had an extra descriptive name such as 'John's son' or 'the cook'. This extra name was called an ekename. These ekenames would eventually become surnames (family names) like Johnson and Cook. But what happened to ekenames? People used to say an ekename, which was often misheard as a nekename, and this became nickname. **37**

onomatopoeia the use of words that imitate the sound they refer to, such as *hiss*, *meow*, *murmur* **27**

orientation beginning of a story where characters are introduced and settings established **70**

pace how slowly or quickly we speak **151, 198**

parody a text that imitates the characteristic style of an author or a work for comic effect or to ridicule. The word *parody* is both a noun and a verb. **205**

pathos persuasive speaking techniques designed to appeal to the emotions of the audience **151**

pause stopping briefly within the speech to create an effect and allow an idea to sit within the minds of the audience. This is very important in comic timing, allowing the audience time to 'get' the joke. **151, 198**

Persian Old Persian was the language spoken in the Persian Empire (around 550–330 BCE). Modern Persian is now spoken in Iran, Afghanistan and some other countries in Central Asia. It is known as Farsi in Iran and Dari in Afghanistan. **16**

persona the first-person narrator of a story or monologue **209**

personification a device used in writing by which objects are treated as if they have human qualities; for example, *The sun smiled* **202**

perspective viewpoint **116**

pitch the sound changes produced by the rise and fall of the voice **198**

positioning using words and images to make an audience feel a certain way about an issue or idea; to look at a text from a particular viewpoint **143, 169**

position to influence the reader to accept ideas or information in a certain way. Whether the reader or listener does accept the writer's or speaker's ideas is affected by the reader's or listener's own experiences and the ability of the writer or speaker. **196**

protagonist the leading character or hero in a play, novel or film **70**

purpose the reason a text was created. For example, the purpose of a recipe is to instruct someone who wishes to prepare a particular dish. **63**

reading path vectors and other elements affect the order in which you read the salience of objects within a frame **166**

repetition repeating a word or phrase several times for impact and effect **141**

representation a constructed meaning or depiction of something real **166**

resolution the events after a story's climax, which may include a surprise or twist **70**

rhetorical question a question that is designed to make the listener think about an issue, but not necessarily answer the question **91, 134, 202**

rhetoric the art of using language devices and speaking techniques to persuade an audience **132**

- routine** a rehearsed, comic talk or performance **196**
- salient** standing out or easily seen **166**
- satire** use of humour or ridicule to expose weaknesses or criticise something, often with the intent of changing an aspect of our society **209**
- shot** single-frame image **166**
- simile** comparing an object or idea with another object or idea, using words such as 'like' or 'as' — for example, 'the moon is as round as a balloon' **145**
- skit** a comic performance, usually making fun of someone or something **196**
- social distance** image-makers try to establish a social distance between the subject of their image and the viewer; things can be close like a friend or distant and strange **166**
- spoof** a colloquial term for imitation or parody of something by exaggerating its characteristic features for comic effect. The word *spoof* can be used as a noun, a verb and an adjective. **205**
- stereotype** a fixed, oversimplified image or idea we have of a person, group or thing **71, 169, 198**
- storyboard** drawing of each shot that will appear on a screen **175**
- subject matter** the topic or issue around which the text is built, i.e. what the text is about **87**
- symbolism** when people or things stand for something other than themselves — for example, a rose might symbolise beauty **147, 212**
- taboo** something forbidden **196**
- tagline** or **slogan** a short phrase used in advertising to persuade by catching the audience's attention and causing them to remember it **207**
- theme** the idea or point of view about an important issue or moral dilemma that a writer (or film-maker or painter or sculptor or musician) wants the audience to think about **74, 87, 176**
- tone** the emotion used to express words and phrases, such as happily, sadly, angrily, calmly **134, 151, 211**
- twist** a surprise or unexpected ending or resolution in a narrative **70**
- universal** describes things or feelings that are common to all people, regardless of language or culture **20**
- USA in the 1960s** The 1960s in the US was a period of change. John F. Kennedy was elected as the youngest-ever President. Civil rights for America's large black population was on the agenda. The Cold War was under way between the US and the USSR, each defending their respective ideologies of capitalism and communism. All of this created tension and uncertainty for Americans. Some of these tensions carried over into youth gangs, who represented different social or ethnic groupings. Gangs fought over territory (turf) and honour, and sometimes violence erupted. Belonging to and 'hanging out' with a group or gang could also be seen as part of normal adolescence. **76**
- values** fundamental beliefs that determine what we stand for. They help us make important decisions about what is right and wrong and about who we want to be. **100**
- vectors** lines that can be (a) suggested by things like someone pointing or (b) real lines created in the image (for example by a road). Vectors establish relationships within the picture. A gaze is a vector. **166**
- vicarious experience** the feeling that you have taken part in the experience yourself **99**
- visual grammar** the rules, elements or patterns of visual language that allow us to understand an image **166**
- vocabulary** all the words of a particular language; the body of words used by an individual or group of people **33**
- wordplay** manipulating words for humorous effect **196**

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