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WESTERN AUSTRALIA
ENGLISH
Year 9

A student workbook

**Adam Kealley, Leanne Bondin,
Claire Crooks & Louise Pettigrew**

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Contents

Note to teachers

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

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

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

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

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

Delving deeply: Exploring documentaries

A documentary is a type of film or television production that aims to inform its audience about a particular topic. Unlike feature films — which are scripted and performed by actors to tell made-up stories — documentaries present largely factual accounts of real-life events, people and issues. Documentaries cover a wide range of topics, including social issues, historical events, scientific discoveries, cultural practices and biographical profiles.

In this chapter you will learn:

- about the conventions and multimodal features of documentary films

- how language creates group identities by representing values, beliefs and attitudes

- to understand and express personal responses

- the ways that documentaries offer representations and perspectives.
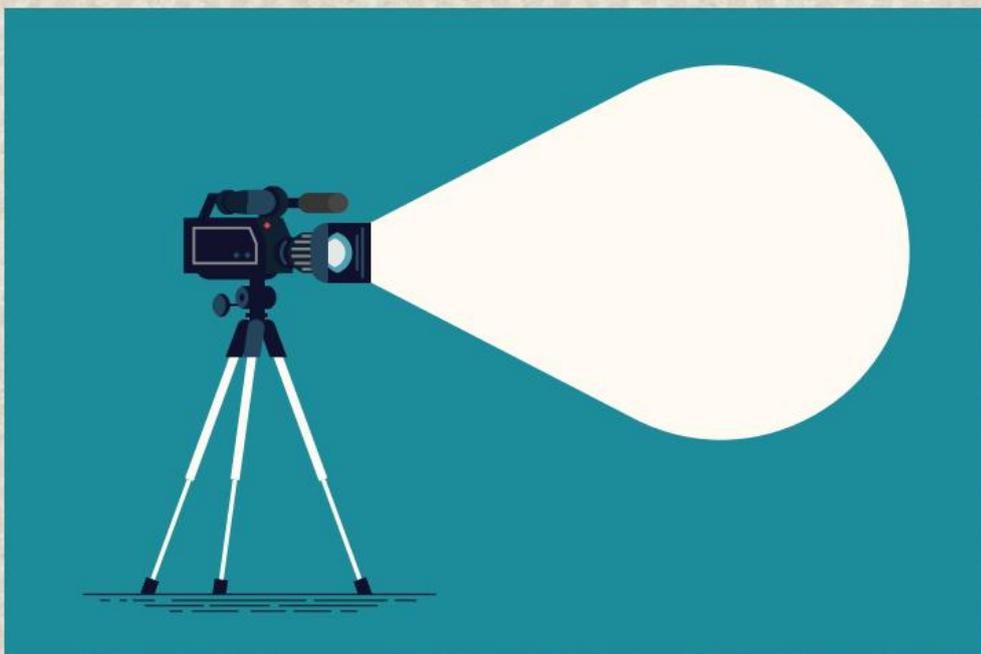
What is a documentary?

A documentary is a film that presents factual information in an engaging and informative way. The purpose of a documentary is to educate, inform or raise awareness about a topic such as a person, event, issue or institution. The intended **audience** of a documentary will vary according to its subject.

Documentary vocabulary

To describe and analyse documentaries, we use the same language that we use to describe and analyse any film. We might comment on camera angles, shot types and audio elements such as background music.

In addition to these film-related terms, there is particular vocabulary that you should be able to use when discussing documentaries. These terms relate to filmmaking techniques commonly used by documentarians, such as:

- interviews with experts on the topic
- archival footage (valuable historical footage)
- re-enactments (artificial scenes of an event, acted out based on information about the event)
- onsite filming.

Documentarians also often use voice-over narration (a professional narration that helps tell the story) to provide contextual information and guide the audience to understand what they are seeing in the film.

1.1 Check for understanding

1. Find a definition for each of the filmmaking techniques in the following table. These techniques are commonly used by documentarians. If you are researching definitions online, make sure you add 'documentary film' to your search terms.

Filmmaking technique	Definition
Dramatisation	
Talking heads	
Actuality footage	

Filmmaking technique	Definition
Witness testimony	
Interview	
Focaliser	
Cinéma vérité	
Graphics	

Examples of documentaries

There are many examples of well-known documentary films and documentarians, including:

- *Planet Earth* (2006), narrated by David Attenborough
- *I Am Eleven* (2011), directed by Genevieve Bailey
- *That Sugar Film* (2014), directed by Damon Gameau
- *He Named Me Malala* (2015), directed by Davis Guggenheim
- *Ladies First* (2017), directed by Uraaz Bahl
- *Blue* (2017), directed by Karina Holden
- *Gurrumul* (2018), directed by Paul Damien Williams
- *2040* (2019), directed by Damon Gameau
- *Incarceration Nation* (2021), directed by Dean Gibson
- *Burning* (2021), directed by Eva Orner
- *Ningaloo Nyinggulu* (2023), directed by Peter Rees.
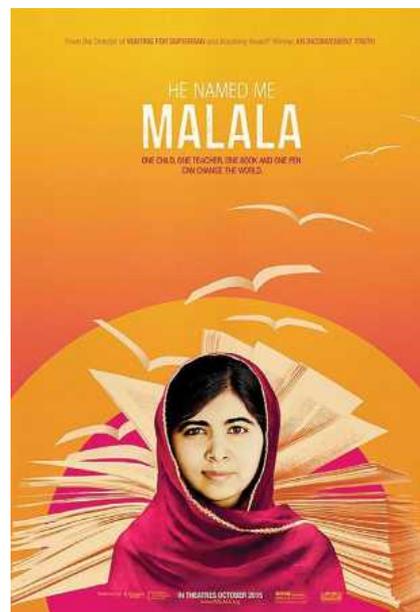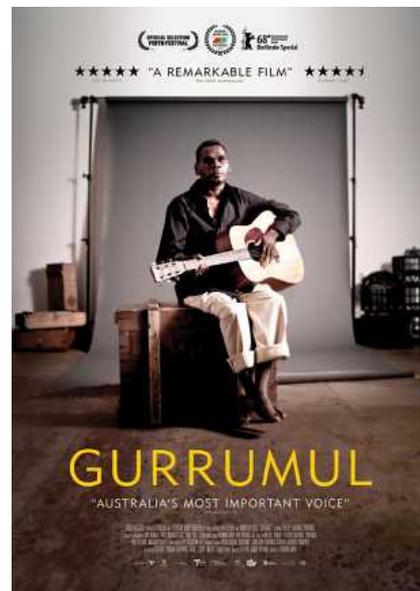
Documentary audiences and viewing contexts

Documentary films are shown in different settings by various broadcasters, channels and platforms, as you can see in the following diagram.

Cinemas	Free-to-air and public television broadcasters (e.g. ABC, SBS)	Cable and satellite television channels (e.g. Discovery Channel, History Channel)	Streaming platforms (e.g. Netflix, Stan, Amazon Prime)
	Online (e.g. YouTube, DocPlay, Kanopy)	Educational settings (e.g. a classroom)	Film festivals (e.g. Sundance, Melbourne International Film Festival)
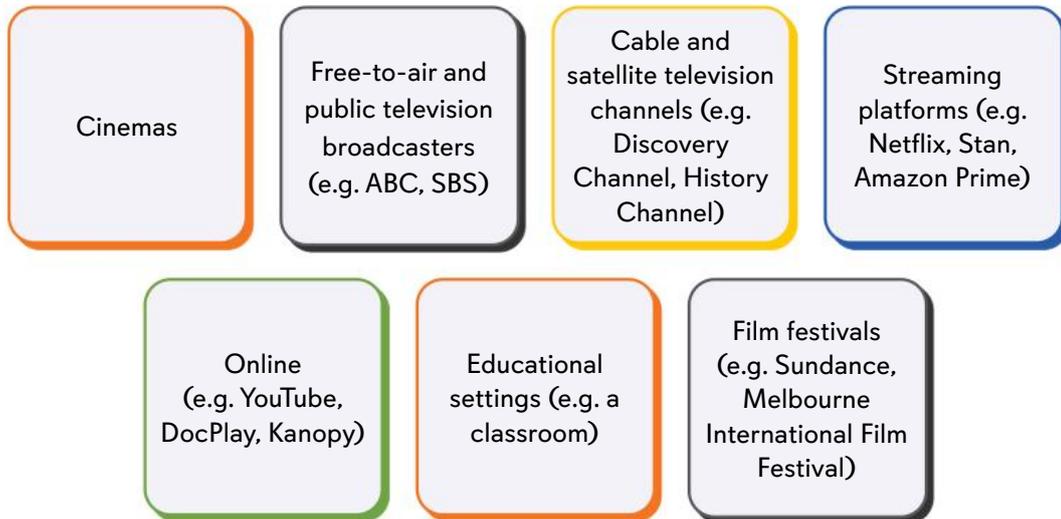
This variety in the ways in which documentaries can be viewed means that their audiences can also be widely varied, spanning a range of social groups and ages.

The purpose of documentaries

Documentaries are an important form of media because they inform and educate viewers about topics, events, people and issues, sparking discussions and raising awareness about subjects that might not otherwise receive widespread attention. Documentaries can also persuade people to take action or to reconsider their views on a topic or issue.

A main purpose of a documentary is to represent one or more **perspectives** on an issue, event, situation, individual or group. To fulfil this purpose, documentaries target specific audiences, aiming to engage them by presenting their **representations** and perspectives in interesting ways through a range of communication modes.

> **VOCABULARY**
>
> **perspective** A lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text
>
> **representation** The specific way in which a thing, person or idea is depicted in a text, which is shaped by the creator's context, values and purpose

1.2 Check for understanding

Select three documentaries from the list provided on page 3. Watch the trailer for each documentary online and record who the target audience might be and what you think the purpose of the film is.

1 Documentary one

   a Title: _____

   _____

   b Audience: _____

   _____

   c Purpose: _____

   _____

2 Documentary two

   a Title: _____

   _____

   b Audience: _____

   _____

   c Purpose: _____

   _____

3 Documentary three

   a Title: _____

   _____

   b Audience: _____

   _____

   c Purpose: _____

   _____

Types of documentaries

Documentaries can be grouped into types based on common subject matter or approaches to the subject matter. There are many different types of documentaries. Some of these types are listed on the following page.

Documentary type	Definition
Historical documentary	Explores a historical event; may include archival footage, personal accounts and interviews with experts
Observational documentary	Observes and documents real events and situations as they unfold; no filmmaker interference is evident
Investigative documentary	Reveals research and investigates its topic thoroughly; features interviews and new facts aiming to uncover hidden truths or encourage action on an issue

1.3 Check for understanding

1   Look up the definitions of the two documentary types in the following table and write them in the second column.

2   Research other types of documentaries. Add the names and definitions of three other types of documentaries to the table.

Documentary type	Definition
Participatory documentary	
Biographical documentary	

Personal responses

Documentary films often provoke strong responses in their audiences. These responses could be intellectual, emotional and/or behavioural. Sometimes we might experience all of these kinds of responses at once.

Intellectual response: the way the text makes you think about, reflect on or consider something

Emotional response: the way the text makes you feel and the emotions it provokes

Behavioural response: the way the text alters your behaviours or the way you act
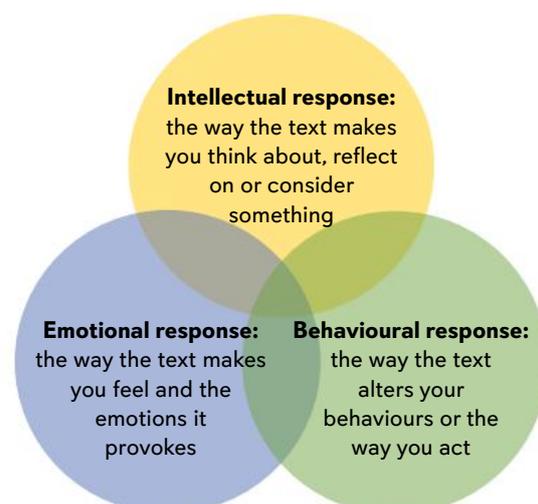
1.4 Check for understanding

1   Sort the following examples of responses into the category you think they best suit.

fear   contemplation   compassion   understanding   speaking up   anger
empathy   being more patient   reflection   sadness   buying less of something

Intellectual response	Emotional response	Behavioural response

2   Sometimes you might be asked to identify and express your personal response to a text or the way it represents an issue, idea or person. In these cases, you can use personal pronouns such as 'my' and 'I'. Select words from the following list to fill in the blanks in the sentences, which are examples of how to express a personal response.

buying   anger   behavioural   compassion   ideas   sympathy   disgust   think

a   I responded to the representations in the film with emotions such as _____ and _____ because it tugged on my heartstrings and promoted the value of acceptance.

b   My personal response of serious contemplation and reflection was generated through the confronting way that the documentary communicated its _____ to me.

c   Because the film created such a sense of urgency, my _____ response is to stop purchasing the product immediately because of its damaging impact on the environment.

d   My feelings of _____ and _____ towards the company were provoked due to the film showing their ignorance and corruption.

e   The documentary made me _____ more carefully before _____ so many cheap products.

3   Our personal responses to a documentary are not just shaped by the way the film is constructed using filmmaking conventions, but also by our own **values**, attitudes and experiences. Think of a documentary you have watched and answer the questions on the next page.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

a How did the documentary relate to you and your experiences?

_____

_____

_____

b What personal values of yours did the documentary appeal to?

_____

_____

Example documentary: *In My Blood It Runs*

Note: *In My Blood It Runs* **contains sensitive themes related to racism, systemic injustice, and the experiences of First Nations children, which may be distressing to some viewers.**

In My Blood It Runs is a documentary directed by Maya Newell. It was filmed in the Northern Territory, mostly in Mparntwe (Alice Springs), Sandy Bore Homeland and the Borroloola community. The documentary follows the life of 10-year-old Arrernte and Garrwa boy Dujuan and his family. Dujuan experiences many challenges at school as a result of prejudice against First Nations people and misunderstandings of Aboriginal culture.

The film reveals the importance of history, language and cultural practices to Aboriginal people. At only 12 years old, Dujuan later became the youngest person ever to address world leaders at the United Nations Human Rights Council. Dujuan has now co-written a children's book of the same title with illustrations by Blak Douglas.
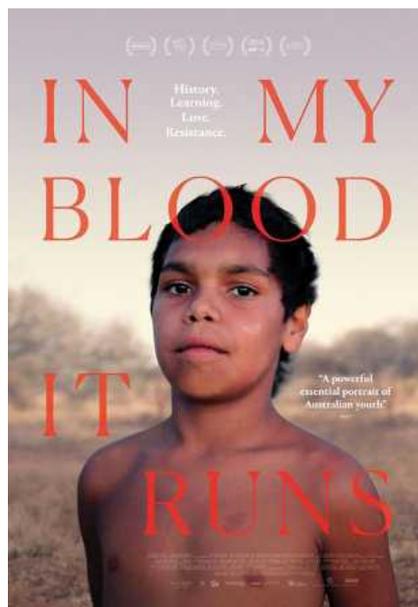
Scan the QR code to watch the trailer for the film *In My Blood It Runs*.

1.5 Check for understanding

Refer to the trailer for the film *In My Blood It Runs* to answer the following questions.

1 Circle the documentary features that are evident in the film's trailer.

archival footage   interviews   voice-over   re-enactments   cinéma-vérité

2 Why do you think the film is classified as an observational documentary?

_____

_____

3 Re-watch the trailer. You will see some review comments appearing as written text. Record the review comments here, including who or where each comment came from.

_____

_____

_____

_____

4 Based on the trailer, what main ideas do you think will be explored in the documentary?

_____

_____

_____

5 How does the music in the trailer enhance the way it presents its subject matter?

_____

_____

6 What is your personal response to the film trailer? Consider how it makes you think, feel and/or behave.

_____

_____

Scan the QR code to visit the official website for the film and read the information provided.

7 Record the titles of the nine tabs that are included at the top of the website.

_____

_____

8 Click on the 'Take Action' tab. This section explains that *In My Blood It Runs* is not just a film – it is also a campaign. What three main goals does the campaign focus on?

_____   _____   _____

9 Find a definition for each of the following words. These terms are all relevant to *In My Blood It Runs*.

a Marginalisation: _____

_____

b Self-determination: _____

_____

c Disempowerment: _____

_____

d Ancestral: _____

_____

e Arrernte: _____

_____

10 The film shows that Dujuan has abilities that are often overlooked or minimised by the education system. From your viewing of the trailer, what abilities do you think Dujuan possesses that may not be valued by his school?

_____

_____

_____

Representation of people and places

Documentaries often represent people and places in a certain light to position audiences to respond in particular ways. For example, they may selectively depict a historical figure as a hero, or reveal facts about an issue that will provoke strong feelings of concern or anger in the audience and prompt them to take action. While it is easy to simply argue that *In My Blood It Runs* represents Dujuan 'positively' so that audiences are positioned to like him, and the school system 'negatively' so that audiences oppose it, there are much more precise ways of discussing the representations created.

1.6 Check for understanding

1 Circle the appropriate adjectives to describe the way Dujuan is represented in the film trailer. Use a dictionary to help you if necessary.

resilient   intuitive   ignorant   playful   innocent   impressionable

inspiring   intelligent   disillusioned

2   Circle the possible audience responses created by these representations of Dujuan. Use a dictionary to help you if necessary.

respect   defiance   admiration   empathy   anger   sympathy
understanding   compassion

3   The connection between people and place can be very strong, and this is a key idea explored in *In My Blood It Runs*.

Scan the QR code to look at a map that visually represents the diversity of First Nations peoples by indicating the different language, social or nation groups based on published sources available up to 1994.

Find your own location as well as some of the locations depicted in the documentary, such as Sandy Bore and Hidden Valley, Mparntwe (Alice Springs) in the Northern Territory.

4   'Country' is a term used to describe the lands, waterways and seas to which First Nations people feel spiritually and culturally connected. Look at the map again and record the name of the traditional Country on which you live.

_____

5   What places do you feel most connected to, and why?

_____

_____

6   In the film trailer, we see Dujuan in a variety of different settings. In what places do you think Dujuan might feel more comfortable and connected? Give evidence from the trailer to support your answer.

_____

_____

_____

_____

7   Brainstorm some adjectives you could use to describe the way the following places are represented in the film trailer.

a   The bush _____

_____

b   Dujuan's home _____

_____

c   The office where Dujuan is told, 'This is your last chance.' _____

_____

Representation of values

Values are the principles or ideals that people believe are important – the set of beliefs by which they live their lives, make choices and seek to interact with others.

Documentaries often offer representations of values, and also appeal to the values of their audience. Dujuan's personal and cultural values of family and connection to Country are evident in the film trailer, and the film's title comes from a statement that Dujuan makes in the film about history – another value important to him – which he believes is in his genetic and spiritual make-up. He says, of history, 'in my blood it runs', suggesting the value and importance he places on memories, his connections to family or kin, and his cultural heritage.

1.7 Reflecting and discussing

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

1   Dujuan is multilingual, meaning he knows how to speak and understand multiple languages. In the documentary, he mostly speaks **Aboriginal English**, but he also knows **Standard Australian English**, Garrwa and Arrernte. What does this tell us about him?

2   In the film, Dujuan appears to feel disempowered (or powerless) when his success is measured by how well he uses the conventions of Standard Australian English rather than his use of First Nations languages such as Garrwa and Arrernte. Why do you think this is the case?

3   What is your opinion of the film trailer and the way it represents people and ideas? Is it effective? Give reasons for your opinion.

> **VOCABULARY**
>
> **Aboriginal English** A type of Australian English incorporating words and phrases from various Aboriginal languages and including sounds and sentence structures that differ from Standard Australian English
>
> **Standard Australian English** Recognised as the 'common language' of Australians, it is the dynamic and evolving spoken and written English used for official or public purposes, and recorded in dictionaries, style guides and grammar books

Language used to empower

Language can help us to feel part of a group by contributing to our identity and sense of self. It has the capacity to influence relationships and roles within social contexts.

Identities are complex. They can involve many different aspects of ourselves and the groups we belong to – for example, our values, beliefs and attitudes; how we see ourselves; how others see us; our distinguishing characteristics; and how we define ourselves within our social context. And language can play a powerful role in building identities because it can empower – or disempower – how we feel about ourselves and our identities.

For example, in the documentary *In My Blood It Runs*, the role of education and educators is associated with teaching and mastery of Standard Australian English. This can leave people like Dujuan feeling disempowered in his relationships with his teachers, because his identity as a student – being expected to use a language he feels less familiar with – impacts his confidence and conflicts with other aspects of his identity.

There are lots of other ways language can empower (or disempower) some groups of people and impact identities and relationships. Look at the following examples:

- The use of words such as 'mankind' instead of 'humankind' and 'fireman' instead of 'firefighter' excludes and disempowers women.

- The use of specialist or technical language might empower those who understand all the terms but leave others feeling powerless and confused.

- Encouraging words can be used to empower a listener or audience, particularly when direct address like 'you' is used. For example, imagine your sporting coach saying, 'I know you can win this!' This might make you feel empowered and motivated.

- The use of teenage slang might empower you to communicate quickly with your friends via text message, establishing a close social relationship with them and contributing to your identity as an adolescent.

1.8 Check for understanding

1 Who is being disempowered (or excluded) through the sentence 'We need to appoint a new Chairman of the board'?

_____

2 What social group might someone who uses terms such as 'bet', 'salty' and 'slay' belong to and identify with?

_____

3 Reflect on how you would try to motivate and empower a friend of yours who feels like they will never pass Maths. Write a few sentences of advice you would use to try and make them feel empowered.

_____

_____

_____

_____

_____

_____

1.9 Skills box: Language for offering values, beliefs and attitudes

You can communicate your own personal values, beliefs and attitudes to others. When offering your values, beliefs and attitudes, it's helpful to give reasons *why* you think and feel this way. Read the following examples and complete the related activities to improve the way you communicate what's important to you.

Language for offering values

Examples:

» One of my values is respect, which I think is essential for a harmonious society.

» I hold the value of kindness very highly because it can make a significant difference in people's lives.

1 Fill in the blanks in the following sentences. (It may help to think about your values in connection with specific topics, such as education, the environment, animal welfare or other subjects that are meaningful to you.)

a Three of my core values are _____, _____ and _____. These principles are particularly important to me because _____.

b I hold the value of _____ very highly because _____.

Language for offering beliefs

Examples:

» I believe that everyone should have access to quality education that is relevant to their lives.

» It is my belief that hard work and dedication are the best way to achieve success.

2 Fill in the blanks in the following sentences.

a I believe wholeheartedly that _____.

The reason I believe this is because_____.

b It is my belief that _____

due to _____.

Language for offering attitudes

Examples:

» I have a constructive attitude towards group work in class because teamwork is essential for achieving common goals.

» I have an optimistic attitude towards learning new things because it helps open up more opportunities.

3 Fill in the blanks in the following sentences.

a My attitude towards _____ is _____. This attitude is the result of _____.

b I have a critical attitude towards _____ because _____.

Representation of perspectives

A perspective is a lens through which someone looks at the world. Texts offer perspectives on the world shaped by the views of their creators, and the way we read texts is also shaped by our own perspectives.

For instance, a text may offer:

- a First Nations perspective

- a youth perspective

- a parent's perspective

- a marginalised perspective

- an educated perspective.

Analysing how perspectives are represented in film

The filmmaking conventions of documentaries work to represent a perspective on an issue, event, situation, individual or group. These can include film language generally, like camera shots and angles. *In My Blood It Runs* represents perspectives on current issues, such as the Australian education system, juvenile detention and institutional racism. The perspectives are represented through the dialogue and commentary from people in the documentary, as well as through the way the filmmaker uses multimodal language features to present Dujuan, his family and the environment in which they live.

For example, the filmmaking conventions used during the following two stills from the film supports the perspective that school can be an isolating, alienating experience for some First Nations students, and the perspective that connection to Country is an important value to First Nations Australians.

Dujuan is a lone, centred figure, making him appear isolated and disconnected from others.

An over-the-shoulder camera angle allows the audience to view the experience in the same way as Dujuan.

Dialogue of the receptionist saying, 'Dujuan ran away from school today at about 1:30' highlights Dujuan's difficult relationship with school.

Proximity creates a sense of isolation, as Dujuan's distance from the school building makes it look daunting.

The back view means Dujuan's individuality and facial expressions are not visible – he could represent any child in this situation.

Dujuan's facial expression and relaxed body language suggests his sense of comfort and peace in the landscape.

The wide shot showing the background captures the vast Australian landscape behind Dujuan.

Despite being a solitary figure as in the previous still, a different atmosphere is created through the camera shot showing Dujuan front-on with his calm, thoughtful facial expression.

1.10 Check for understanding

Refer to the still image and the film trailer to answer the following questions.

1 How does the education system seem unsatisfactory for First Nations children like Dujuan?

_____

_____

_____

2 How does the filmmaker use multimodal language features to represent a perspective on the education system?

_____

_____

_____

3 How does the filmmaker use multimodal language features to represent Dujuan's perspective on the importance of Country and reconnecting to the 'bush'?

_____

_____

_____

Dujuan delivered a speech to the United Nations (UN) in 2019, when he was 12 years old. This spoken text has a different audience and purpose from those of *In My Blood It Runs*. Scan the QR code to watch a recording of Dujuan's UN address.

1.11 Reflecting and discussing

1   What audience do you think *In My Blood It Runs* is made for? Consider their age, nationality, gender, interests, values and attitudes.

2   How is the audience at Dujuan's UN address different from the audience of the film? Consider age, nationality, gender, interests, values and attitudes.

3   How might the listeners have responded to Dujuan's speech?

Multimodal elements in different texts

Multimodal texts are texts that combine different language modes of communication – for example, visual, auditory and written modes – to convey ideas and explore topics.

A documentary is obviously a multimodal text. A scene in a documentary might include an interview with an expert (which we listen to), a close–up shot of the expert (which we see) and a written caption (which we read to discover the name and professional role of the expert).

But a text doesn't need moving images to be multimodal. The following documentary film poster includes two modes of communication through its language features: written and visual.

The tagline uses an ocean-inspired pun and creates a sense of urgency.

The inclusion of various awards gives the film a sense of quality and credibility.

The juxtaposition between the turtle and humans suggests a relationship between the human and natural worlds.

Several different shot types and angles combine to create the vision of a beautiful, mysterious underwater world, full of natural ocean life, and of humans interacting with it.

The centred written film title connects to the blue colour palette and evokes an association with the 'deep, blue ocean' expression.

A call to action directly addresses the viewer.

1.12 Check for understanding

1 Look at the promotional poster for the documentary titled *Blue.* What subject or issue do you think this documentary explores? What is its purpose?

_____

_____

2 Who do you think is the audience for this documentary?

_____

_____

3 Explain how two multimodal features work together to impact the poster's audience.

_____

_____

_____

1.13 Get creative

In your notebook, design a multimodal film poster for *In My Blood It Runs,* using visual and written elements together to communicate the documentary's main ideas. Select images and other design elements that you feel capture the perspectives and issues the documentary explores. Use your understanding of multimodal language features to create an impactful poster that appeals to the audience.

Voyage through verse: Exploring poetry

Poetry is an art form that first emerged in the ancient world and continues to entertain us today. Poets use a variety of techniques to paint vivid pictures, evoke emotions and convey powerful messages.

In this chapter you will learn:

- to interpret the themes and ideas in poetry

- to analyse the effects of poetic structures and devices

- to explore literary style and aesthetics in poetry

- about your own and others' poetic preferences.

Interpreting themes and ideas in poetry

Judith Wright (1915–2000) was an Australian poet who wrote about the Australian landscape, animals, colonisation and gender identity. In the poem below, Wright captures the relationship between a surfer and the sea.

When analysing a poem, identify the main **themes** in the poem before you explore the poem's structures and devices. Note the parts of Wright's poem that stand out to you and the ideas that come to you as you first read it.

The surfer

By Judith Wright

He thrust his joy against the weight of the sea;
climbed through, slid under those long banks of foam –
(hawthorn hedges in spring, thorns in the face stinging).
How his brown strength drove through the hollow and coil
of green-through weirs of water!
Muscle of arm thrust down long muscle of water;
and swimming so, went out of sight
where mortal, masterful, frail, the gulls went wheeling
in air as he in water, with delight.

Turn home, the sun goes down; swimmer, turn home.
Last leaf of gold vanishes from the sea-curve.
Take the big roller's shoulder, speed and serve;
come to the long beach home like a gull diving.

For on the sand the grey-wolf sea lies, snarling,
cold twilight wind splits the waves' hair and shows
the bones they worry in their wolf-teeth. O, wind blows
and sea crouches on sand, fawning and mouthing;
drops there and snatches again, drops and again snatches
its broken toys, its whitened pebbles and shells.

2.1 Check for understanding

Refer to Judith Wright's poem 'The surfer' to answer the following questions.

1   Write down two points that capture your initial impression of the poem. Consider how the surfer feels about surfing, how the sea is depicted or an image that caught your attention.

_____

_____

2   Which words and phrases convey the surfer's strength and skill?

_____

_____

3   Why do you think Judith Wright compares the surfer to the gulls 'wheeling' (swooping and circling) through the air?

_____

_____

4   In the final **stanza**, there is a striking image of the sea. What makes this image powerful?

VOCABULARY

stanza A group of lines in a poem, separated from other stanzas by a break

_____

_____

5   What do you think is the main theme or idea explored in the poem?

_____

_____

2.2 Reflecting and discussing

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

1   Share your initial impressions of Judith Wright's poem 'The surfer'.

2   What similarities and differences are there in your group's initial thoughts about the main ideas or themes of the poem?

3   For what reasons do you think the poem could be understood in different ways?

2.3 Skills box: Visualising

Visualising is a comprehension strategy that is often used when analysing poetry. This is because many poems create images in the minds of readers.

Re-read Judith Wright's poem 'The surfer' then answer the following questions.

1   What four colours are you invited to imagine as you read the poem? Provide evidence to support your answer.

_____

_____

_____

2 In your own words, describe the setting created in the poem, providing details about what it looks like and feels like.

_____

_____

_____

3 Think of a place you have visited that is similar to the place described in the poem. Explain how and why the poem reminds you of that place.

_____

_____

4 In your notebook, draw an image that captures the image created in your mind as you read the poem. (Alternatively, you can find a suitable image online.)

Poetic structures

Poetic structures are the various ways in which a poem is organised. Poetic structural features enhance not only the development of a poem's ideas but also the reader's experience of the poem; for example, they contribute to the poem's musicality and pace.

The following table explains a number of poetic structural features.

Poetic structural feature	Definition
End-stopped lines	Sentences or phrases that finish at the end of a line
Enjambment	The continuation of sentences or phrases over subsequent lines of a poem
Line length	The number of words or syllables in each line
Metre	Patterns of stressed and unstressed syllables in lines of poetry
Repetition and motifs	Repeated words, phrases, sounds, symbols or images throughout a poem
Rhyme scheme	Specific patterns of rhyming words, such as ABCB (in which the second and fourth lines rhyme)
Rhythm	The beat, flow or movement of a poem
Stanzas	Groups of lines arranged in separate sections to focus attention on different ideas or images in each grouping (similar to verses in songs and paragraphs in prose text)

2.4 Check for understanding

1 Judith Wright's poem 'The surfer' is divided into three stanzas. Identify the focus of each stanza.

   a Stanza one: _____

   _____

   b Stanza two: _____

   _____

   c Stanza three: _____

   _____

2 Judith Wright uses enjambment at two key points in the poem. What effects are created by her use of long, continuous lines to describe the following images?

   a The surfer swimming out to sea in stanza one

   _____

   _____

   b The angry sea in stanza three

   _____

   _____

3 Some traditional types of poems follow strict structural rules; for example, only including certain numbers of lines, stanzas or syllables. Find answers to fill in the gaps in the following sentences.

   a A typical sonnet includes _____ lines in total.

   b In ballads, the stanzas are often grouped into four lines, called _____.

   c Haikus are a type of Japanese poetry that first emerged in the seventeenth century. They contain _____ lines with _____, _____ and _____ syllables in each.

The persona

In prose texts, like novels or short stories, we often discuss the narrator of the story; in poetry, the speaker or voice of a poem is referred to as the 'persona'. You should not assume the speaker in a poem is the poet, as a poet often invents an imaginary persona, allowing them to offer a unique perspective on the subject that their poem is exploring.

✏️ 2.5 Check for understanding

Refer to Judith Wright's poem 'The surfer' to answer the following questions.

1 Who do you think is the persona of the poem? Circle the correct answer.

<div align="center">Judith Wright   the surfer   an unnamed observer</div>

2 How does the persona feel about the surfer in the first stanza? How would you describe their tone? Circle the best answer.

<div align="center">scornful   bored   amused   admiring   worried   joyful</div>

3 How does the repetition of the words 'turn home' in the second stanza reveal the persona's growing concern?

_____

_____

4 Do you think the persona is right to be concerned? What does the persona know that the surfer doesn't yet seem to know?

_____

_____

Literary devices used in poetry

One way that poets convey meaning using so few words is by using literary devices, particularly those listed in the following table.

Literary device	Definition
Alliteration	The repetition of consonant or vowel sounds at the beginning of words
Assonance	The repetition of vowel sounds within words next to or near each other
Imagery	The use of sensory details to create an evocative picture in a reader's mind
Metaphor	A figurative language device that describes one thing as though it is another thing, in order to compare the two things
Personification	A figurative language device that attributes human or living qualities to non-living objects
Sibilance	The repetition of the 's' sound
Simile	A figurative language device in which two things are compared, often using 'like' or 'as'

When analysing poetry, it is important to do more than simply identify the literary devices used by a poet. You must also consider the effect of each device on the reader and how the devices help to build the meaning of the poem.

2.6 Check for understanding

1 Re-read Judith Wright's poem, 'The surfer'. Find an example of each of the following literary devices. For each one, explain the effect of your chosen example.

a Alliteration

Example: *'snatches again, drops and again snatches'*

Effect: *The repetition of the 's' and 'n' sounds creates a rhythm that is reminiscent of the rhythmic ebb and flow of the constantly moving ocean.*

b Sibilance

Example: _____

_____

Effect: _____

_____

_____

c Assonance

Example: _____

_____

Effect: _____

_____

_____

d Metaphor

Example: _____

_____

Effect: _____

_____

_____

e Simile

Example: _____

_____

Effect: _____

_____

_____

f Personification

Example: _____

_____

Effect: _____

_____

_____

g Imagery

Example: _____

_____

Effect: _____

_____

_____

2 What comment do you think Judith Wright is making about the sea and those who surf in it? Explain your answer using evidence from the poem.

_____

_____

_____

_____

2.7 Skills box: Other literary devices used in poetry

Extended metaphor, metonymy and symbolism

Extended metaphor, metonymy and symbolism are literary devices that poets often use to create powerful effects, such as conveying significant meaning in only a few words. Read the following definitions of each of these literary devices.

Literary device	Definition
Extended metaphor	A metaphor – a figurative device that describes one thing as though it is another thing for the purpose of comparison – that extends over multiple lines or even throughout an entire poem (or other form of text)
Metonymy	The use of the name of one thing for that of another to which it has some logical relation; often the substitute represents a larger entity or concept
Symbolism	The use of an object, person or situation to represent another larger, more abstract entity or concept

1   In the final stanza of 'The surfer', Judith Wright uses an extended metaphor of a wolf to describe the sea.

   a   What wolf-like qualities does Wright give to the sea?

   _____

   b   What strong **verbs** (action words) does Wright use?

   _____

   c   What image of the sea does this metaphor create?

   _____

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

2   In 'The surfer', the wolf reference is also an example of symbolism. What might the wolf symbolise?

   _____

   _____

   _____

3   In 'The surfer', what do you think the setting sun could symbolise?

   _____

   _____

   _____

4 Draw lines to match each commonly used symbol with its symbolic meaning.

Commonly used symbol	Symbolic meaning
A white dove	Passion or anger
The colour red	Wisdom
A tree	Peace
An owl	Growth and knowledge

5 Metonymy is often used in literary texts. Decide which larger entity or concept each of the following metonyms represent.

a The White House in Washington: _____

_____

b Hollywood: _____

_____

c A crown: _____

_____

6 In 'The surfer', the description of the 'Muscle of arm thrust down' could be interpreted as a metonym for which of the following concepts? Circle the option you think is the most appropriate.

shells on the shoreline   waves in the sea   people in the ocean

7 Why do you think poets use literary devices such as metaphor, metonymy and symbolism in their poems?

_____

_____

_____

Close analysis: examining the effects of poetic structures, language features and literary devices

To successfully analyse a poem, you need to read the poem several times. As you explore the effects of a poem's construction, deeper meanings can come to light that enrich your understanding.

It is important to remember that the meanings of poems are not always obvious, and that a poem can have multiple meanings. When analysing a poem, it is important that you support your ideas with evidence from the poem. This will make your interpretation of the poem's ideas and themes credible and logical.

After your first reading, in which you gain an initial impression of the poem, begin your second reading. This should be a close, analytical reading, focusing on the following elements:

- **Structure:** Consider whether the poet uses a particular form. Examine how words are arranged into lines, and lines into stanzas.

- **Language:** Identify the type of language used by the poet. Consider the choice of words and the connotations, or associated meanings, they convey.

- **Imagery:** Note the use of sensory details to create vivid images. Consider not only visual details, but auditory (sound), olfactory (smell), tactile (touch) and even gustatory (taste) imagery.

- **Movement:** Identify the rhythm and pace of the poem. Reading the poem aloud can help with this.

- **Sounds:** Listen for the use of sound devices, such as rhyme, alliteration, assonance and onomatopoeia.

2.8 Check for understanding

Re-read Judith Wright's poem, 'The surfer'. Tick the boxes in the following table that you think are appropriate.

The poem …	Tick
creates symbolic meaning	
immerses or engages the reader in the experience	
communicates an ideas or theme	
compares different things	
evokes a certain mood for the reader	
controls the pace of reading	
creates a sense of realism or beauty	
builds suspense or tension	
creates a particular atmosphere	
creates an interesting sound or rhythm	

2.9 Reflecting and discussing

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

1 Did your initial impressions of Judith Wright's poem 'The surfer' change after you had closely analysed it? Explain your answer.

2 How do the elements of the poem's construction contribute to its meaning?

Rhyme, rhythm and stanzas

'Judith Wright's poem 'The surfer' is an example of a free verse poem, which is a poem that does not use a regular stanza structure or rhyme scheme. However, many poems do use regular rhyme and rhythm patterns, such as the poem below by Robert Frost (1874–1963).

The road not taken

By Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference.

2.10 Check for understanding

Refer to Robert Frost's poem 'The road not taken' to answer the following questions.

1   What is the main theme of the poem? (Consider the central symbol of the forked path in the woods in your answer.)

   _____

   _____

2   Identifying the rhyme scheme in a poem requires labelling each line with a different letter corresponding to each rhyme. For example, in an ABCB rhyme scheme, only the second and fourth lines rhyme.

   Which pattern does 'The road not taken' use? Circle the correct answer.

   ABBBA   ABABA   ABAAB   ABCAB   AABBA

3   The poet uses a relatively regular metre in this poem. If you read the poem aloud, emphasising where the stressed syllables fall, you should see the following pattern emerge. The '/' represents the emphasised syllables (Frost cheats slightly, as 'in a' is really two syllables).

x	/	x	/	x	/	x	/
Two	roads	di	verged	in a	yell	ow	wood

   This repeated pattern of unstressed and stressed syllables is known as iambic rhythm. Each repetition of one unstressed and one stressed syllable is called a 'foot'. Identify the patterns of stressed and unstressed syllables in the three other common types of rhythm. You will need to do some research.

   a   Trochaic: _____

   _____

   b   Anapaestic: _____

   _____

   c   Dactylic: _____

   _____

4   How does the regularity of the rhyme and rhythm help enhance the poem's theme about the persona's journey through life?

   _____

   _____

   _____

5 This poem is written in stanzas of five lines in length, known as quintains (or sometimes quintets). Use the internet to find the names of the other different-length stanzas listed in the following table.

Number of lines	Name of stanza
2	
3	
4	
5	*Quintain or quintet*
6	
7	
8	

2.11 Get creative

Write an analytical essay exploring a poem by a contemporary Western Australian-based poet, in response to the following question.

> What is the main theme of this poem, and how has the poet constructed the poem to convey this theme?

Your teacher could give you a poem or you could find one online. Some suitable suggested poets are John Kinsella, Caitlin Maling and Emily Sun.

Follow the instructions in the following table to write your essay.

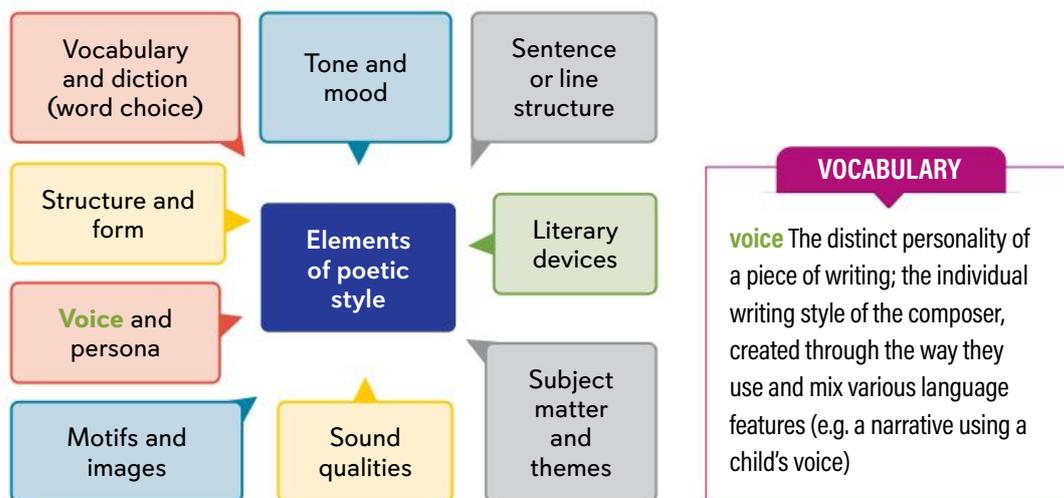| Essay section	Instructions
Introduction	• Introduce the poem you will discuss: include the poem's title and the poet's name. • Explain the literal (surface-level) meaning of the poem, identifying the situation or experience it explores. • Write a clear thesis statement that explains the deeper theme of the poem and identifies three or four key elements of poetry used to reveal this theme.

Essay section	Instructions
Main body	• Write three or four main body paragraphs. • Use the TEEL structure for each paragraph (topic sentence, evidence, explanation and linking sentence). • In each topic sentence, identify a clear point that supports the theme you identified and link it to an aspect of the poem's construction (such as the use of metaphor or stanza structure). • Use quotations from the poem to support your explanations in each paragraph.
Conclusion	• Restate what you believe the theme of the poem to be. • Summarise the key aspects of construction you have analysed. • Finish with a comment on the effectiveness of the poem, or your personal response to its theme.

Literary style

Literary style can be a difficult concept to grasp. It refers to the distinctive way an author or poet uses language to convey their ideas, express their thoughts and create their literary work. You might think of it as the 'flavour' of a particular writer's work.

Of course, a writer's style can change over time as they mature, have new experiences or become interested in different subjects, or as literary trends change. However, by examining several works by a single writer, it is usually possible to note commonalities in the way they use language.

To identify a poet's style, consider the way they use the elements in the following diagram.

Vocabulary and diction (word choice)

Tone and mood

Sentence or line structure

Structure and form

Elements of poetic style

Literary devices

Voice and persona

Motifs and images

Sound qualities

Subject matter and themes

VOCABULARY

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

A poet's style can be described in many ways. Often, we characterise style in terms of its overall features, qualities, emotions or intent.

When describing a poet's style, you should try to use more than one word to truly capture the 'flavour' of their poetry.

Literary style			
Features	**Qualities**	**Emotions**	**Intent**
• metaphorical • allusive • narrative • lyrical • rhythmic	• intimate • succinct • vivid • prosaic • evocative	• whimsical • angry • melancholic • playful • romantic	• critical • satirical • provocative • introspective • elegiac

2.12 Check for understanding

1   Select three unfamiliar words from the 'Literary style' table. Find their meanings and record them on the following lines.

_____

_____

_____

2   Add two more words in each column of the table that might be used to describe a poet's style of writing.

Exploring the style of Samuel Wagan Watson

Samuel Wagan Watson is an award–winning contemporary First Nations Australian poet. Born in Meanjin (Brisbane) in 1972, he is of Munanjali, Birri Gubba, German and Irish descent. Read his poem below.

Carefree

By Samuel Wagan Watson

you'd never forget the pelicans
because it was their home too
and that occasional one who'd try and swallow your baited hook
while we cast out into an endless mould of brown and blue skin
sometimes catching our line in its enormous and clumsy wingspan
floating around the Jetty constantly boasting that huge gullet

so close to the pylons covered in poison oyster shells
that waited for the bare flesh within our gait,
inviting our bare flesh to dance
Mum worried that we'd get sick from eating them
Dad saying the sewage from the caravan park
would sometimes flow near where we fished
and that the oysters bathed in it too

little buckets of a few bream
silver catch of a meal
and the persistent cats at our ankles
lapping up the smell
running up past the shop
a front window necropolis of stonefish in vegemite jars
suspended in a vault of clear alcoholic brine
still deadly in death
and us in bare feet all the time
three kids in stonefish-infested mud
playing Russian roulette –
one good pair of running shoes between us!

2.13 Check for understanding

Refer to Samuel Wagan Watson's poem, 'Carefree' to answer the following questions.

1   What situation or experience is captured in the poem?

_____

_____

2   Who seems to be the persona of the poem? How can you tell?

_____

_____

3   Annotate the poem to identify the literary devices that are used.

4   Pick two literary devices and explain the meanings or effects they create.

_____

_____

_____

_____

5   How does the poem contrast the innocence of childhood with a sense of danger or threat? Support your answer with evidence.

_____

_____

_____

_____

6   What do you think is the main theme of the poem? Write your answer as a complete sentence.

_____

_____

You can find lots of other poems by Samuel Wagan Watson online. Read several of Wagan Watson's other poems to gain an understanding of his style.

2.14 Check for understanding

Read the following descriptions of style. Tick the ones that you think describe a style common to several of Wagan Watson's poems.

- ☐ Uses the vernacular (everyday Australian) language
- ☐ Has a conversational tone
- ☐ Does not use much punctuation
- ☐ Has rigid and formal stanza structures
- ☐ Has a narrative or storytelling quality
- ☐ Has regular line lengths
- ☐ Frequently uses enjambment
- ☐ Uses colloquialism
- ☐ Has strong visual imagery
- ☐ Has a nostalgic view of the innocence of childhood
- ☐ Uses complex metaphors
- ☐ Has formal rhyme schemes
- ☐ Has a thematic focus on First Nations peoples' experiences and identities
- ☐ Has a strongly personal voice
- ☐ Uses formal grammar
- ☐ Uses First Nations cultural references

Aesthetic qualities

Aesthetic qualities are the features of a text that make it artistically interesting or contribute to its sense of beauty. Many people enjoy the way that poetry appeals to their senses through its clever control of language and structural features. Just as we can appreciate a painting for its interesting use of brushstrokes, its realism or its original use of colour, we can also find certain poems aesthetically pleasing and appealing.

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

2.15 Check for understanding

1   Re-read the three poems in this chapter: 'The surfer', 'The road not taken' and 'Carefree'.

2   Select a few lines from one of the poems that you find particularly evocative, interesting or beautiful and write them on the following lines.

_____

_____

3   Explain why you find these chosen lines so aesthetically appealing. Is it the choice of words, their interesting combination, a rhyme that is created, or something else entirely?

_____

_____

_____

4   Read the three poems aloud and decide which of them you find the most engaging and interesting to listen to. Explain why you find your selected poem to be the most aesthetically pleasing to listen to.

_____

_____

_____

5   Using at least five adjectives, write two or three sentences describing the style of the poem you find the most aesthetically appealing.

_____

_____

_____

Powerful promotion: Exploring advertisements

Advertising is everywhere: popping up in our social media feeds, interrupting television programs, flashing on billboards. It has the power to convince us to accept an idea, to buy something or to change our behaviour. This chapter will help you understand different forms of advertising media and how they appeal to different audiences.

In this chapter you will learn:

- about different forms of advertising media

- how advertising uses symbols to communicate complex ideas

- to recognise audience positioning

- how language features are used to persuade

- what is meant by 'evaluation' and how it can be expressed directly and indirectly.

Advertisements and advertising media

Advertisements are carefully designed to fulfil their persuasive purpose. Many are created by organisations to promote products, services or causes. For example, they may encourage you to see a film, purchase a product or donate to a charity. Others, such as those produced by government agencies, may seek to change people's behaviour – for example, to recycle, quit smoking or enrol to vote. These are sometimes called public service or social interest campaigns.

'Advertising media' is a term used to capture all the different channels through which advertisements can reach their target **audiences**. Advertisements that you see on television, in newspapers or magazines, in pop–ups on the internet or in your social media feeds, or those that you hear on the radio or in podcasts, all form part of advertising media.
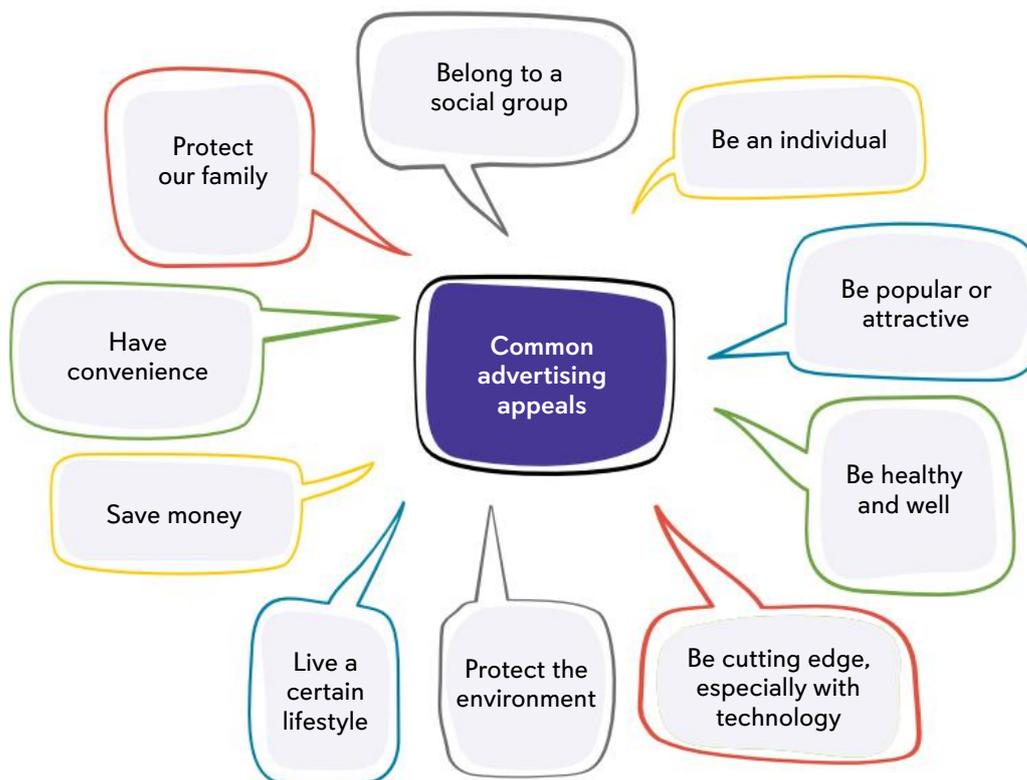
VOCABULARY

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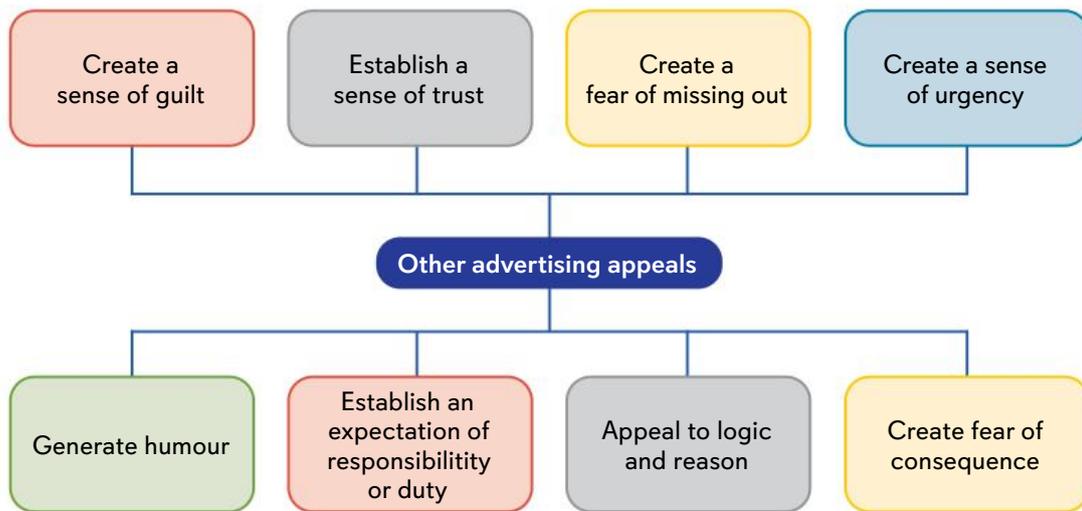
How advertising works

Typically, advertisements tap into our values, emotions, needs and desires, linking products or services to our feelings and what we want for ourselves.

For example, a clothing brand may create an advertisement that shows a group of teenagers wearing the brand and having fun together. This appeals to the value of friendship and the desire of many teenagers to belong to a social group.

Some common values, emotions, needs and desires that advertisements appeal to are listed in the diagram below.

Belong to a social group

Protect our family

Be an individual

Be popular or attractive

Have convenience

Common advertising appeals

Be healthy and well

Save money

Live a certain lifestyle

Protect the environment

Be cutting edge, especially with technology

Sometimes, advertisements can work by creating other appeals:

Create a sense of guilt	Establish a sense of trust	Create a fear of missing out	Create a sense of urgency

Other advertising appeals

Generate humour	Establish an expectation of responsibility or duty	Appeal to logic and reason	Create fear of consequence

🖊 3.1 Check for understanding

1 Follow these instructions to complete the table.

   a Identify the appeal (the value, emotion, need or desire) that is used in each advertisement.

   b Explain the impact of the appeal on the audience. (Think about how specific aspects of the advertisement are connecting with values, emotions, needs and desires.)

An example has been provided for you.

Advertisement	Appeal used	How it works
	This advertisement appeals to people's feelings of guilt and a sense of responsibility to protect native wildlife.	*The bleak landscape and the slogan 'it's not like they can defend themselves' persuade the audience to take action on behalf of these vulnerable and threatened animals.*

Advertisement	Appeal used	How it works

2 Which type of appeals would be effective in promoting each of the following products or services?

   a A mobile phone with new technology
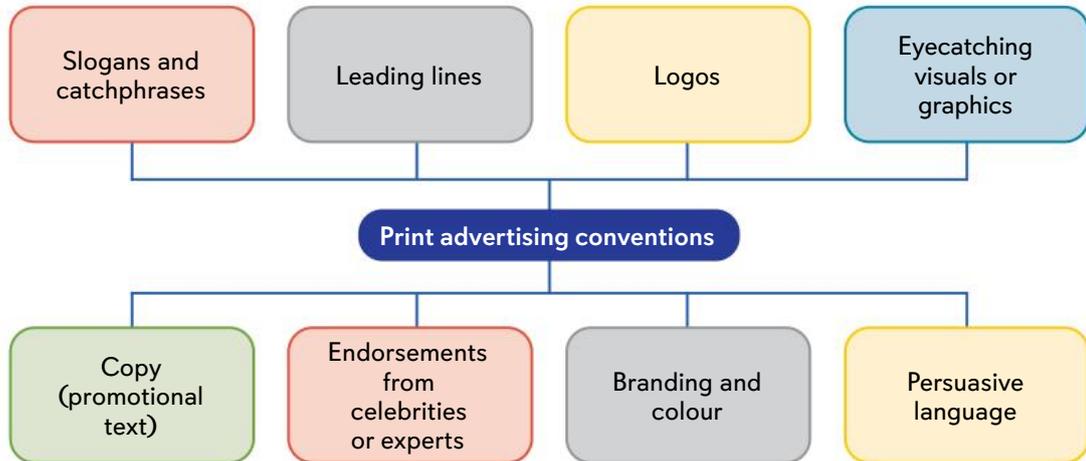
   _____

   b A healthy snack food for children

   _____

   c Volunteering for a homeless charity

   _____

Conventions of print advertisements

Advertising uses a range of **conventions** to persuade its audience. Some conventions of print advertisements are listed in the diagram below.

Slogans and catchphrases	Leading lines	Logos	Eyecatching visuals or graphics

Print advertising conventions

Copy (promotional text)	Endorsements from celebrities or experts	Branding and colour	Persuasive language

Look at the print advertisement from Australian Eggs below and note the conventions used to help achieve its purpose.

The bright yellow **colour scheme** not only attracts the viewer's attention, but also draws the eye to the child's excited face and the golden egg in their meal.

The Australian Eggs **logo** and **brand name** are used to build credibility.

A bold main image is used to capture the viewer's attention, so they engage with the message.

Branding choices such as the yolk shape of the large circle and the egg shape of the slogan and logo in the bottom corner reinforce the message.

The subtle use of **leading lines (vectors)** draws the viewer's eye. We follow the child's hair down the stripe of the shirt from the first text circle to the logo.

A **value appeal** is used to appeal to a parent's desire to make a meal everyone enjoys.

The 'Bring the bright' **slogan** is simple and memorable. The word 'bright' has multiple meanings – happy, intelligent, energetic and illuminated.

Informal language ('a winner') connects with the audience and is associated with the child's sportswear and cheering expression.

✎ 3.2 Check for understanding

Look at another print advertisement from Australian Eggs. Answer the questions that follow to explain how generic conventions are used to create meaning.
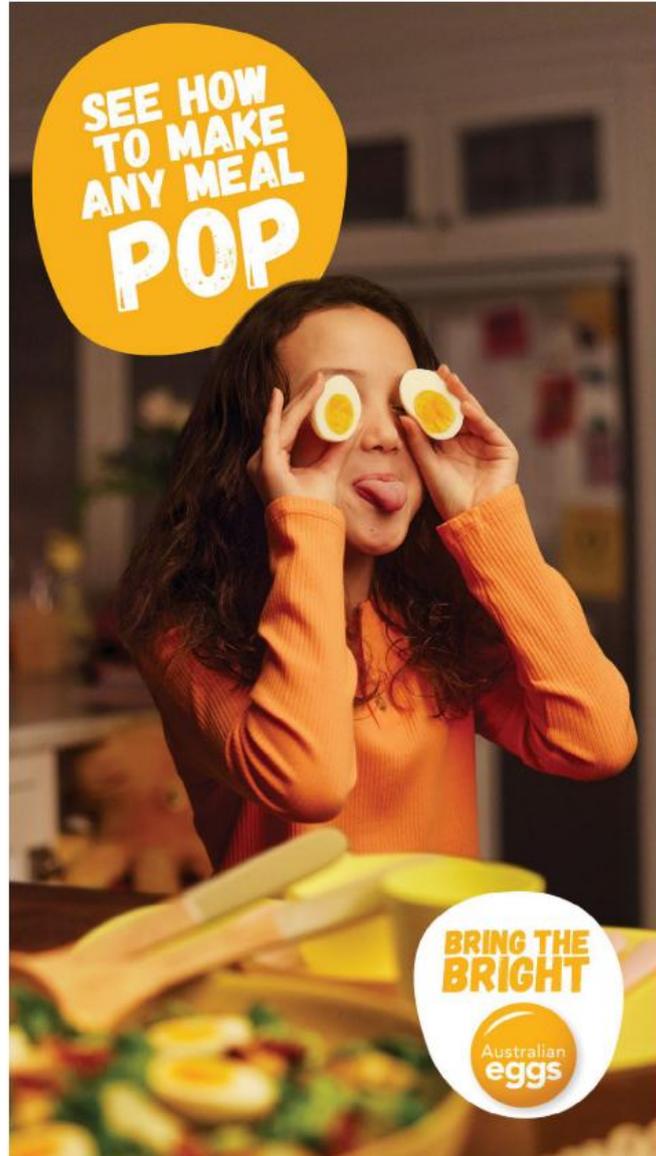
1 What is the purpose of this advertisement?

   _____

   _____

2 How does the colour scheme of the advertisement draw the audience's attention? Explain why this is important.

   _____

   _____

   _____

3 This advertisement appeals to the audience's sense of fun and family.

    a Who do you think the audience is?

    _____

    b Which conventions help generate this appeal?

    _____

    _____

4 This advertisement contains a busy background rather than using a plain backdrop (or blank space). Explain why you think the creator has made this choice.
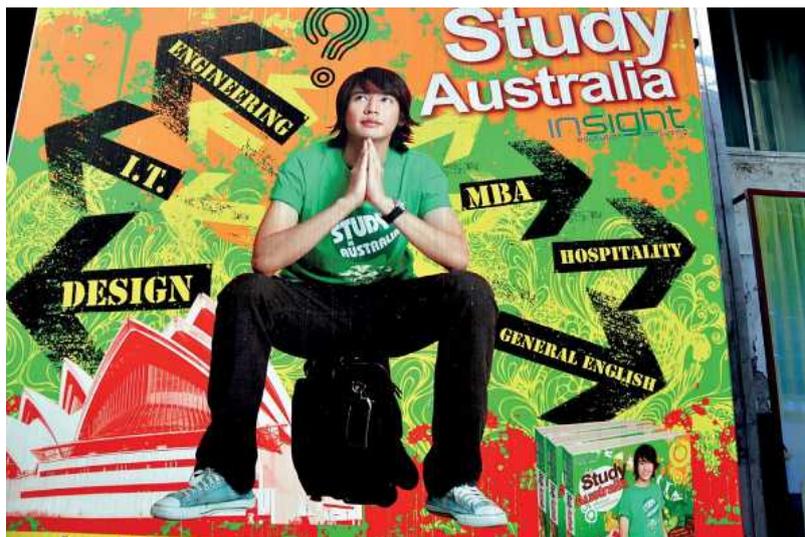
_____

_____

Advertising and audience positioning

Every advertisement is designed with a particular audience in mind and is carefully crafted to appeal to the audience members' interests, emotions, tastes and preferences.

A popular form of advertising is the use of billboards. The following advertisement featured on Silom Road, a bustling major thoroughfare in the middle of Bangkok, Thailand.

The target audience for this advertisement is teenagers and young people who might fantasise about studying in a foreign country.

The advertisement appeals to a young audience with bright colours and an edgy design style. The main figure is youthful and his thoughtful facial expression implies the teenager is daydreaming about the future, which connects with people of a similar age anywhere in the world.

The advertisement uses large arrows to suggest there are many desirable paths the student could follow.

The company logo, while large and visible, is less prominent than the 'Study Australia' headline. (Note: the company, Insight Education Consulting, has no connection to the publisher of this book.)

The familiar building – the Sydney Opera House – is instantly recognisable as a famous Australian landmark. However, it is rendered in bright red to maintain the edgy appeal of the billboard.

3.3 Reflecting and discussing

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

Look at the advertisement, which appeared in major cities as part of a 2019 campaign.

1   Who do you think the advertisement targets? Give reasons for your answer.

2   What do you notice about the colours used in the advertisement? How do they make the product appear?

3   What makes this advertisement humorous? Why would the company choose to use humour in its messaging?

4   'Oatly!' is a simple product name and the text style used for the logo and advertisement is almost childlike and in all capital letters. What might this imply about their oat milk product?

Symbols that sell

Symbolism helps to create meaning in advertisements. We interpret symbols every day: when obeying traffic signals, selecting apps via the icons on our devices, or recognising the logos associated with brands.

Advertising often uses shapes and colours to create visual interest, to appeal to emotions and to symbolise ideas that they hope will become associated with their brand.

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

3.4 Check for understanding

1   The next page shows common shapes and colours used in advertisements. Draw a line from each shape or colour to the definition that best fits its symbolic meaning. An example has been completed for you.

Shape or colour	Meaning
Red →	This is often seen as a colour that stirs up emotions such as love, anger, fear or excitement.
●	This shape is often associated with professionalism and stability and can suggest focus and order. It implies a sense of trust and power.
Blues and purples	Cheerfulness, optimism and fun are typically associated with this colour choice. It is often used to promote food as it makes people feel happy.
Yellow	This shape is often associated with wholeness, community, relationships and unity. It can be used to symbolism feelings of love and continuity.
■	This colour evokes thoughts of the natural world, or of equilibrium (balance). It is often associated with environmentalism.
Green	This shape has associations with freedom, creativity and fun. It can be drawn in many directions and can symbolise adventurousness and whimsy.
〰	These colours have a calming effect and are often associated with rationality, stability and loyalty. In deeper tones, they can also promote a sense of luxury, wealth and glamour.

2   Images can act as symbols too, capturing a range of ideas in a single picture. Write the qualities you think are associated with each of the following images. An example has been provided for you.

Image	Qualities
	Royalty, sophistication, power, wealth, class

Image	Qualities

3   Organisations often use symbols in their brand logos to communicate complex ideas. Complete the following table to identify how the logos (or elements within the logos) act as symbols. You can use the internet to help you. An example has been provided for you.

Logo	Symbols and meaning
Snapchat	*Evan Spiegel, the co-founder of Snapchat, chose yellow for the logo as no other social media app used it. The ghost symbolises the way the Snapchat messages disappear after a short time.*
The Olympic Games	

Logo	Symbols and meaning
Woolworths	
Landcare Australia	

Using symbolism in advertising

Symbolism can communicate complex information quickly to sell a product; encourage an action or reaction; or challenge previously held beliefs, opinions or attitudes.

Look at this poster promoting ReachOut, a charity that provides crisis support for children and young people. It has been annotated to demonstrate how symbolism creates meaning.

The ReachOut logo visually represents the ideas associated with getting help online. The 'O' in OUT is a chat icon, showing young people they can use technology to find support.

ReachOut specialises in online support, and using emojis reinforces the technological side of its service. While each emoji has its own symbolic meaning, taken as a group, they symbolise an approachable and well-understood communication form for young people.

Each emoji used has its own connotations. The largest image is the 'care' emoji. This symbolises that ReachOut cares, but also connects to the self-care mentioned in the text.

The written text is clear and appears in white on a purple background. It connects to the purple and white of the ReachOut logo. (The brand's guidelines discuss using different intensities of colour to symbolise different things: e.g. lighter purple for calmness when discussing sensitive topics; bolder and darker purple for a sense of fun and celebration.)

In the context of the poster, the five smaller emojis symbolise the following:

- Eyes emoji: looking at yourself positively
- Thumbs-up emoji: being proud of yourself
- Target emoji: setting and achieving goals
- Mouth emoji: using positive self-talk
- Photo emoji: getting out into the world and looking at things with new perspectives.

3.5 Check for understanding

1   Look at the following brand logo from Think Mental Health,
a Western Australian education campaign designed to build
positive mental health and wellbeing across the state. Identify the
symbolism in the brand logo and explain the meaning it creates.

_____

_____

_____

_____

2   The following text is a poster created by Think Mental Health as part of a campaign
titled 'Learn to Look After You'. Different posters in the campaign offered different tips
on how to look after your mental health.

Using the annotated ReachOut poster to help you, annotate the poster to explain
how symbolism – for example, in colour choice, use of shapes, images and logo – is
used to create meaning. An example has been provided for you.
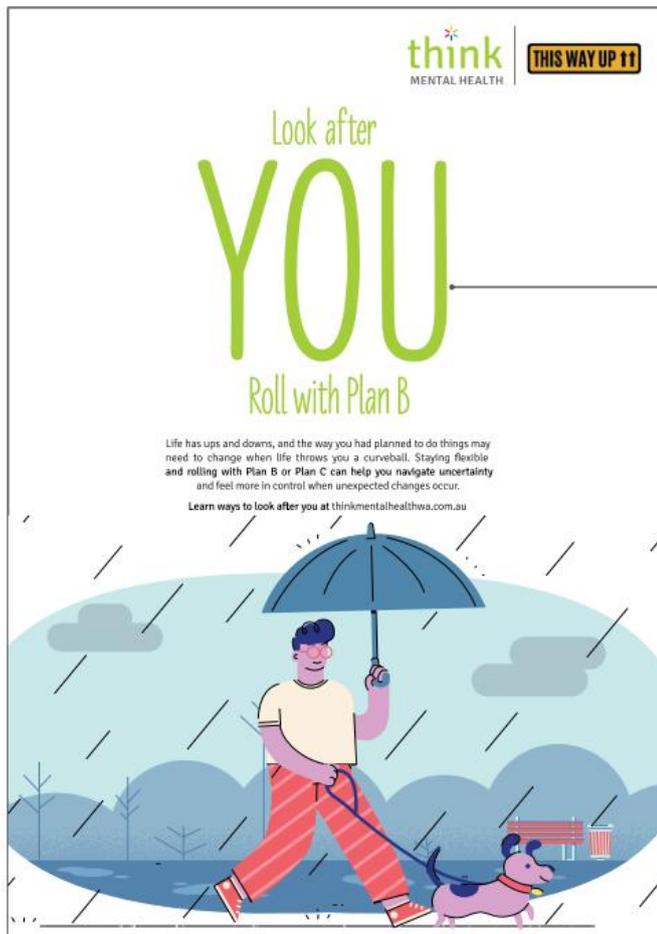
The enlarged font size for the word 'YOU' symbolises a main idea of the campaign, which is about prioritising and looking after one's own mental health.

3 In your own words, explain why you think the poster from Think Mental Health is effective in promoting the perspective that it is important to stay flexible when faced with challenges.

_____

_____

_____

4 Does the ReachOut poster or the Think Mental Health poster appeal to a teenage audience more? Explain your thinking, including the ways the posters appeal to your emotions.

_____

_____

_____

3.6 Skills box: Neologisms

Advertisements often make use of neologisms to help sell their ideas, concepts, brands or products.

Neologisms are newly formed words. These can include 'buzzwords' that have become popular and accepted in common vernacular (everyday language). As language evolves, so too does spelling: many neologisms work by dropping letters or parts of words for particular effects. For example, with the rise of the advertising media, we have become familiar with the terms 'vlog' (a video blog) and 'webinar' (a live, online educational presentation).

Many neologisms come about by combining two words to make a new, blended word. For example, the word 'chillax' combines the words 'chill' and 'relax'. These types of neologisms are called **portmanteaus**.

1 Look at the portmanteaus in the following table.

   a Write the two original words from which each portmanteau is made.

   b Explain the meaning of the portmanteau.

Portmanteau	Original words	Meaning of portmanteau
brunch		
glamping		
hangry		
podcast		

2 For each of the following neologisms, write a sentence that uses that word.
An example has been provided for you.

   a smog (smoke + fog)

The city was covered in a blanket of smog in the early hours of the morning.

   b fitspiration (fit + inspiration)

   _____

   c staycation (stay + vacation)

   _____

Engaging with evaluation

Evaluation is making a judgement of something – appraising or assessing its worth or merit, which can influence our perspective on it. You can evaluate something by:

- highlighting its strengths and/or weaknesses
- comparing it with something else
- assessing its effectiveness in fulfilling its purpose
- appraising the evidence supporting it, or judging its credibility
- reviewing the feedback or opinions of others.

You might judge how well an advertisement has been made, or assess the likely quality of a product after seeing its promotional material. You can also evaluate an advertisement specifically in terms of how successfully it impacts its audience.

Advertorials, reviews and evaluative language

An advertorial is a type of advertisement designed to resemble the editorial content of the publication or program in which it appears. The term is a portmanteau of 'advertisement' and 'editorial'. Unlike traditional advertisements, which are clearly distinct from the surrounding content, advertorials are presented in a format and style similar to a publication's regular opinion articles or a program's regular format.

Editorial publications also often publish reviews of products and services. Though these might not always be explicitly written to promote a single product or brand, the article might include links to the product, which will earn the publisher a commission if readers make a purchase after clicking on the link. Advertorials and reviews such as these typically contain large amounts of evaluative language as they offer the writer's perspective on the product or service being advertised.

Read the following edited excerpt from an article discussing a new footwear fashion. The publisher earns a commission if a reader purchases something through an affiliate link in the text.

Why the chunky hiking sandal is this summer's fashion choice

By Jess Cartner-Morley

The Guardian

14 June 2024

Don't be put off by words such as 'walking', 'backpacking' and 'tourist' – this is a sandal you should take seriously

What do you call this type of sandal? Is it a hiking sandal? A walking sandal, maybe? It is a 'tourist shoe' to some, a chunky sandal to others. What is it to you?

The correct answer is it's a very fashionable sandal. This summer's most fashionable sandal, in fact. An It sandal, if you like. Once a quirky choice of summer shoe, this is now the star of the show. Bit like the tale of the Ugly Duckling, but for shoes. The chunky, Velcro-tabbed sandal that was designed for coastal paths and backpacking trips is now hanging out at the beach bar, invited to the coolest parties. It is to summer now what a Havaianas flip flop was to the summers of the 1990s.

The hiking sandal has taken over from the Birkenstock as the shoe that fashionable people can't get through the season without. Some of this has to do with actual hiking and walking and camping being dead popular and cool, which is definitely a thing. This stuff is aspirational and Instagrammable, and a ribbon-tied espadrille or a delicate toe-post gladiator isn't going to cut it. When you feel despondent about the direction civilisation is taking in 2024, remind yourself that one area in which we as a society have made progress in is that we no longer treat practical shoes as embarrassing.

The trick to getting this kind of sandal right is to lean into its cheerful clunkiness. It might feel safer to look for something streamlined and sleek – slender straps, a slimmer sole – but for the shoe to feel like a fashion choice, it has to have personality. So don't take baby steps; jump right in. …

These sandals look best with something unexpected. A pretty dress, a smart trouser suit or white jeans. They will take you anywhere in style. And – hallelujah! – in comfort, too.

Source: theguardian.com

✏️ 3.7 Check for understanding

Refer to the extract from 'Why the chunky hiking sandal is this summer's fashion choice' to answer the following questions.

1 What was your first impression when you read the headline and subheading?

_____

_____

2 Describe the impact of the rhetorical questions that open the article.

_____

_____

_____

3 The article uses high modality language, such as 'the most fashionable' and 'they will take you anywhere in style'. What does this suggest about the writer's values?

_____

_____

_____

4 What does the sentence 'The chunky, Velcro-tabbed sandal that was designed for coastal paths and backpacking trips is now hanging out at the beach bar, invited to the coolest parties' suggest about the changing perspective on sandals? Explain the comparison in your own words.

_____

_____

_____

5 The writer uses an analogy when she suggests that the sandal is like 'the Ugly Duckling, but for shoes'. What ideas does this imply about the sandal?

_____

_____

_____

6 The writer uses phrases such as 'It sandal', 'coolest parties' and 'star of the show'. What audience desires or values does this language appeal to?

_____

7 The writer also makes her perspective on the chunky sandal clear through her evaluative language. List five words from the article that convey her positive judgement of the sandals.

_____

Connotative language

Evaluative language can include images, words and phrases that indirectly suggest the worth or quality of something through **connotation**; that is, through the associated meanings and emotions they evoke.

For example, an advertisement for jewellery might include imagery and language that connotes high quality, luxury and style, while a casual shoe brand might connote energy and youthfulness.

✏ 3.8 Check for understanding

1 Look at the following three car advertisements and identify the characteristics being suggested by the imagery used.

_____   _____   _____

_____   _____   _____

_____   _____   _____

_____   _____   _____

2 Connotations can help evoke certain values or qualities. Underline the evocative words or phrases in the following sentences, then write the quality or value that is suggested.

a Discover the unparalleled luxury of our handcrafted leather bags, designed for those who appreciate the finer things in life.

_____

b Embrace the freedom of the open road with our eco-friendly hybrid vehicles, where adventure meets responsibility.

_____

c Transform your home into a haven of tranquillity with our premium line of soothing aromatherapy candles.

_____

d Join our community of health-conscious individuals who are redefining wellness with our innovative, all-natural supplements.

_____

e Experience the joy of cooking with our easy-to-use kitchen gadgets that make every meal a delightful masterpiece.

_____

3.9 Skills box: Language for evaluation

1 Place the following words in columns according to whether they have positive, negative or neutral connotations.

pleasant aggressive arrogant confident cunning intelligent naïve
independent entitled reliant needy careful reckless adventurous

Positive	Neutral	Negative

2 Do the following sentences express direct or indirect evaluation? Circle the correct answer for each.

a You wouldn't want to eat the food coming from this kitchen. (direct or indirect)

b The goal was spectacular as it hit the back of the net in extra time. (direct or indirect)

c The shiny new iPhone sat in its crisp, white box. (direct or indirect)

d One major drawback of the new tablet is its short battery life. (direct or indirect)

3 Figurative language can also provide an evaluation of something and influence readers to respond in particular ways. Complete the following table by describing the effect on the reader, using examples from the article on fashionable summer sandals on page 52. An example has been provided for you.

Figurative language feature	Definition	Example from article	Effect on reader
Allusion	Referencing a person, character, event, idea or other text to suggest a comparison	'Bit like the tale of the Ugly Duckling, but for shoes.'	*Readers know the childhood story of the Ugly Duckling and so understand that the chunky sandal was once considered ugly but has undergone a beautiful transformation.*

Figurative language feature	Definition	Example from article	Effect on reader
Personification	Giving human or living qualities to non-living objects	'The chunky, Velcro-tabbed sandal that was designed for coastal paths and backpacking trips is now hanging out at the beach bar, invited to the coolest parties.'	
Metaphor	Comparing two things by suggesting one thing is another	'Once a quirky choice of summer shoe, this is now the star of the show.'	

3.10 Get creative

1 Choose an advertisement that you have evaluated to be effective in promoting an idea, product or experience. It could come from a website, a social media post, a vlog or another form of advertising media.

2 Using the examples in this chapter to help you, make notes about your advertisement explaining:

   a its purpose and audience

   b its use of advertising conventions

   c its use of symbolism

   d its use of advertising appeals

   e its use of persuasive or evaluative language.

3 Write a review of the advertisement, using evaluative language to communicate your assessment of its effectiveness.

A Walk in the Dark: Exploring a novel

Jane Godwin's 2022 novel *A Walk in the Dark* is an example of the coming-of-age genre (stories of young people moving from childhood naivety to a greater understanding of the world). It features a group of five teenagers who go on an overnight trek through the Otway National Park. They must overcome several challenges, and they learn a lot about each other — and themselves — along the way.

In this chapter you will learn:

- about the elements that make up a story, such as character, conflict and setting

- how writers use language to create style, atmosphere and mood

- to craft a personal response to a novel.

The coming-of-age genre

The coming-of-age genre is a category of literature (and film, television, video games, etc.) that explores the transition from childhood to adulthood. Coming-of-age stories (also known as rite-of-passage stories) capture the challenges, self-discovery and growth experienced by young protagonists (main characters) as they navigate the transition to adulthood. Coming-of-age stories often focus on themes such as identity, independence and the search for meaning in a changing world.

These stories are also known by the German term *Bildungsroman*, which means 'novel of formation', as the protagonist's identity is formed through their experiences.

Initial impressions of a novel

A reader's first impressions of a novel are often formed by reading the blurb (the information on the back cover). Readers use this information to make predictions about what might happen and to decide whether this story interests them. Read the following blurb for *A Walk in the Dark* by Jane Godwin.

Blurb for *A Walk in the Dark*

A gripping and suspenseful rite-of-passage novel about five teenagers and one night that will change them all, from award-winning author Jane Godwin.

'It's just a walk in the dark. What is there to worry about?'

That's what the head teacher, Johan, says. And so the Year Nines from Otway Community School set out on an overnight hike, with no adults.

But doesn't Johan know that a storm is coming?

When five teenagers head into the forest that late afternoon, none of them is aware what the night will bring. Each will have to draw on their particular strengths to survive. Each will have to face the unknown, battling the elements, events beyond their control, and their own demons.

It's a night that will change everything.

Set in the rainforest of Victoria's Otway ranges, *A Walk in the Dark* is about friendship, trust, identity and family, consent and boundaries, wrapped in a compulsively readable, suspense-filled adventure.

Five head into the forest, but will all five make it out?

4.1 Check for understanding

Refer to the blurb for *A Walk in the Dark* to answer the following questions.

1   The blurb is designed to 'hook' potential readers. Highlight the words and phrases in the blurb that encourage readers to choose this novel.

2 What challenges do you think the storm will create for the group during their hike?

_____

_____

3 What kind of 'demons' do you think the teenagers will face?

_____

_____

4 Do you think all five teenagers will make it out of the forest safely? Why or why not?

_____

_____

5 What information helped you to make these predictions? Tick all that apply.

☐ The details in the blurb

☐ My personal experiences of hiking

☐ My own friendships

☐ Knowledge of other coming-of-age novels

☐ Knowledge of other adventure novels

☐ Other: _____

6 Based on the blurb, does this novel appeal to you? Give reasons for your response.

_____

_____

_____

Characters

Characters are important elements in any story. In a coming–of–age novel, the protagonist is usually a young person who undergoes a significant transformation or transition on their journey from childhood to adulthood.

Of course, writers don't just tell readers everything they need to know about a character. Instead, readers make **inferences** about characters in novels, drawing conclusions based on characters' actions and dialogue (what they say), as well as how others react to them.

> **VOCABULARY**
>
> **inferences** Assumptions we can make based on what we already know

In the first chapter of *A Walk in the Dark*, we learn about the character of Chrystal, an American exchange student staying with another character, Elle. Read the extract on the next page, which introduces Chrystal.

Extract one from *A Walk in the Dark*

Elle didn't suggest a shower because Chrystal never seemed to have one. Elle watched her now, sitting up in bed, twirling her hair with one hand and clutching Snoopy, the stuffed toy she was obsessed with, in the other. She hadn't brought half the clothing on the exchange packing list but she'd brought this toy. Her hair fell on her shoulders in twisted strands. It was dirty.

One thing that really got on Elle's nerves was that Chrystal never said please or thank you. She also never called Elle's parents by their names. And she never helped! She'd only offered one time, when she'd just got off the phone to her mum.

'Would you like to borrow a watch?'

'Mmmmmm I don't wear one.'

'Do you want one for the dropping though?'

'On account of the ticking.'

'Does the ticking bother you?'

No answer.

'This one's digital. No ticking.'

Chrystal went back to her manic texting. 'I don't wear one,' she repeated. Snoopy was wedged under her arm, her thumbs moving constantly, rapidly, across her phone. What was she doing on it all day and night? Elle wondered, and what would she do when she couldn't have it for eight hours on the hike?

She has such a bad diet, thought Elle, all she eats is lollies, no wonder she's so pale, and has no muscles. Elle was usually easy-going, but she was literally counting the days on her phone calendar until Chrystal would be flying back to America.

A Walk in the Dark by Jane Godwin, p. 6

4.2 Check for understanding

Refer to extract one from *A Walk in the Dark* to answer the following questions.

1   Copy the following table into your notebook. Fill in the table to describe the character of Chrystal. Use the descriptions provided by the narrator as well as the inferences you have made about this character.

Character: Chrystal	
Physical description:	Her actions:
Her speech:	Other characters' reactions to her:

2 **Symbolism** can contribute to **characterisation**, too. Who is Snoopy? You may need to research him on the internet. What does Chrystal's attachment to her stuffed toy suggest about her character?

_____

_____

_____

3 What are your initial impressions of Chrystal's character?

_____

_____

4 It is important to recognise that the representation of Chrystal in this extract is through the eyes of Elle. How does this limit our understanding of Chrystal's character?

_____

_____

5 Later, readers learn that Chrystal has experienced considerable trauma, as her father was almost killed by a lightning strike. She finds it challenging to interact with others her own age and experiences a heightened sensitivity to sounds and textures. Chrystal gradually learns to open up to others and share her experience with them in order to build friendships. She also demonstrates some surprising skills, twice saving others on the trek with her knowledge of lightning and her familiarity with guns.

How does this new information change your response to Chrystal?

_____

_____

_____

6 Select a character from a novel that you have read or studied. Answer the following questions to chart your chosen character's growth and the development of your own response to that character as the story unfolds.

Novel: _____

Character's name: _____

a Describe the character as they appear at the beginning of the novel.

_____

_____

_____

b   What is your initial impression of them?

_____

_____

c   List the changes they go through or new information that comes to light.

_____

_____

d   What is your more considered response to the character?

_____

_____

Conflict

In coming–of–age novels, characters experience multiple conflicts which, although challenging, contribute to their development and maturity. There are three main types of conflict that characters can experience:

- **interpersonal:** conflict between characters, such as between the protagonist and their family members or a friend
- **internal:** conflict within a character, such as a mental or moral struggle
- **external:** conflict between the character and their world, such as conflict with nature or society.

4.3 Reflecting and discussing

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

Based on the blurb and what you have read so far of _A Walk in the Dark,_ what examples of the three types of conflict can you either see already or predict will happen as the novel progresses?

- »   Interpersonal conflict
- »   Internal conflict
- »   External conflict

Setting, atmosphere and mood

A Walk in the Dark is set in the Otway National Park. When the students begin their walk, the rainforest is calm and awe–inspiring. However, as night falls and a storm rolls in, the rainforest transforms into a dangerous place.

Writers use language to create **atmosphere**, which is the quality of a place or setting or the sensation a reader experiences about a setting. Sight, sound, smell, taste and touch all contribute to the atmosphere of a setting.

By carefully selecting words, including descriptive details, and by using figurative language devices such as simile and metaphor, writers can build atmosphere and shape the **mood**, which is the emotional response of their readers.

Read extracts two and three from *A Walk in the Dark*, which depict the setting of the Otway National Park, completing the activities as you go.

Extract two from *A Walk in the Dark*

The bus bounced over the rutted gravel road. Jolted. Revved, skidded a bit on the turns. Finally, it came to a stop. There was no sound of the sea, or any other cars or engines. 'You can take your blindfolds off,' said Johan. 'Welcome to the deep, dark wood.' He laughed.

No Australian would describe it like that, thought Elle. For a start, no Australian forest is ever called the wood. That's for gentler forests, in other places, like Holland. Forests of a different scale, where the light is soft and the ground is mossy and feels like thick carpet. Small forests, with pretty trees, delicate leaves. Fields of lilies, poppies, violets. In Australian forests, the gum leaves are tough and don't rot on the ground. The trees shed bark and hard, sharp gumnuts. And you don't see gum trees lining avenues in cities, even Australian cities. Too rough, too asymmetrical, too big, too wild. Still, sometimes when she was running in the forest and allowed herself to stop still for a minute, it reminded Elle of being in a cathedral, like Notre Dame, or that one in Copenhagen. Grundtvig's Church. Which was strange because a cathedral is so ordered, so obviously a built structure. Yet the forest sometimes gave Elle the same feeling of being filled up with something she couldn't explain.

Everyone poured out and around to the side of the bus to get their packs. They were in a clearing, with towering trees overhead. Ash could smell eucalyptus – the messmate and the mountain ash. It was quiet except for the call of currawongs.

A Walk in the Dark by Jane Godwin, p. 40

4.4 Check for understanding

Refer to extract two from *A Walk in the Dark* to answer the following questions.

1   In your own words, describe the setting of the forest at this point in the novel.

2   Highlight the words in the extract that suggest the wild and untamed nature of the Australian bush.

3   How does the repetition of 'too' contribute to this description of the Australian bush?

4   Highlight in another colour all the references to sensory details: sight, sound, smell and touch.

5 Why do you think Jane Godwin uses these sensory details to describe the setting?

_____

_____

6 A church is a place that people might go to feel part of a community of people who share the same values, or to belong to a world that seems ordered, or to learn lessons about how to live their life.

a What atmosphere is created by comparing the forest to a cathedral or church?

_____

_____

b Why is it appropriate to compare the forest to a church? Think of how the forest might function for the characters in this coming-of-age story.

_____

_____

_____

_____

Extract three from *A Walk in the Dark*

A clap, boom. Chrystal dropped Snoopy. 'We need to shelter.'

A blast of wind. Rain pelted down, around.

Wind whirled overhead, bark fell from the sky.

Suddenly, a vibrating roar.

Chrystal started to run. Instinctively, Elle threw back her outstretched arms to protect her. 'STOP!'

A crack like a gunshot.

A crash, something snapping. A wild whoosh of air.

They could feel it under their feet. A tremor in the earth.

A tree was coming down.

The shock went through them, hit the soles of their feet. Jolted them. Elle was trembling. Ash could feel that something, a branch, had scraped his face, it stung and he could sense warm blood filling the scratch. Another flash of light lit the clearing. The tree had crashed into the ground in front of them, its giant stump violently opened, torn and twisted like ripped flesh, white bone. It had brought down other trees with it. Bits were still falling. Elle saw Ash's face, like a strobe light. The deep scratch ran down his cheek. Branches, trees swirled wildly, silver rain slid sideways. Lightning cracked and the whole gully lit up. Massive sound surrounded them. Another bolt of lightning, Elle raced towards the hollow base of a tree. 'In here!' she yelled above the surging storm.

A Walk in the Dark by Jane Godwin, pp. 154–5

4.5 Check for understanding

Refer to extract three from *A Walk in the Dark* to answer the following questions.

1   Write three words or phrases to describe the atmosphere in this extract.

_____

2   Highlight all the nouns and adjectives that suggest danger or threat.

3   Highlight in another colour all the verbs and adverbs that create a sense of the violence of the storm.

4   This extract includes sentence fragments (grammatically incomplete sentences) and very short paragraphs. What effect do these have on the setting and action in this passage?

_____

_____

5   How does this setting make you feel? What mood is established?

_____

_____

6   How does this depiction of the setting differ from the description in extract two? Compare the atmospheres created in extracts two and three, supporting your answer with evidence from the text.

_____

_____

_____

_____

4.6 Skills box: Literary style

Literary style is the way an author uses language to tell a story. It includes the author's word choices, sentence structures and tone, and how they use literary devices like imagery and symbolism. Literary style gives a writer's work its flavour or personality.

1   How would you describe the style of writing in extract three from *A Walk in the Dark*? Circle all the words that apply.

fast-paced   intense   calm   concise   poetic   colloquial

academic   descriptive   flowery   dry   humorous   cinematic

visceral   disjointed   minimalist   melodramatic

2 For each language feature in the following table, explain how it contributes to the author's literary style. An example has been provided for you.

Literary style of Jane Godwin		
Language feature	**Example**	**Contribution to style**
Short and fragmented sentences	'A blast of wind. Rain pelted down, around.'	*These short bursts of detail create a sense of chaos, mirroring the fast, disjointed experience of being caught in a storm.*
Sensory details	'Another flash of light lit the clearing.' 'A crack like a gunshot.'	
Simile	'… torn and twisted like ripped flesh, white bone.'	
Alliteration	'Branches, trees swirled wildly, silver rain slid sideways.'	
Tone and word choice	'whirled', 'crash', 'tremor', 'shock' and 'violently'	

Narrative structure

Many coming–of–age novels follow a formula known as the hero's journey. This narrative structure features a protagonist who experiences three phases:

- **The departure:** At the beginning of the novel, the protagonist is thrust from the safety and security of their familiar world into the unknown, sometimes with the aid of a mentor or guide.

- **The initiation:** The protagonist experiences a series of increasing trials or obstacles through which they develop new skills and understandings. This corresponds to the rising action of the novel. These trials culminate in a final conflict – the climax – in which the protagonist experiences the symbolic death of their naive former self.

- **The return:** In the end, the protagonist returns to the normal world, armed with the gift of new knowledge about themselves, and ready to face life on new terms.

THE RETURN

THE DEPARTURE

end · start

call to adventure

returns changed

meeting a mentor

normal world

unknown

crossing threshold

gets gift

The Hero's Journey

atonement

trials and adventure

finally changes

symbolic death and rebirth

growth and new skills

revelation

THE INITIATION
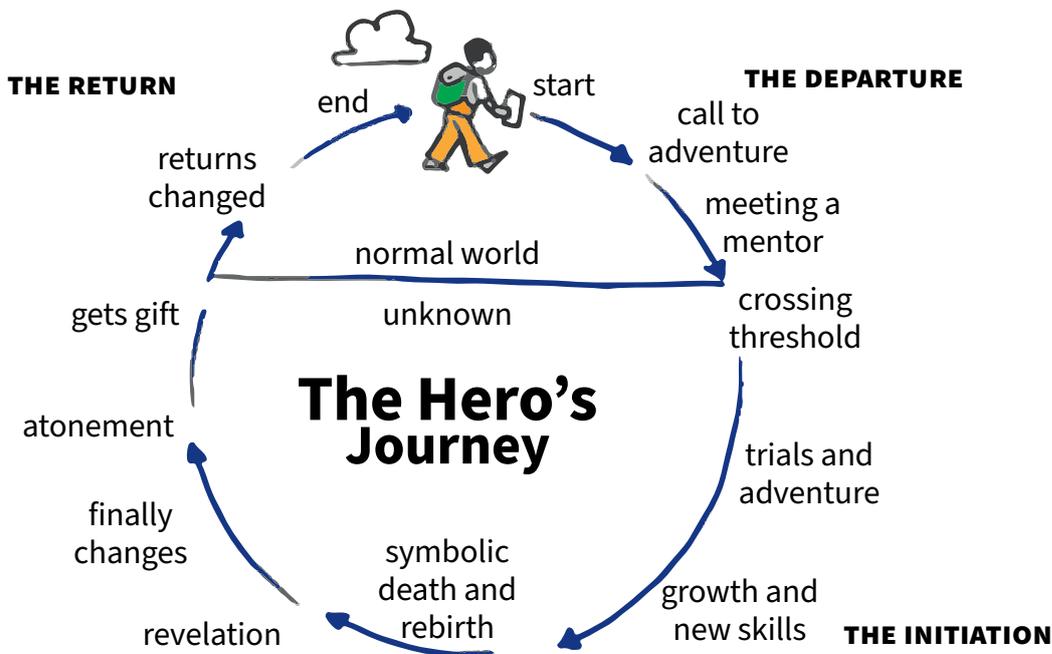
In *A Walk in the Dark,* the characters leave the familiar world of school and family life with the help of Johan, their school principal. Johan sends them on a journey into an unfamiliar world as they trek through the forest without the help of their parents or other adults. During their journey, they face many trials, both physical and psychological.

4.7 Check for understanding

1   Draw lines to match each of the three phases of the hero's journey with a key point in Jane Godwin's novel.

Phase of a hero's journey	Key point in *A Walk in the Dark*
The departure	The characters undertake a trek through the Otway National Park.
The initiation	The characters arrive at school, find their assigned groups and prepare for the trek.
The return	The characters regroup on the beach in Apollo Bay.

2   Based on the blurb and the extracts you have read in this chapter, list some physical or psychological trials that you think the characters have faced or will face in *A Walk in the Dark*. Some examples have been provided for you.

Physical trials	Psychological trials
The physical exertion of the trek	*Experiencing self-doubt*

3   In *A Walk in the Dark,* the characters experience several rites of passage. Draw lines to match each rite of passage with the correct example from the novel.

Rite of passage	Example from *A Walk in the Dark*
Becoming independent and standing up for oneself	Ash asks Laila if it is okay to kiss her in the glowworm cave.
Accepting responsibility for one's own actions	Elle recognises that Chrystal has been deeply affected by her father's accident.
Experiencing first love	Fred puts himself in danger to rescue Tessa, a five-year-old girl lost in the forest.
Acting selflessly for others	Elle challenges the men in the ute who harass her and Chrystal.
Recognising that adults can be flawed	Laila realises that her father's role as a 'guru' for others masks his controlling nature in the home.
Developing empathy for others	Fred recognises that he acted selfishly by taking off on his own after Elle proves to be a better leader.

4   In *A Walk in the Dark,* Chrystal's toy Snoopy is lost over the waterfall. This represents the metaphorical death that the characters on a hero's journey experience, as the soft toy is a symbol of childhood innocence.

Select one character from a novel you've read. In your notebook, explain how they leave their childhood self behind.

Developing a personal response

A personal response is our reaction to a text. It includes what we think about the characters and the author's literary style, and how the text made us feel. Sometimes, our behaviour might change as a result of our experience of a text. For example, we might try to be resilient like a character we admire, or resolve to avoid making the mistakes that a character makes.

It is important to consider your reaction to a text beyond simply deciding whether you liked or disliked it.

4.8 Check for understanding

1   It can be useful to develop a word bank of terms you can use to describe your personal responses to texts.

Add five more words to each column in the following table. You might like to use a thesaurus or search online for words to describe possible responses to a text.

Word bank: personal responses to a text	
Positive responses	**Negative responses**
You might find aspects of a text:	You might find aspects of a text:
• inspiring	• confusing
• admirable	• boring
• enlightening	• dull
• thrilling	• predictable
• memorable	• uninteresting
• moving	• inconsistent
• thought-provoking	• repetitive
• humorous	• slow-paced

2 What did you feel after reading the blurb and extracts from *A Walk in the Dark*?
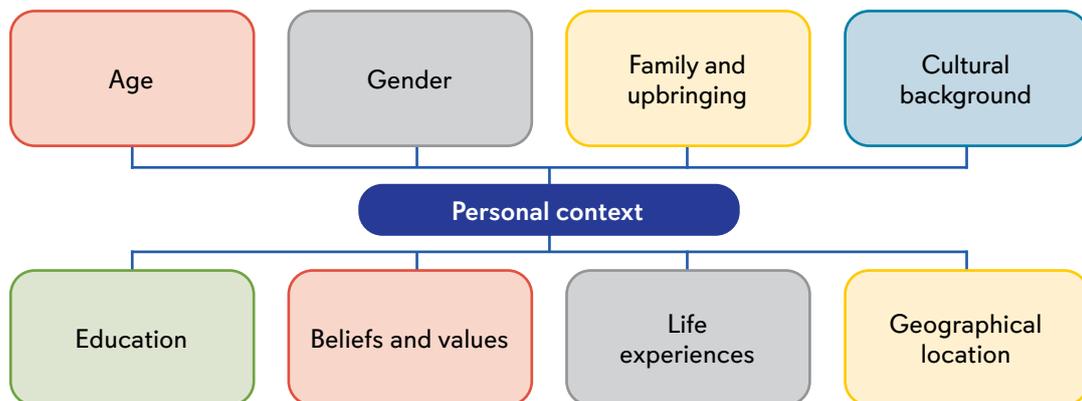
Example: *I felt sorry for Elle being burdened with an unlikeable exchange student, and wondered how the two girls would relate to each other on the trek.*

_____

_____

_____

3 Identify two things that *A Walk in the Dark* made you think about. Remember, a personal response is not the same as explaining your *understanding* of the text (that is, your interpretation). Your personal response is your *reaction* to what you read.

Example: *I wondered how I might manage during a night-time trek through the bush, and whether I would be resilient when faced with challenges and danger.*

_____

_____

_____

Personal context

The way we respond to a text is often shaped by our personal context. Your personal context is the circumstances that surround you and shape who you are. Some of these are listed in the following diagram.

Age	Gender	Family and upbringing	Cultural background

Personal context

Education	Beliefs and values	Life experiences	Geographical location

Your personal context can impact your attitudes and values, your perspectives on the world and even your preferences for the kinds of books and films you like. It influences how you relate to others and navigate challenges and opportunities, as well as your sense of your own identity.

In *A Walk in the Dark*, there are five very different protagonists, which means there are several characters with whom readers might identify. Depending on your context, you might find you relate to one character better than others.

4.9 Check for understanding

1   In your notebook, create a mind-map that identifies key elements of your personal context. Note basic features of your identity, such as your age, gender and cultural background. Then add notes about your key experiences – such as major life experiences, belief systems or family dynamics – that have shaped who you are.

2   In your notebook, write a brief statement explaining how your context has shaped your response to the characters and events you have encountered in the extracts from *A Walk in the Dark*. You might consider factors such as:

»   your experiences at school

»   whether you have had a wilderness experience

»   whether you have faced challenges that taught you about your own strengths

»   whether you have struggled to fit into a group

»   whether you enjoy reading about and learning from others' experiences.

4.10 Get creative

Follow the instructions in the following table to write an essay exploring your personal response to a character in a novel of your choice.

Essay section	Instructions
Introduction	• Introduce the novel you will discuss; include the novel's title and the author's name. • Introduce your chosen character, explaining their role in the text. • Include a statement that identifies your response to the character, and why you reacted this way.
Body paragraph one	• Explain your initial impressions of your chosen character. • Refer to specific examples to explain their characterisation. • Use quotations to support your explanation.
Body paragraph two	• Explain the character's growth and the new qualities they develop. • Refer to specific examples and use quotations to support your explanation.
Body paragraph three	• Explain your final response to the character. • Refer to your own context to explain why you do or do not relate to this character and the journey they go through. • Use quotations to support your explanation.
Conclusion	• Restate your initial response to the character. • Summarise how your response has changed after studying the character.

Reflecting on the past: Exploring memoir

A memoir is a form of autobiographical writing that focuses on an author's specific memories and personal experiences. Unlike an autobiography, which covers an entire life, a memoir zooms in on a particular period, event or theme. People write about their lives for many reasons. They may have lived through an interesting event, learned a valuable lesson that they want to share with others, or decided to write about their lives to help make sense of their own experiences.

In this chapter you will learn:

- how writers use language to represent people and experiences
- the language features used to construct tone
- the conventions of memoirs.

Representing people

Representation refers to how people – or places, events or ideas – are depicted in a text. The writer of a memoir carefully represents themselves in a particular way, so the audience can understand who they are and why their experiences are significant. Representations of people – both the memoir writer themself and other people they are writing about – are always shaped by the **context** in which the writer exists.

The following extracts come from a short memoir titled 'Hippotherapy' from the collection *Growing Up in Australia*. It was written by Melbourne–based writer, comedian and director Alistair Baldwin, and recalls his childhood experiences of horse–riding, a therapy intended to assist with his muscular dystrophy. While some people might represent being disabled as a tragedy or a challenge, Baldwin represents himself as humorous, curious and resilient.

Extract one from 'Hippotherapy'

It is one of life's great tragedies that 'hippotherapy' has nothing to do with hippos. Had I, at age eight, received hippo-riding lessons, I think I would have grown up to become a very different man. More confident. More self-assured. Khaki would probably feature more prominently in my wardrobe.

The boring reality is that hippos have to do with horses (hippopotamus derives from the Ancient Greek word for 'river horse'), and it's horses that have to do with hippotherapy.

When it comes to treatment options for a young boy with a congenital muscle disease, one's mind doesn't instinctively jump to horses. Yet therapeutic horse-riding, or hippotherapy, got an emphatic tick of approval from my neurologist, my physio and my occupational therapist.

Such is its popularity that in every state and territory of Australia you can find Riding for the Disabled Association (RDA) centres – made moderately affordable to non-aristocratic disableds through government subsidies. . . .

My local centre in Perth was called RDA Capricorn. Its stables and paddock were located next to Perry Lakes Stadium, the multipurpose sports complex specially built for the 1962 Commonwealth Games. It was a somewhat ironic neighbour. Perry Lakes was where my able-bodied classmates played basketball, where inter-school athletics carnivals I couldn't compete in were held. I doubt many people knew that within limping distance, hidden among eucalyptus trees and down a discreet dirt road, was a bunch of adolescent cripples on horses. . . .

In my first year or so, I always rode Albert. He was an old pony, relatively low to the ground, white with mottled grey specks. Later, as I gained confidence and skill, I rode Apollo – a proper horse, much taller and more muscular, with a chestnut coat. . . .

There was something exhilarating about turning your steed with the slightest pull of the reins, nailing a jump, shifting gears into a fast trot. What I enjoyed most was the sheer novelty of it. I was, finally, in control of an able body.

'Hippotherapy' by Alistair Baldwin

5.1 Reflecting and discussing

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

1   Why does Alistair Baldwin suggest that 'one's mind doesn't instinctively jump to horses' when considering treatment options for physically disabled people?

2   Why do you think Baldwin came to enjoy horse-riding so much? Support your opinion with evidence from the text.

3   The horse-riding centre is 'hidden among eucalyptus trees and down a discreet dirt road'. What does this suggest about how society treats disabled people?

5.2 Check for understanding

Refer to extract one from 'Hippotherapy' to answer the following questions.

1   Use a dictionary or the internet to find out the meanings of the following words.

   a   Muscular dystrophy: _____

   _____

   b   Congenital: _____

   _____

   c   Subsidies: _____

   _____

   d   Ironic: _____

   _____

   e   Discreet: _____

   _____

2   Highlight examples in extract one where Baldwin is funny.

3   Underline a sentence that suggests Baldwin was resilient despite his initial uncertainty about horse-riding.

4 We are told that Baldwin may have grown up to be 'a very different man. More confident. More self-assured'. What does this point tell us about how he sees himself today?

_____

_____

_____

5 How does the way Baldwin represents himself compare with the way society viewed disabled people at this time? How might his personal and social context have shaped how he has represented himself?

_____

_____

_____

5.3 Skills box: Mood and tone

Mood is the overall feeling that a text evokes within the reader; it is the _readers'_ emotional response to a text. **Tone** is the writer's attitude towards their subject matter; it is what the _writer_ feels and is a key element that demonstrates their perspective on the subject matter.

As a memoir is concerned with interpreting past events or experiences, the tone is usually reflective. However, this depends on the writer's context and how they feel about the experiences they are sharing. Also, the tone of a memoir will not necessarily remain constant: as the writer explores their memories and experiences, they may go on a rollercoaster of emotions.

Tone is evident in a writer's use of language. To identify tone, consider:

» the word choices made by the writer, thinking about their connotations (implied meanings)

» the register, or degree of formality, in the writing

» the details that are focused on, which can suggest what is most important to the writer

» the use of imagery and figurative language, which can provide clues to the writer's attitude

» the types and structures of sentences used.

1 Write six words that describe tone. Aim for three positive and three negative tones.

_____   _____   _____

_____   _____   _____

Read the description of the tone of extract one from 'Hippotherapy' on the next page.

> Alistair Baldwin's tone is light-hearted and playful, especially as he expresses his whimsical desire for hippo-riding instead of therapeutic horse-riding. There is a sense of wistfulness as he reflects on his childhood experiences and the juxtaposition of his disability with the able-bodied world. The tone becomes excited and empowered when Baldwin describes the joy and novelty of being in control while riding the horses. Overall, the tone combines wry humour and reflection with a touch of longing.

2 Use a dictionary or the internet to find the meaning of each of the following terms.

a whimsical: _____

_____

b wistfulness: _____

_____

c wry humour: _____

_____

3 Do you agree with this writer's assessment of the tone of extract one? Explain your reasoning.

_____

_____

_____

4 Annotate extract one of 'Hippotherapy' to identify evidence of these tonal qualities:

» light-hearted and playful   » wry humour   » wistful.

» excited and empowered   » reflective

5 Consider your emotional response after reading extract one.

a Write four or five words to describe your mood in response to the extract.

_____

b How has the writer's tone influenced your mood? Think about how their use of language – such as word choice, register and the other features listed on page 75 – has impacted your emotional response to the extract.

_____

_____

_____

_____

_____

Representing experiences

It is important to remember that a memoir is a subjective representation of someone's life, written to offer their perspective on their experiences.

Memoirs are not based solely on objective facts, but are influenced by the writer's personal beliefs, biases and emotions. Memoirs incorporate elements of fiction, too, recreating dialogue and shaping details to improve the story. When you read a memoir, think carefully about the details that the writer chooses to share and how they represent their experiences.

In this second extract, Alistair Baldwin recalls how his hippotherapy days abruptly ended.

Extract two from 'Hippotherapy'

In 2006, a three-year trial of daylight savings began, so that people could try it on for size before buying it for good. The event that led me to quit horse-riding happened a week after we all, sceptically, put our clocks one hour back.

I had my afternoon session as usual. Everyone got the memo and arrived on time. It was a nice, peaceful day. Then, halfway through, we all heard it.

Click. Hissss . . .

The Perry Lakes Stadium grounds that the paddock bordered relied on an automatic sprinkler system – those powerful, pressurised ones that always seem to pop out of the ground just as you've laid down your picnic blanket. The system was scheduled to come on at 5:30 p.m., partly so the sun didn't instantly evaporate the water as it sprayed out, and partly because Perry Lakes had been informed that these powerful jets of water spooked the RDA horses, so it was best they didn't go off during a hippotherapy session. But unfortunately, Perry Lakes had not received the daylight savings memo.

Time slowed down. In the millisecond after the click-hiss, Apollo got sucker-punched in the face with water. Before I realised what was happening, I was halfway across the paddock.

Riding horses have four main gaits, ascending in speed like gears in a car. At RDA we only used two: 'walk' and 'trot'. 'Canter', graceful and smooth as it is, was above our abilities. When the sprinklers went off that day, every single horse instinctively shifted into their fourth gear: 'gallop', a gait you may recognise from watching a horse race. In an instant, a dozen tiny, disabled children were flung into the atmosphere.

Apollo's speed suddenly threw me back into the saddle, my spine slamming onto his rump. One leg began waving in the wind like a flag as he charged from one end of the paddock to the other. The other foot remained in the stirrup, and my hands somehow kept hold of the reins.

Apollo was making a dash for the paddock gate, which was shut during sessions, and it was his graceful, speedy jump over it that finally dislodged me from the saddle and sent me down into the mulch with a thud. I fractured two ribs, and couldn't attend the school excursion to the movies the next day.

'Hippotherapy' by Alistair Baldwin

✎ 5.4 Check for understanding

Refer to extract two from 'Hippotherapy' to answer the following questions.

1 Write two words you might use to describe how Baldwin depicts the experience of his accident.
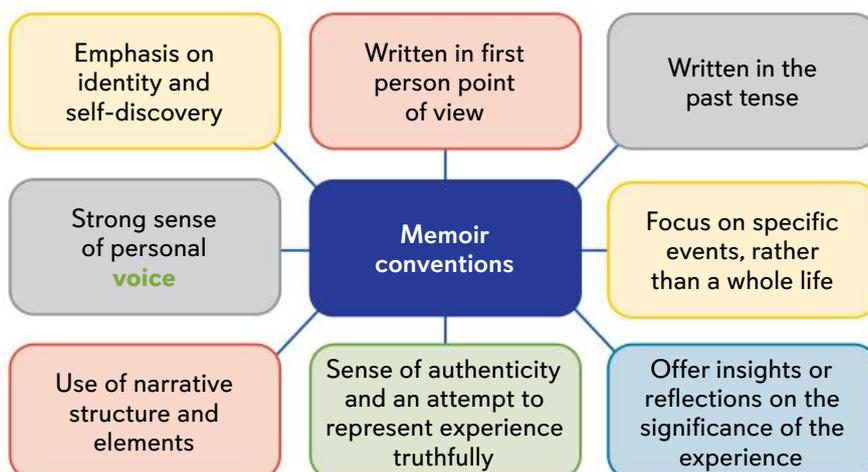
_____

2 What mood does this representation generate for you, as a reader?

_____

3 Despite the seriousness of this situation, Alistair offers a humorous perspective on his experience of hippotherapy. One way humour is created is through the absurdity of the daylight savings trial ultimately causing him to be thrown from his horse. Using evidence from the extract, explain two other ways humour is generated in this passage.

_____

_____

_____

_____

4 Why do you think Baldwin uses a humorous tone to write about serious topics such as his disability and a potentially tragic accident?

_____

_____

Conventions of memoirs

There are many types of memoir, including conversational recollections of the past and formal, essay–like reflections on human experience. However, there are several features that most memoirs share. These are listed in the following diagram.

Emphasis on identity and self-discovery	Written in first person point of view	Written in the past tense
Strong sense of personal **voice**	**Memoir conventions**	Focus on specific events, rather than a whole life
Use of narrative structure and elements	Sense of authenticity and an attempt to represent experience truthfully	Offer insights or reflections on the significance of the experience

VOCABULARY

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

Structure of memoirs

Memoirs tend to be written in chronological order. However, because the writer is reflecting on the significance of their experiences, they may transition from recounting a past event to reflecting on its impact in their later life.

To clearly signal these shifts, writers of memoirs must clearly mark these transitions for the reader using connectives. **Connectives** are words and phrases that link sentences or clauses together. Connectives can be conjunctions (e.g. and, or, but), prepositions (e.g. at, by, to) or adverbs (e.g. then, later, soon).

In the following extract, Alistair Baldwin moves from recollecting a childhood event to reflecting on the significance of his hippotherapy experience and the insights it gave him into his own identity as a disabled person and the nature of disability itself.

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

Extract three from 'Hippotherapy'

Despite their unfortunate and abrupt end, I look back on my horse-riding days with fondness.

Even now, I feel a strange affinity for horses. Partly because of the afternoons I spent with them as a child, and partly because, as with humans, a horse's value to society is inextricably, albeit unfortunately, linked to its abledness. It doesn't take much more than a vague grasp of history and a little imagination to see that, if they could, abled people would melt the lame down into glue.

Beyond that, I'm just glad I was lucky enough to grow up doing something, anything, surrounded by other disabled kids. 'Sail-ability' was a popular kid's maritime activity recommended by my occupational therapists, as was Surfing for the Disabled.

In another life, I'd be writing a charming short story about how daylight savings set off a sequence of events that nearly led to me drowning at sea.

At school, all my friends were abled (as were my enemies). I put so much effort into trying to hide the gap between our abilities. In horse-riding, I never had to disguise the odd way my shoulders rounded, my strange gait, the weird way my hands grasped things. It's exhausting to fight the way you naturally exist. The spaces and moments in which you can relax into how your body truly is are sacred. And that's what horse-riding gave me.

'Hippotherapy' by Alistair Baldwin

✐ 5.5 Check for understanding

Refer to extract three from 'Hippotherapy' to answer the following questions.

1   Do you think the use of the first-person point of view makes a memoir seem more credible or truthful than a third-person point of view? Give reasons for your answer.

_____

_____

_____

_____

2   The tone in this passage shifts away from the humorous recollection of a childhood event to reflect a more serious and thoughtful perspective on disability.

Examine the following quotations carefully. What do they reveal about Baldwin's feelings or views?

   a   '… as with humans, a horse's value to society is inextricably, albeit unfortunately, linked to its abledness.'

   _____

   _____

   _____

   b   'I'm just glad I was lucky enough to grow up doing something, anything, surrounded by other disabled kids.'

   _____

   _____

   _____

   c   'In horse-riding, I never had to disguise the odd way my shoulders rounded, my strange gait, the weird way my hands grasped things.'

   _____

   _____

   _____

3   Pick one of the quotes from Question 2 and explain how it communicates Baldwin's perspective of being marginalised due to his disability.

_____

_____

_____

_____

4   Baldwin's narrative is non-fiction. Do you think it follows the narrative structure of exposition (beginning of the story), rising action, climax and resolution that we find in most stories? Support your response with evidence from the extracts.

_____

_____

_____

_____

5   a   Highlight the connectives in the extracts from Baldwin's memoir that mark the passing of time or the order of events.

    b   Generally, where are the connectives situated in each paragraph? How does this help readers to follow the transitions between past and present?

_____

_____

6   An important aspect of the structure of memoirs is that these texts typically end with the writer's observations about the significance of the events they have recounted.

    a   What did Baldwin learn about himself? Support your answer with evidence from extract three.

_____

_____

    b   How is disability viewed in society? Support your answer with evidence from extract three.

_____

_____

_____

7   Why do you think Baldwin still looks back on his horse-riding experiences 'fondly' despite the way they ended?

_____

_____

8   Most people who read Baldwin's memoir are likely to be able-bodied. What do you think Baldwin wants readers to appreciate about the experiences of disabled people?

_____

_____

_____

🗨 5.6 Skills box: Predicting and inferring

Predicting and inferring are valuable strategies that help your reading comprehension by encouraging you to engage deeply with a text.

» **Predicting** involves anticipating what will happen next in a text based on context clues, prior knowledge and information provided by the author. When you make predictions about what you are reading, you think ahead and connect different parts of the text, helping you to understand its structure and ideas.

» **Inferring** is the process of drawing conclusions or making educated guesses about information that may not be explicitly stated in a text, based on context, background knowledge and subtle clues. Inferring helps you to 'read between the lines' to understand deeper meanings.

The following edited extract is from Anh Do's memoir *The Happiest Refugee* in which Anh writes about his experiences as a refugee from Vietnam, including the dangers his family faced in travelling to Australia and his experiences growing up in Australia.

Extract from *The Happiest Refugee*

The next summer Phil decided to swap games and play cricket and asked me to switch as well so we could still hang out. I knew absolutely nothing about cricket, not even the backyard variety. Other kids had a backyard to play in, mine was filled with Grandma's vegies, two ducks and a golden pheasant.

'Nah, I've never played before, I don't even have a bat.'

'Doesn't matter. I've got heaps of spare gear I can lend you.'

'Sweet.'

That was all the encouragement I needed. My biggest concern at the beginning of each sports season was whether I had the right equipment or not. I once considered playing tennis but only for as long as it took me to walk into Rebel Sport and see the prices of racquets.

At the time my Kind Lions [his basketball shoes] were in tatters and my basketball singlet was so small it used to ride up my back every time I took a shot, so Phil's offer came like a rescue chopper in the night. Before long we found ourselves in the Es together.

…

I soon realised that switching to cricket was the biggest mistake I'd ever made. I was totally hopeless at it. I was near the bottom of the batting order and I never got to bowl either, except on one very memorable occasion.

Around the middle of the season we were playing Cranbrook. They had this kid who was just impossible to get out. He was on about sixty runs or so, which was huge for a schoolboy Es team. Our whole squad had tried to bowl him out with no success. The coach thought he might as well chuck me in there.

'Let's give Anh a bowl. Where's Anh?'

I was somewhere in the outfield, probably watching the bees hop from daisy to daisy.

'Anh, come in for a bowl?' It was half a command, half a question; the coach half hoping I would say no.

'C'mon, have a go,' Phil called out.

'I don't want to,' I replied.

'This guy's smashing everyone, so it doesn't matter. You can't stuff up,' Phil said.

It turned out I could. I couldn't get the ball to stay on the pitch and bowled a whole bunch of wides. The kid batting was getting frustrated because the balls were nowhere near close enough for him to hit. I turned to Phil as if to say, 'I told you so.' It was so embarrassing that even the parents watching started chipping in. Some old guy from the sidelines yelled out, 'just try and get it to go straight,' and I could hear the mothers laughing at me.

I grabbed the ball and bowled another shocking delivery. The kid was so frustrated he ran four feet wide of the wicket and took a wild swing at the ball, which flew straight up into the air to be caught by my wicket keeper. Out!

WHOO-HOO!!!

All my teammates ran over and mobbed me, we all knew it was a complete fluke, but it didn't matter. I handed the ball back to my coach, thinking it was all over and had ended sweetly.

'Ah, no, Anh. Because of all the wides, you've got four more balls.'

Oh man, I thought to myself.

The next kid walked up to the crease. His coach had seen what had happened and he told this kid, 'Don't try and hit it if it's nowhere near you. Just leave it.'

I came steaming in from my 'long run' and lobbed the ball in the new batsman's direction … it was so wide it landed on the very edge of the pitch where the concrete joined the longer grass of the field. Hitting that uneven line made it bounce back in and the poor kid watched it roll slowly behind him and dribble into the stumps. He hadn't even touched the ball and I had got him out.

WHOO-BLOODY-HOO!!!!

I was mobbed again.

'Mate, you're on a hat-trick,' Phil ran over to tell me.

'What's that again?' I asked. I had heard the term before but I didn't really know what it meant. Phil explained that if I got the next batsman out on his first ball, that would make three wickets in three balls – a hat-trick. Our coach was beaming and he said, 'In all my years at this school, I have never seen anyone do it.'

Now even I was excited.

Alas, the new batsman was onto me and he whacked my next three balls all over the shop. So much for the hat-trick. But at the end of the year my stats showed me bowling one over, taking two wickets and conceding less than twenty runs, so I had the best bowling average in the whole school. I never played cricket again, but the experience was such a valuable lesson in my life.

Since then, whenever I've had to go into battle as the underdog, I know in my heart that an extraordinary result is a very possible outcome.

The Happiest Refugee by Anh Do, pp. 88–91

Part 1: Inferring

1 What evidence is there that Anh's family was not wealthy?

_____

_____

2 a Do you think Phil is a good friend to Anh?

_____

_____

b What evidence from the text, or experience of your own, makes you think this?

_____

_____

3 Why do you think the coach gave Anh a chance to bowl against the top batter?

_____

_____

4 Why do you think Anh's teammates and coach were so excited, even though they knew his success was mostly due to luck?

_____

_____

Part 2: Predicting

Now re-read the extract, remembering what you were thinking as you read it for the first time.

5 At the beginning, did you think Anh would experience much success playing cricket? Why or why not?

_____

_____

6 Anh says his one experience of bowling was a 'memorable occasion'. What did you think was going to happen when you read these words?

_____

_____

7 What did you think would happen when Anh bowled the next ball aiming for a hat-trick?

_____

_____

5.7 Get creative

Write your own memoir

Using the skills you have learned in this chapter, write a short memoir about an experience in your life in which you learned a valuable lesson.

Flash fiction: Composing imaginative texts

Have you heard the expression 'as quick as a flash'? Did you know that there is a type of story that you can read 'as quick as a flash' — flash fiction! This form of storytelling involves creating very short stories — with a beginning, middle and ending — which are complete but bite-sized. It's fast reading, yet flash fiction can still deliver intriguing characters, settings that engage your senses and high-intensity conflicts.

In this chapter you will learn:

- to create characters, settings and conflicts for flash fiction

- to use language for purpose and effect

- to apply your knowledge of genre and create hybrid texts.

Types of flash fiction

There are many different types of flash fiction (see the table in the following activity). These stories are all characterised by their short length; however, they still provide complete stories and are not just fragments.
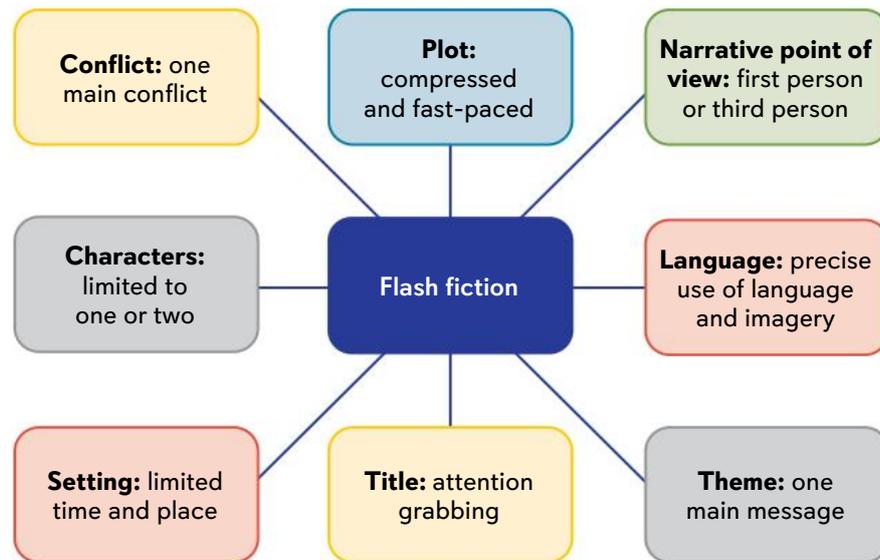
6.1 Check for understanding

Find a definition for each of the following types of flash fiction. If conducting an online search for definitions, make sure you add the word 'fiction' to your search term.

Type of flash fiction	Definition
Twitterature	
Hint fiction	
Drabble fiction	
Dribble fiction	
Postcard fiction	
Nanofiction	
Short short fiction	
Microfiction	

Features of flash fiction

While flash fiction stories are usually no more than 1000 words in length (and are often much shorter), the features of flash fiction are similar to those of any fictional narrative. They still have characters who live in a variety of settings and face conflict or obstacles. What makes flash fiction different from other types of narratives is that these elements of character, setting and conflict are condensed. In other words, flash fiction gets to the point efficiently.

Common features of flash fiction are listed in the following diagram. Look out for them in the drabble fiction piece after the diagram.

Conflict: one main conflict

Plot: compressed and fast-paced

Narrative point of view: first person or third person

Characters: limited to one or two

Flash fiction

Language: precise use of language and imagery

Setting: limited time and place

Title: attention grabbing

Theme: one main message

Read the following piece of drabble fiction.

The Larder Thief

2 am. All is quiet. There's just me and the cats, slinking around in the dark.

I head up the street, sneaking between the pools of light until I reach my target: Number 22.

Hiding in the shadows of the door, I stop and listen. Perfect. No one is up. Carefully, I work on the lock and soon the catch clicks open. Pause. Silence. I push the door wide and slip inside. Success! I take a moment to slip off my shoes.

Sneaking into the kitchen, I start by raiding the fridge.

'Bryan?'

'Yes, Mum!'

'What time do you call this?'

✏ 6.2 Check for understanding

Refer to 'The Larder Thief' to answer the following questions.

1   Highlight the sentences in 'The Larder Thief' that indicate the setting (time and place) of this piece of flash fiction.

2   Language is used with precision to create an atmosphere quickly and efficiently in this story.

a   Circle one or more of the following words that best describe the atmosphere created by the author's careful language choices.

eerie   secretive   mysterious   terrifying   suspenseful

b   Underline examples of precise use of language in the story that you think contribute to this atmosphere.

3   How many characters are there in 'The Larder Thief'?

4   What point of view is used to tell the story?

5   The events of the story are listed in the following table. Place the events in chronological order by numbering the sentences 1–6.

Event in the story	Chronological order (1–6)
His mother calls out to him. Bryan is caught.	
He arrives at his door and stops to listen, making sure the coast is clear.	
The narrator is creeping around in the dark streets at 2 am.	
He carefully unlocks the door and creeps inside.	
He begins to raid the fridge.	

Creating convincing characters in flash fiction by using indirect characterisation

Creating convincing, well-rounded characters in very short stories can be challenging. The process of developing characters – describing their personality, appearance, actions, interactions with others and speech – needs to be compressed. Using indirect characterisation can help.

Direct characterisation is where the author explicitly tells the reader about a character's traits, like their appearance, personality, feelings and backstory. Direct characterisation is straightforward (e.g. Ava had red hair).

Indirect characterisation is where the aspects of a character are revealed through their actions, thoughts, dialogue and how other characters react to them – where an author shows rather than tells. This allows a reader to make **inferences** about a character's qualities or traits.

VOCABULARY

inferences Assumptions we can make based on what we know

The following table shows examples of direct and indirect characterisation.

Direct characterisation	Indirect characterisation
Abigail is a shy and introverted girl. At school, she prefers the company of books over people and chooses to read over spending time with her classmates.	Abigail sits alone during lunch, absorbed in a novel while her classmates chat and laugh nearby.

6.3 Check for understanding

1   The following table contains examples of indirect characterisation from 'The Larder Thief'. Complete the table by answering the following questions. The first row has been completed for you.

   a   For each example, explain the narrator's actions.

   b   For each example, identify a quality or trait of the narrator. To do this, choose a suitable word from the following list.

   resourceful   cautious   fearless   calculating

Example of indirect characterisation	Explanation of the narrator's actions	Narrator's quality or trait
'I head up the street, sneaking between the pools of light until I reach my target: Number 22.'	The narrator is 'sneaking' up the street at night, attempting to avoid the light. This suggests that he doesn't want to get caught.	Calculating
'Hiding in the shadows of the door, I stop and listen.'		
'Carefully, I work on the lock and soon the catch clicks open.'		
'Sneaking into the kitchen, I start by raiding the fridge.'		

2 Rewrite each example of direct characterisation in the following table to make an example of indirect characterisation.

Direct characterisation	Indirect characterisation
Emily had always been the adventurous type, seeking out new experiences and thriving on challenges.	
Dr Smith was renowned for her sharp intellect and encyclopedic knowledge of ancient worlds.	

3 For each of the following character traits, write a sentence showing this trait in action.

Character trait	Sentence
Loyal	
Ambitious	
Optimistic	
Honest	
Courageous	

Using dialogue to pack a punch

Just as the actions of a character can reveal a lot about them in a story, so can their dialogue. Speech, like actions, can drive a flash fiction story forward. It can reveal characters' thoughts and feelings and complement their actions.

When creating effective dialogue in flash fiction, you should:

- be brief
- use dialogue to convey emotions and reveal character traits
- use dialogue to drive conflict between characters
- break up dialogue with actions or thoughts.

Read the flash fiction story titled 'She's Gone' by Pat Flynn on the following page. In this story, the author has cleverly used concise dialogue and actions to create the two characters.

She's Gone

I aim for the lips, but she turns her head. Some of my spit sticks to her cheek.

Her eyes find the ground without pausing at my hundred-push-up-a-day-chest.

I know it's over.

'Why?' I say.

She shrugs.

'Tell me.'

She turns away.

I grab a smooth shoulder and spin her; our noses collide. She smells like peppermint.

'Tell me,' I say. 'Please?'

The muscles in her face form a smile, but she's not smiling. She rubs her teeth. 'You used to taste sweet,' she says.

'Now ...'

She's walking away.

I yell. 'You're just ... bracist!'

She's gone.

6.4 Check for understanding

Refer to 'She's Gone' to answer the following questions.

1   What is the main conflict revealed in the opening paragraph of this story?
Use evidence to support your answer.

_____

_____

2   The narrator makes a series of observations about the girl's actions. What do you think each action reveals about the girl? Complete the following table.

Character's action	What the action reveals about her character
'I aim for the lips, but she turns her head.'	
'Her eyes find the ground without pausing at my hundred-push-up-a-day-chest.'	
'She shrugs.'	

3 Re-read the narrator's dialogue. Label each line of speech with one of the following emotions:

<p align="center">confusion   desperation   anger   hurt</p>

4 How does the dialogue convey the narrator's tone of voice? Provide examples to support your answer.

_____

_____

_____

_____

5 Why do you think the contrast between the narrator's dialogue and the girl's actions is effective? How do you think this helps to move the story along?

_____

_____

_____

_____

6.5 Get creative

Both 'The Larder Thief' and 'She's Gone' are examples of flash fiction that are around 100 words long.

Using these two stories as inspiration, write your own 100-word flash fiction in your notebook, in which a main character faces a challenge. You can select a challenge from the following list or you can come up with your own.

Possible challenges:

» Natural disaster: your character faces a sudden natural disaster and must find a way to survive.

» Spelling bee competition: your character competes in a spelling bee against their biggest rival and is on the last word that could win the prize.

» Mysterious package: your character receives a mysterious package with no return address and debates whether to open it.

To create your main character, focus on:

» using indirect characterisation that reveals one or two distinctive qualities or traits about your character

» using concise dialogue that moves the story along and expresses the character's emotions.

1   Use the following table to create a profile of your main character before you start writing your story.

Character profile	
What challenge does the character face?	
What actions does the character take to face the challenge?	
What emotions does the character feel during the challenge?	
What are one or two traits the character might display through these actions and emotions?	
How does the character overcome the challenge?	

Sentence structures

Varying the structure of your sentences can make your flash fiction more interesting. This is a strategy used by the writers of 'The Larder Thief' and 'She's Gone'.

6.6 Skills box: Sentence structure and clauses

A **clause** is a group of words (usually containing a verb and a subject) that form a complete thought or idea. There are two main types of clauses: main (independent) clauses and subordinate (dependent) clauses.

Main (independent) clauses

A main clause can stand alone as a complete sentence. It expresses a complete idea or thought and, in its most basic form, contains a subject and a verb (action word).

For example: **I** (subject) **like to dance** (verb) = **main clause**

Subordinate (dependent) clauses

A subordinate clause depends on the main clause for its meaning. It can't stand alone because it's missing something that makes it a complete thought or idea.

For example: I like to dance **when the music is lively** = **subordinate clause**

In this example, 'when the music is lively' depends on the main clause to complete its meaning. However, note that the subordinate clause adds extra information.

You can use clauses to make different types of sentences:

» a simple sentence: one main clause

» a compound sentence: two main clauses

» a complex sentence: one main clause and one or more subordinate clauses.

1   Indicate whether each of the sentences in the following table is a simple sentence (A), a compound sentence (B) or a complex sentence (C). Take note of the use of main and subordinate clauses to help you.

Sentence	A, B or C
I enjoy reading and my brother likes to play football.	
Taj runs every morning.	
Although she studied hard, she did not pass the test.	
After the rain stopped, we went outside to play.	
David wanted to go swimming but the pool was closed.	
The rabbit jumped.	

2   Write an example of each of the following types of sentences.

a   Simple sentence: _____

_____

b   Compound sentence: _____

_____

c   Complex sentence: _____

_____

Read the following untitled work of flash fiction by Erinn Pascal, paying particular attention to the sentence structures the author has used.

Untitled

By Erinn Pascal

It is Halloween. I am a princess and my son Danny is a ghost. I carry his orange pumpkin bucket around and wear a tiara on my head. Danny isn't saying anything but that's because ghosts don't talk. I collect pink Kit Kats from Mrs Levinger and lollipops from Mr Cruz.

I ask Danny if he wants anything but he's too good at being a ghost. When Mrs Rachel, Danny's violin teacher, sees me at the door, she takes me in an embrace. She doesn't see him in his costume. She only sees the headlines – missing boy – on the news.

6.7 Check for understanding

Refer to the flash fiction piece written by Erinn Pascal to answer the following questions.

1 Circle the elements in the following list that are used in the story.

sentence fragment   simple sentence   complex sentence
varied sentence length   repetition

2 What important information is added between the dashes in the final sentence?
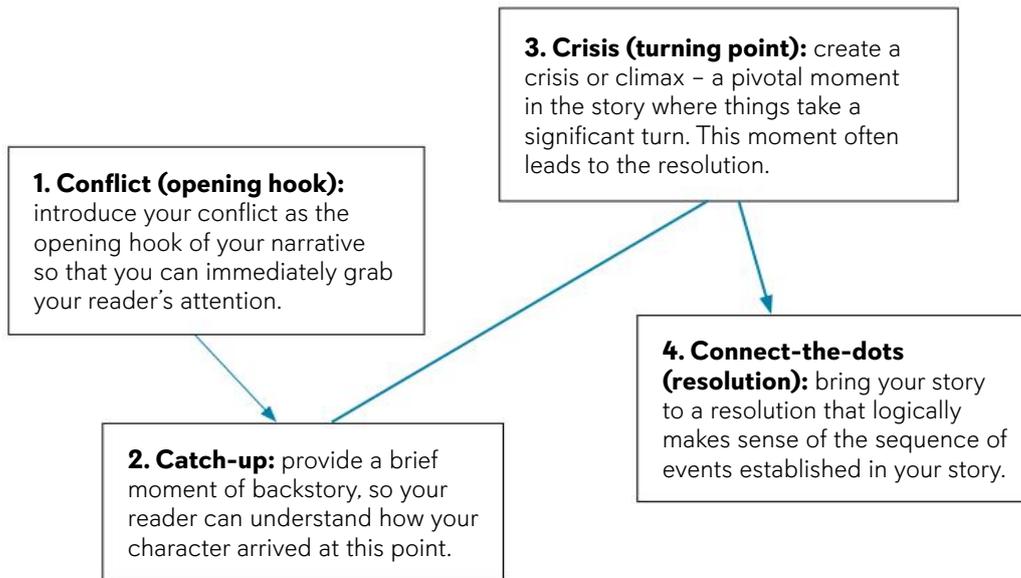
_____

_____

3 What is the effect of using dashes to separate the information in the final sentence?

_____

_____

4 How does the final sentence contribute to the meaning and tone of the story?

_____

_____

Plot structure for flash fiction

Many pieces of flash fiction use elements of the traditional plot (or narrative) structure: an exposition (beginning), rising action, a climax, falling action and a resolution. Writers of flash fiction, however, must condense this structure.

The diagram on the opposite page shows an example plot structure for a flash fiction piece using some elements of a traditional plot structure.

3. Crisis (turning point): create a crisis or climax – a pivotal moment in the story where things take a significant turn. This moment often leads to the resolution.

1. Conflict (opening hook): introduce your conflict as the opening hook of your narrative so that you can immediately grab your reader's attention.

4. Connect-the-dots (resolution): bring your story to a resolution that logically makes sense of the sequence of events established in your story.

2. Catch-up: provide a brief moment of backstory, so your reader can understand how your character arrived at this point.

6.8 Reflecting and discussing

Discuss the following questions in pairs, in small groups or with the whole class, as directed by your teacher. Refer to the flash fiction story 'She's Gone' on page 92.

1   Which of the following options was the 'conflict' phase?

   ☐   The noses colliding   ☐   The failed kiss   ☐   The narrator yelling

2   Which of the following options was the crisis or climax?

   ☐   The girl's rejection of   ☐   The girl's shrug   ☐   The girl walking away
        the narrator

3   What realisation was the 'connect-the-dots' resolution?

Creating conflict

Conflict is essential to any story. To successfully develop tension and conflict in flash fiction, it is best to focus on one conflict and create a sense of urgency around that conflict.

As in other fictional forms, there are different types of conflict that a character might face; these are outlined in the table below.

Type of conflict		Example
Interpersonal	A conflict with another person	A fight or a misunderstanding
Internal	A conflict within themselves	A moral dilemma or difficult choice, or a struggle to overcome a strong emotion
External	A conflict with their environment	A challenging landscape or an unfair aspect of a character's society

✏ 6.9 Check for understanding

1   Identify the type of conflict in each of the following opening hooks.

   a   The hurricane's roar rattled windows. Inside, Sarah gripped the basement door, praying against the relentless wind that threatened to tear down her house.

   _____

   b   Tom squared off against his rival in the alley, fists clenched. Years of simmering resentment boiled over as they circled each other.

   _____

   c   Mai looked down at her exam results, her heart sinking. Confusion clouded her judgement.

   _____

2   Re-read the hook in Question 1a. What language is used to depict a sense of danger in Sarah's experience with the hurricane? Use an example to support your answer.

   _____

   _____

3   Re-read the hook in Question 1b. How do the actions of Tom and his rival develop tension? Use an example to support your answer.

   _____

   _____

4   Re-read the hook in Question 1c. What emotions are emphasised to show Mai's reaction? Use an example to support your answer.

   _____

   _____

Creating setting for the senses

Establishing the time and place in which a story takes place is still important in flash fiction, even though the story is compressed. 'The Larder Thief' is a great example of a flash fiction piece that establishes a clear setting. The writer focuses on a few key setting details which capture the time of day and also enhance the atmosphere of the story.

Here are some tips for creating an effective setting:

• Use sensory descriptions that will appeal to your readers' five senses: sight, sound, taste, touch and smell.

• Show the setting through the eyes of a character.

- Use the setting to enhance the story's atmosphere.
- Keep it simple: don't describe every little detail; just select a few key details.

6.10 Check for understanding

In your notebook, write concise sensory descriptions of two settings. Use the example in the table below to help you build your descriptions. You can describe the settings in images one and two or you can select your own settings.

Image inspiration	What sensory details could you use to describe this setting?	A concise sensory description of the setting
	• **Sight**: Mist in the distance; the tall, looming trees • **Sound**: The sounds of the wind in the trees, the birds or other animals • **Smell**: The smell of the trees; the smell of rain	Nico crept along the misty path. Tall trees at either side leaned in, the wind howling a warning through their branches. A bird cried. The metallic smell of the first drops of rain drifted through the leaves.

Image one

Image two

Thinking about genre

Thinking about **genre** can add another dimension to your flash fiction writing, as in other narrative forms. Some genres are listed in the following diagram.

| Science fiction genre | Gothic genre | Mystery genre | Romance genre | Fantasy genre |

6.11 Check for understanding

1 Select two genres from the diagram above. Complete the following table by listing what you expect to find in each genre. An example has been provided for you.

	Genre		
	Science fiction		
Character	*Aliens, scientists, space troopers*		
Setting	*Futuristic worlds, space*		
Conflict	*Scientific experiments or discoveries gone wrong, technology issues, space battles and wars*		

2 List three other genres.

6.12 Get creative

Create a flash fiction show-down!

Host a competition in your class to generate the best flash fiction story. After each person has drafted and edited their story, share them using one of the following methods:

» Print them poster-style onto paper and display them around the room.

» Create a website where each story is hosted on its own page.

» Collate the stories into an anthology and print it out as a booklet.

Invite your classmates and other people to enjoy the stories and vote for their favourite. You might even come up with different categories, such as 'best surprise ending' or 'most imaginative story'. Host an awards ceremony to celebrate the quirky and imaginative world of flash fiction.

6.13 Skills box: Editing, redrafting and proofreading

It is very important to carefully edit and proofread your writing to correct any mistakes. Often, you will need to redraft some of your writing to improve it. The table on the next page contains a list of helpful tips to ensure that your writing is as good as it can be.

Editing, redrafting and proofreading checklist		
To check	**Action to take**	**Tick when complete**
Is everything you have written relevant to the task? Does any content need to be cut out?	Delete any content that does not serve the purpose of the piece of writing.	
Is your writing well organised? Does it follow a logical order, consistent with the type of text you are writing?	Sometimes a plot point, description or piece of dialogue is better suited to a different paragraph, so move your material if necessary.	
Does your writing include enough detail and/or explanation? Or does it include too much?	An imaginative piece of writing may need more vivid description; or you may need to keep description concise to move the action along.	
Are your sentences varied in length for interest and purpose?	Include a combination of simple, compound and complex sentences to keep your writing interesting and engaging.	
Are your sentences clearly expressed and grammatically correct?	Rewrite sentences that don't make sense or are overly long and unclear. Correct any mistakes you have made with noun–verb agreement and tenses.	
Is your spelling correct?	Fix any misspellings or autocorrected American spellings.	
Have you used punctuation accurately?	Make sure all sentences begin with a capital letter and end with the correct punctuation. All proper nouns should be capitalised. Apostrophes should only be used to indicate possession or contractions. Ensure commas are not used where a full stop should be or vice versa. Ensure dashes, brackets and other punctuation have been used correctly.	

Convincing a community: Composing persuasive texts

In our communities — the places where we live or interact with others — we often share experiences, values and attitudes. Sometimes, though, issues arise that divide opinion in a community. In these instances, a community might come together to listen to various opinions and arguments. This chapter is designed to help you write and deliver a speech on a community issue that communicates a clear, convincing perspective.

In this chapter you will learn:

- about the structures and language features used in persuasive speeches

- how to target audience values

- to identify and use logos, ethos and pathos appeals

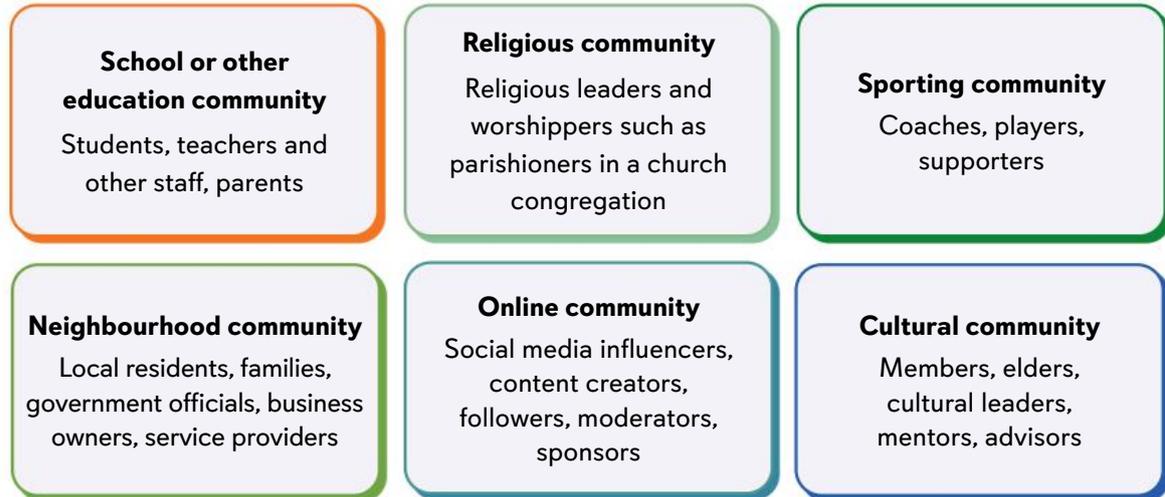- how to communicate a perspective.

What is a community?

A community is a group of people living or interacting together in the same location or space. Communities often have shared interests, **values** and characteristics. Some examples of communities are listed in the following diagram.

School or other education community

Students, teachers and other staff, parents

Religious community

Religious leaders and worshippers such as parishioners in a church congregation

Sporting community

Coaches, players, supporters

Neighbourhood community

Local residents, families, government officials, business owners, service providers

Online community

Social media influencers, content creators, followers, moderators, sponsors

Cultural community

Members, elders, cultural leaders, mentors, advisors

7.1 Reflecting and discussing

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

1 Which of the communities in the diagram do you belong to?

2 What specific role do you play in these communities?

3 In what locations or spaces do these people come together or interact with each other?

4 What characteristics or interests do the people in each of these communities share?

5 Why do you think people might want to belong to a community?

6 There are many other types of communities not listed in the diagram. Brainstorm a few more.

Communities can be impacted by different events. For instance, the building of a new fast–food restaurant in a local suburb will impact on its neighbourhood community, or the appointment of a new school principal will affect a school community.

7.2 Check for understanding

1 Read the following hypothetical scenarios and decide what kind of community would be affected by each of them. An example has been provided for you.

   a New video content that goes viral within 24 hours is posted to a celebrity Instagram account.

   Online community

b Illegal graffiti is painted all over a church in the middle of the night.

_____

c The introduction of a new Western Australian English curriculum is announced.

_____

d A bullying incident occurs during a school excursion.

_____

e A cybersecurity breach occurs which gives hackers access to usernames and passwords.

_____

f Traditional dress is worn by all attendees of a Harmony Day celebration.

_____

g A losing streak is finally broken after seven straight AFL games.

_____

2 Select one of these scenarios and explain how the community would be affected by it. Consider exactly who in the community would be affected, whether the effect would be positive or negative, and possible reactions to the scenario.

_____

_____

_____

_____

Community speeches

A community speech is a formal address delivered to an audience made up of members of that community. It focuses on issues and events that are relevant to the community. This type of speech can be informative or inspirational, or it may aim to persuade and convince the audience in some way.

Community speeches can be delivered in various settings, such as town hall meetings, community centres, schools, religious institutions, at community events or even on online platforms. They may be delivered by community leaders, concerned citizens, invited experts or other stakeholders in the topic.

The common features of community speeches include:

- relevant subject matter that connects directly to the interests, experiences, concerns and needs of the community

- a clear purpose or objective, such as raising awareness, uniting the community or motivating action

- engaging language and structural devices to maintain the audience's attention and persuade them to accept the speaker's perspective.

7.3 Check for understanding

1 Draw lines to match each of the following examples of community speeches with the context or setting it best suits.

Example of community speech	Likely context or setting
A speech by an alumnus (past student) encouraging graduating students to make the most of all opportunities	Religious sermon
A speech addressing the congregation on spiritual matters and providing moral guidance	School assembly
A speech highlighting the importance of cultural heritage and national traditions	Local council meeting
A speech by a local government official addressing concerns from residents	Citizenship ceremony
A principal talking to students about the importance of maintaining school values	Graduation ceremony

2 Select one of the examples from Question 1 and brainstorm the characteristics, experiences and interests that the community in the audience are likely to have in common.

_____

_____

_____

Language features in persuasive speeches

Persuasive speeches include many types of language to convince their audiences. The most common language features used in persuasive speeches include:

- **figurative language devices**, such as personification, similes, metaphors and hyperbole

- **high-modality words and phrases** that convey a strong sense of the speaker's certainty that their argument is correct, such as 'definitely', 'absolutely', 'undoubtedly', 'we must' and 'without question'

- **repetition** of words or phrases in the form of **anaphora** or a recurring sentence or phrase that acts like a refrain to emphasise a point

- **inclusive diction**, which is used to unite the audience and speaker through words such as 'we' and 'our'

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anaphora the intentional repetition of a word or phrase at the beginning of several clauses, sentences or paragraphs

- **direct address**, which targets the audience specifically through words such as 'your' or 'you'
- **emotive language**, which aims to provoke emotions in the audience through the use of strong language
- **rhetorical questions**, which are used to make a point rather than elicit an answer.

Many of these language features empower the speaker, assisting them to be credible and convincing. Read the following example of a persuasive speech, noting where some of these language features are used.

High-modality words and phrases show how certain the speaker is about their argument.

Personification (a figurative language device) is used to give the planet human qualities.

Inclusive diction unites the listeners and the speaker in a common group with a shared motivation. This example using 'our' as an inclusive term is also presented as a tricolon, a series of three parallel words or phrases.

Our planet is undoubtedly a living, breathing entity, crying out for our help. Imagine the Earth as a majestic giant. Her forests are her lungs, her rivers are her veins, her oceans are her heartbeat. Now picture this giant struggling to breathe, her veins clogged with pollution, her heartbeat growing weaker each day.

We must act now. We must act to save her, to heal her wounds, to restore her to her former glory. This is our responsibility, our duty, our calling. We, the inhabitants of this beautiful planet, have the power to make a difference. How are you helping to reduce your carbon footprint?

Metaphors (examples of another figurative language device) are used to further personify the planet.

Repetition of 'We must act' is anaphora, the repetition of the same words to start consecutive sentences.

Direct address engages the audience by speaking to them directly.

7.4 Check for understanding

Refer to the persuasive speech above to answer the following questions.

1 What is the effect on the audience of personifying the planet?

_____

_____

_____

2 Why do you think the writer uses high-modality language in discussing this issue?

_____

_____

_____

3 What response is the writer hoping for in repeating the word 'our'?

_____

_____

4 Identify two examples of emotive language in the speech. Identify which emotions they communicate.

_____

_____

5 What is the impact of the rhetorical question in the final line?

_____

_____

Persuasive speech structures

There are many ways to structure a persuasive speech. Some speeches might be organised much like a traditional, three-point argumentative essay, centred around three main points of support for the main contention (or argument). Others might include more variable paragraph lengths and contain such techniques as the repetition of a single line or the creation of an extended metaphor.

Starting a persuasive speech

Speeches often start with:

- a **greeting** and an acknowledgement of the audience
- the **speaker introducing themselves** to establish their role in relation to the topic (Note: you might develop a persona instead of speaking as yourself. A persona is an invented, fictional person, such as an expert in a relevant field or someone with more experience of the topic than you may have.)
- an **outline of the topic** of the speech and its relevance to the audience
- a **hook** to capture the interest of listeners, such as a compelling story or statistic.

Read the following example opening of a persuasive speech.

The audience is greeted and the nature of the audience is acknowledged.

The topic is outlined and its relevance to the audience is established.

Good afternoon esteemed members of the Parent–Teacher Association. My name is Dr Emily Thompson and I am a paediatrician with over 15 years of experience specialising in childhood nutrition. I am pleased to be able to speak to you today about the urgent need to revamp the school canteen menu to ensure your children receive the nutritious meals they deserve, especially given only 60% of Australian teenagers are eating the recommended daily amount of fruit and vegetables.

The professional role and credibility of the speaker is established. (This is an invented persona.)

A hook is provided in the form of an interesting statistic.

The body of a persuasive speech

There is no one correct way to structure the body of a persuasive speech, but some approaches include:

- **linear sequence** connecting individual points or subtopics

- **cause-and-effect structure**, in which the first part of the speech is about exploring the cause of an issue, and the second half outlines the effects of the issue

- **problem–solution structure**, in which the first part of the speech is about explaining the nature of a problem, and the second half seeks to provide a clear solution

- **alternating points** (moving back and forth between an argument supporting a position on an issue and then a counterargument), before presenting a final decision opposing or agreeing with the issue.

Finishing a speech

The final part of a persuasive speech frequently includes:

- a **summary** of the main points

- a strong **closing statement** to reinforce the main message

- a **call to action**, encouraging the audience to take specific steps or engage in further discussion

- a **Q&A (question and answer)** time allowing an opportunity for the audience to ask questions and engage in conversation.

The following sentence starters provide an effective way for you to confidently show that you have proved your points and arrived at a clear conclusion in a persuasive speech.

- There can surely be no doubt that . . .

- It must, therefore, be clear that . . .

- No responsible person could disagree that . . .

- Clearly, then, it is the case that . . .

- Undoubtedly, then, it is apparent that . . .

7.5 Check for understanding

1 Find and read the transcripts of two persuasive speeches online and then complete the following table.

	Speech one	Speech two
Opening How does the speech start? What role or persona does the speaker take? Does the speaker greet the audience, outline the topic, start with a hook etc.?		
Body How is the body of the speech organised? How many paragraphs are used? Is there a cause-and-effect or problem-solution structure evident?		
Ending How does the speech end? Does the speaker summarise their points, include a call to action etc.?		

2 Which structural approach do you think is the most effective in your chosen examples? Give reasons for your answer.

_____

_____

_____

3 Which structural approach do you think is the least effective in your chosen examples? Give reasons for your answer.

_____

_____

_____

7.6 Skills box: Transitioning and cohesive devices

Cohesive devices are used to organise information in texts and to transition smoothly from one component to the next. They include devices that link, expand and develop ideas. Cohesion is important in persuasive speeches as the listener needs to be able to follow a logical line of argument.

Connectives

Connectives refers to words or phrases that connect one point to the next. They can also be a way of introducing additional examples to support your point. To develop a point further using connectives, you can use some of the following sentence starters.

In addition, …   Furthermore, …   Moreover, …   Additionally, …   Also, …

1 In your notebook, write the introduction to a persuasive community speech that makes the argument either for or against one of the following three topics. The introduction should outline three main points to support your argument. Make sure you use connectives to introduce each additional point.

   a Reliance on electronic devices should be reduced.

   b Green spaces are more important than shopping centres.

   c The school day should start later.

2 Highlight the connectives you used to create cohesion in your introduction.

Refutations

Sometimes a persuasive speech will consider the other side of an argument in order to refute it. Refutation involves giving attention to an opposing viewpoint, either to reject it or to highlight how it is flawed. To introduce the other side of the argument, these sentence starters are useful:

   » Some people believe, however, …

   » Despite these objections, …

   » On the other hand, there are those who argue that …

   » Others will insist that …

   » Despite the facts, there are those who claim …

3 Write a short paragraph that offers a counterargument to the one provided in the introduction you wrote in your notebook. Begin with one of the sentence starters.

Conditionals

Conditionals are words or phrases used to indicate that something will happen only if a certain condition is met. They can be used to connect ideas in a cause-and-effect relationship, showing how one idea leads to another based on the condition. They can also be used to present alternative outcomes based on different conditions. Examples of conditionals include: if, when, unless, as long as, in case, provided that, even if, whether or not.

4 Complete the following sentences by adding an appropriate conditional word or phrase.

   a _____ we don't take action to reduce greenhouse gas emissions, the consequences for the planet will be catastrophic.

   b _____ we invest more in renewable energy, we'll continue to be dependent on fossil fuels.

   c _____ you don't believe in climate change, it's still important to take steps to protect the environment for future generations.

   d _____ we invest in our schools, we can ensure a brighter future for our children.

   e _____ you support tougher penalties on crime, we can all agree the issue needs attention.

Targeting audience values

No speech will fulfil a persuasive purpose if it attacks or insults the audience. In fact, audience members who feel attacked are likely to heckle the speaker or just leave! A much better way for a persuasive speech to achieve its purpose is through targeting the specific values of the audience.

In communities, values are often shared and supported by the whole group. A sporting community, for example, might strongly value such principles as competition, fairness and teamwork. Observe how the following sentences target different values, even though they are based on the same community issue of public transportation.

Community issue	Value appealed to
Improving our public transportation system will significantly reduce carbon emissions, contributing to a cleaner, greener community for future generations.	The environment and sustainability
Investing in better public transportation will boost local businesses by increasing accessibility, ultimately leading to economic growth and job creation.	Economic prosperity and job security
A robust public transportation network ensures that everyone in our community has access to essential services and opportunities.	Community, inclusion and belonging

7.7 Check for understanding

1   Identify three values that may be supported by each of the following communities. You can select from the following list of values or suggest your own. The same values might apply to more than one community. The first one has been completed for you.

academic success   privacy   faith   cleanliness   education   appearance

forgiveness   safety   morality   belonging   social status   curiosity   discipline

a   Sporting community: *competition, fairness, teamwork*

b   School community: _____

c   Neighbourhood community: _____

d   Religious community: _____

2   Which of the values in the list are most important to you?

_____

3   Which communities do you belong to which share these same values? In your answer, provide specific examples of how these values are important in your communities.

_____

_____

_____

4   Why do you think persuasive speeches that appeal to the values of the audience are much more convincing than those that attack or undermine their values?

_____

_____

_____

5   Persuasive speeches include rhetorical devices. Find a definition for 'rhetoric'.

_____

_____

6   Imagine that a large-scale shopping centre development has been proposed for your local community. Think of 'for' and 'against' arguments that appeal to different values for which the development may have implications. Fill in this information in the table on the next page. An example has been provided for you.

Argument for the development	Values appealed to	Argument against the development	Values appealed to
It will create jobs for people who live locally.	Employment and financial security		

Logos, pathos and ethos appeals

Not only do persuasive speeches appeal to the specific values of their audiences, they also create persuasive appeals in other ways, namely through logos, ethos and pathos appeals:

- **Logos** appeals in a persuasive speech are those that appeal to the audience's sense of logic and reason. They might include statistics, facts, expert opinions, case studies and other hard evidence that supports the speaker's argument.

- **Pathos** appeals are those that work on the listeners' emotions and feelings. For instance, the speaker might include heartfelt anecdotes and emotive language to stir up deep emotions like pity or compassion.

- **Ethos** appeals are about making sure the speaker sounds credible and ethical. These can include such techniques as referring to the speaker's qualifications and the professional experiences that make them a believable expert on the matter being discussed.

These types of appeals were first noted by Aristotle, a famous Greek philosopher, in the fourth century BCE.

7.8 Check for understanding

1   Find a definition for each of the following rhetorical techniques. Then, identify whether each technique is best suited to a logos, pathos or ethos appeal.

   a   Statistics: _____

   _____

   _____

b Expert opinions: _____

_____

_____

c Case studies: _____

_____

_____

d Emotive language: _____

_____

_____

e Anecdotes: _____

_____

_____

2 Decide whether each of the following examples is a logos, ethos or pathos appeal.

a As a doctor with over 20 years of experience, I can assure you that this treatment is absolutely safe and effective.

_____

b Just think of the countless wonderful memories we can create together by preserving our national parks for our children.

_____

c If we invest properly in education, we will see a 7% return on investment through improved outcomes and reduced social costs by the year 2035.

_____

3 Select one of the sentences from the previous question and use it as a starting point to write your own persuasive paragraph on the topic in your notebook.

Communicating a perspective on a community issue

A perspective is a viewpoint or opinion. It is shaped by aspects of the speaker's **context**, such as personal experiences, upbringing, age and values. Persuasive speeches focus on communicating the speaker's perspective to the audience, often with the intention of convincing them to accept the viewpoint communicated.

VOCABULARY

context An environment or situation (social, cultural or historical) in which a text is responded to or created; also refers to the wording surrounding an unfamiliar word, which a reader or listener uses to understand its meaning

Persuasive speeches on community issues explore events, decisions and concerns that affect the community. The following is a list of example issues that might affect neighbourhood, education, sporting or online communities:

- public safety and crime rates
- affordability of and access to health care services
- housing shortages and homelessness
- transportation and traffic congestion
- environmental concerns such as waste management and the number of green spaces
- school funding and adequate educational resources or facilities
- cyberbullying and online harassment
- abuse of referees on the sporting field.

7.9 Get creative

Select one of the topics from the list of example issues and write your own persuasive speech for a community by working through the following questions and activities. Complete this activity in your notebook.

1 What issue have you selected as the topic of your speech?

2 What kind of community is the issue relevant to?

3 Conduct some online research on the issue. This could include looking at online forums or newspaper letters to the editor, which often present a range of perspectives on community issues. Make notes as you go, organising them under appropriate subheadings.

4 When you have completed extensive research on the topic and feel sufficiently well informed, decide on your own viewpoint in relation to it. Summarise your viewpoint in one sentence.

5 Before starting to draft your speech, decide whether you will speak as yourself or adopt a persona. Provide reasons for this choice of role.

6 Why would you (or the persona you have developed) be considered a person with appropriate credibility to create an ethos appeal?

7 Where would your speech be delivered? Who would your audience be?

8 What is the main purpose of the speech? Consider what you want the audience to think, do or feel.

9 What audience values will you (or the persona) be seeking to appeal to?

10 What perspective on the issue will be communicated to the audience? Clearly specify this perspective and consider the contextual factors (e.g. profession, experiences, values, age etc.) that have shaped this viewpoint.

11 Brainstorm a structural approach for your speech, considering whether you will draft it as a traditional three-point speech or use a different approach, such as a problem-solution structure. Refer to the possible ways to start your speech, structure the body and finish your speech that are outlined on pages 108–9.

12 Draft your speech.

13 Apply the following checklist to your completed draft. Edit your speech to improve aspects that you have identified through ticks in the 'No' column.

Have you …	Yes	No
started with a greeting to your audience and included a hook to gain their interest?		
structured the body of your speech logically, such as around three main points, or a cause-and-effect or problem-solution structure?		
concluded your speech appropriately, perhaps with a summary of your points and a call to action?		
included several transitional methods to improve fluency and cohesion, such as connectives, refutations or conditionals?		
included a range of persuasive language features such as figurative language devices, repetition, high-modality words or phrases, inclusive diction and direct address?		
appealed to the values of your audience, considering what kind of community they belong to and their shared values?		
created logos appeals by including expert opinion, facts or statistics in your speech?		
created ethos appeals by establishing your own credibility (or that of an imagined persona) with reference to qualifications or relevant experience?		
created pathos appeals by trying to connect with the emotions of the audience?		
made the perspective on your topic clear to the audience, including what contextual factors led you to this viewpoint?		

14 Present your persuasive speech to your peers, a real 'community' of listeners. Perhaps they could apply the same checklist as a way of providing peer feedback to you.

Visuals and voices: Creating multimodal texts

Creating a multimodal text can be a fun way to tell a story. You don't necessarily need to make a film to tell a multimodal story. Instead, you can carefully craft elements to construct a narrative through still images. Add a voice–over and sound effects and — voilà! — you have a funny, moving or action-packed story to share with friends and family.

In this chapter you will learn:

◆   the purpose of a storyboard

◆   how to craft an effective sequence of still images

◆   the skills needed to compose a voice–over

◆   to use technology to create a multimodal narrative.

Visual narratives

A visual narrative is a way of telling a story using images such as illustrations or photographs, rather than relying solely on text. By carefully crafting and sequencing images, a visual narrative can convey complex **themes**, emotions and actions in a way that is often immediate and impactful. Visual narratives include ancient rock art, medieval manuscripts and tapestries, comic strips, picture books and photo essays.

Narrative elements

All narratives, no matter what medium they are told in, contain the same elements. These are outlined in the following diagram.

Structure
The shape or organisation of a story

Characters
The people involved in a story

Setting
The time and place in which a story occurs

Theme
The purpose or message communicated by a story

Narrative elements

Plot
The sequence of events based around a central conflict
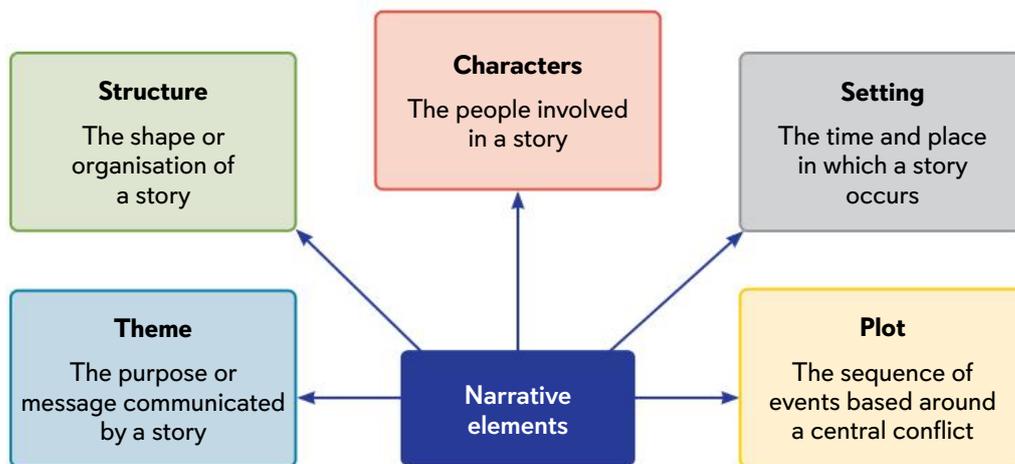
A visual narrative: *The Lost Thing* by Shaun Tan

The author and illustrator Shaun Tan is known for creating rich visual narratives. Tan's picture book *The Lost Thing* follows a boy who discovers a strange, out–of–place creature in a world where everything seems ordered and routine. Through the boy's journey to find a home for this 'lost thing', Tan explores themes of belonging, curiosity and the way people can overlook things that are unusual or different.
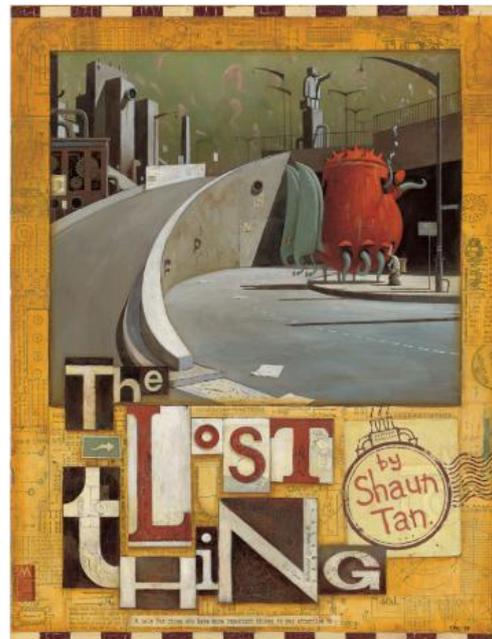
The industrial looking pipes, smokestacks, lights and signs give the setting an eerie, dystopian feel.

The iconic tram suggests the story is set in Melbourne.

The difference between the characters suggests a potential conflict between the main character and his society, which seems rigid and oppressive.

The main character in the middle window wears a shirt with rolled-up sleeves in contrast to the other characters' suits, suggesting he is different from others.

The sign 'The Road Ahead Is PAVED IN GOLD' suggests the characters are focused on moving in one direction: working towards financial success.

The main character is waving, suggesting a friendly and welcoming personality.

The main character looks different from the other figures, which suggests the theme of individuality; the other characters represent conformity.

8.1 Check for understanding

Examine these images from Shaun Tan's picture book *The Lost Thing,* then answer the following questions to explore how narrative elements can be communicated visually.

Image one

1 a How do the wall and industrial pipes in the background contrast with the beach setting?

_____

_____

_____

    b What might this contrast suggest about the world in which the story takes place?

    _____

    _____

2 What do you think the traffic light symbolises in the context of this setting?

    _____

    _____

3 Why is the main character looking at the red 'lost thing'?

    _____

    _____

4 What does the main character's book and backpack suggest about his personality?

    _____

    _____

Image two

5 What does the main character's body language suggest about the nature of his first interaction with the lost thing?

    _____

    _____

6 What do you think might be symbolised by the creature's hard shell with its doors and hatches that can be closed?

    _____

    _____

7 The setting in the image appears empty and desolate, with a few littered objects. How does this contribute to the mood of the scene?

_____

_____

_____

8 What clues do you note in the image that suggest the themes of feeling out of place or a lack of belonging?

_____

_____

_____

9 Based on these two images, what do you think might happen next in the narrative? Provide reasons from the images for your prediction.

_____

_____

_____

_____

Visual language

When you are taking a photograph or illustrating an image, imagine you are setting up a scene for a play. Every detail adds to the story you want to tell. Here are a few things to consider that can make your picture effective in constructing character, communicating an idea or creating atmosphere.

- **Lighting and colour:** Bright light can make a photo feel happy and lively, while dim light can make it look mysterious or sad. The choice of colour – including the use of black and white – can add atmosphere to your scene.

- **Camera angle and shot:** Where you place the camera shapes how the viewer sees the subject of your image. For example, if you take a picture from below, the subject might look more powerful or scary. If you shoot from above, the subject might seem smaller or less significant. Close-up shots can show detail and make the subject seem important, while long shots can provide a sense of the environment and the subject's place in it.

- **Framing:** Where you position the subject within the frame shapes the viewer's response to an image, emphasising the importance of the subject, creating a sense of balance or tension, or directing the viewer's attention to specific aspects of the scene. Framing also creates a sense of space or tightness.

- **Mise en scène:** This term refers to 'everything in the scene'. It includes the setting, the objects and how people are posed. Every aspect of what is in a scene has meaning and adds to the story. For example, an old, worn-out chair can suggest that a place is abandoned or has a lot of history.

8.2 Check for understanding

1   Examine the following three images and complete the table. Example answers have been provided for image one.

	Image one	Image two	Image three

	Image one	Image two	Image three
Shot size	Mid-shot focusing on the girl's face and the skateboard		
Camera angle	Eye-level angle, creating connection with the character		
Lighting	Warm, soft daylight from rising or setting sun, creating halo effect around the girl's head		
Colour	Bright, glowing tones in the sky contrast with the dark lower background		
Framing	The skater is positioned just right of centre		
Mise en scène	We see a smiling, relaxed girl holding a skateboard with a dark fence, some dark vegetation and the contrasting bright sky behind her		

2 Identify some visual language elements that you might use to create an image of the following scenes.

a A sinister haunted house

_____

_____

_____

_____

b A peaceful day in the bush

_____

_____

_____

_____

c An exciting trip to a theme park

_____

_____

_____

_____

d A cosy and comforting bedroom

_____

_____

_____

_____

Characterisation in visual narratives

To build well–rounded characters in visual narratives, consider the following:

- **Costume:** What a character is wearing can reveal their occupation, their personality and the historical period in which they live.

- **Facial expressions and body language:** These can indicate the action and emotion being experienced by the character.

- **Props:** Props are the objects that a character interacts with in an image. They can be used to contribute to characterisation and develop the action.

- **Proxemics:** This refers to how closely characters are positioned in an image, such as whether they are placed together or far apart. This can imply the relationship between the characters.

8.3 Check for understanding

Analyse the characterisation of the subjects in the following images. Some answers have been provided for you.

Image one

1 Analyse the following elements of the characterisation of the subjects in image one.

a Costume: *The youthful, casual clothing suggests a group of friends or students.*

b Facial expressions: _____

_____

_____

_____

c Body language: *The body language reveals them sitting and eating in a relaxed situation. They lean towards each other, with some making eye contact, suggesting they are engaged in conversation.*

d Props: _____

_____

_____

_____

e Proxemics: _____

_____

_____

_____

Image two

2 Analyse the following elements of the characterisation of the main subject in image two.

a Costume: _____

_____

_____

_____

b Facial expressions: _____

_____

_____

_____

c Body language: _____

_____

_____

_____

d Props: _____

_____

_____

_____

e Proxemics: *The proximity of the firefighter to the flames suggests courage and bravery, as the firefighter is in a position of risk or danger.*

Image three

3 Analyse the following elements of the characterisation of the main subject in image three.

a Costume: _____

_____

_____

b Facial expressions: _____

_____

_____

c Body language: _____

_____

_____

d Props: _____

_____

_____

e Proxemics: _____

_____

_____

Storyboarding a multimodal text

A storyboard is a series of pictures that show what happens in a story scene by scene. The images depict what the characters are doing, where they are, what they are saying and any other important information. Each picture or 'frame' shows a key moment. Storyboarding is a great way to plan a **multimodal** narrative and sort out any necessary changes before you start creating your images, spoken text and sound effects.

Sequencing images

Sequencing images in a particular order helps to imply a narrative by guiding the viewer through a progression of events or actions. Each image builds on the previous one, creating a sense of cause and effect, and development and resolution.

Title screen	Scene one	Scene two
The Forgotten Toy Directed by Ciaran O'Dow	Long shot of Ciaran finding Boris, his old teddy bear, in the storeroom; he is surrounded by warm light	
Scene three	Scene four	Scene five

✏ 8.4 Check for understanding

Refer to *The Forgotten Toy* storyboard to answer the following questions.

1 Where is scene one set and how can you tell?

_____

_____

2 Why do you think a long shot was used in scene one?

_____

_____

3 Why do you think a close-up was used in scene two?

_____

_____

4 What is implied by the proximity of the boy and the bear in scene two?

_____

_____

5 What is implied by the sequence of scenes three and four?

_____

_____

6 Explain your interpretation of the story implied by the whole sequence of five images.

_____

_____

_____

_____

_____

7 Match the storyboard notes below to the correct scenes in the storyboard on the opposite page.

A Close-up of Ciaran's hands threading a needle to repair the bear

B Close-up of Ciaran smiling, holding Boris, as he remembers his love for the bear

C Over-the-shoulder shot as Ciaran repairs the bear

D Mid-shot of Boris in pride of place on Ciaran's bed

8 Imagine the story continues. In your notebook, sketch the next three scenes and add storyboard notes underneath. You might even give the story a dramatic twist!

8.5 Get creative

Plan a multimodal narrative

1 Think of a short, simple story. Your story could be about an event, a journey or a problem that needs to be solved. It can be fictional or real. Note your ideas in your notebook.

2 Write notes or draw mind-maps to outline your main characters and the setting. Have no more than three characters and one setting.

3 Identify the theme that you wish to communicate to your audience. This theme should come out of the conflict the characters face and how they overcome it. Think about the lesson they learn: this is the lesson your audience should take away too.

4 Break down your story into five or six key moments or scenes. These should include the exposition (the introduction to the situation), the complication (where the initial conflict occurs), the rising action (where the story develops), the climax (the main point of action or conflict) and the resolution (how the situation is resolved).

5 Create a storyboard. Inside each frame, sketch a simple picture showing what happens in that scene. Stick to a linear (chronological) structure. Don't worry about making it perfect; just focus on showing each main action or event.

6 Under each frame, write a caption describing what's happening in the scene. Include any important details like what characters are saying or doing. Add notes about camera angles, lighting and other visual elements that are important for telling your story, as well as any sound effects that are needed.

7 Read through your storyboard and make any necessary changes to ensure that your narrative is clear and engaging.

8 Once you are happy with your sketches and captions, finalise your storyboard by adding more details or colour, or refining your drawings and notes.

Writing a voice-over script for a multimodal narrative

Writing an effective voice-over script for a multimodal narrative involves crafting words that enhance and complement the images. A voice-over should add depth to the story without repeating what's already being shown. Here are some tips:

- Start by identifying the characters' key actions, emotions, thoughts and words, together with any other information, that the viewer needs to understand in each scene.

- Keep the script concise and focused, using clear and descriptive language that matches the tone of your visuals.

- Make sure there is enough time for the viewer to absorb the visuals and the voice-over narration.

- Aim to create a balance in which the voice-over enriches the story, guiding the viewer's understanding without overpowering the imagery.

Voice-over script for *The Forgotten Toy*		
Scene one	**Scene two**	**Scene three**
Voice-over: It was just another ordinary afternoon as Ciaran poked about the dusty, forgotten corners of the attic. The room was filled with memories – old boxes, broken toys and forgotten moments that no one had looked at in years. Suddenly, something caught his eye: a small, sad bundle of fur with one of its eyes missing, tucked away in a cardboard box.	**Voice-over**: But to Ciaran, it wasn't just any old toy. It was a piece of his childhood that had been left behind. A reminder of simpler times. Better times, maybe. 'Boris!' exclaimed Ciaran. As Ciaran picked up the bear, memories came rushing back. It was once his most cherished companion, a friend that had seen him through countless adventures. Boris had protected him from the monsters under the bed, guarding his sleep as he dreamed. And then Ciaran had grown up, and Boris had moved from his pillow to under the bed, and then one day he was just gone.	**Voice-over:** Ciaran sighed deeply and said, 'Whatever happened to you, Boris?' Ciaran knew what he had to do. With careful hands, he threaded a needle.
Scene four	**Scene five**	
Voice-over: He pushed it against the dense fur. Resistance. Then … the needle found its path. Ciaran began to sew a new button where Boris's eye used to be. Each stitch was filled with care, bringing the toy back to life. Threads wove in and out of the worn fabric, somehow mending more than just the bear.	**Voice-over**: Now Boris had a new place of honour, nestled among fresh pillows on the bed. He was no longer forgotten, but ready to be loved once more, to do battle with monsters, just like in the old days.	

8.6 Reflecting and discussing

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

Read the script for *The Forgotten Toy*.

1   What are three important plot details not evident in the images that have been added to this story through the script?

2   What else do we learn about Ciaran's character from the script?

3   What do you think the theme of this visual narrative might be? Support your ideas with evidence from the script.

4   Do you think the script or the images have the stronger impact on you as the audience? Give a reason for your answer.

8.7 Skills box: Using sentence fragments or non-standard syntax

Using sentence fragments or non-standard syntax can be a powerful way to create emphasis, set a mood or reflect a character's thoughts and emotions.

A **sentence fragment** is a group of words that looks like a sentence but it is not complete – for example, 'A reminder of simpler times.' This group of words does not have a verb and is not a complete sentence, but it still conveys a strong idea.

Single-word sentence fragments can be dramatic or evoke concepts or feelings – for example, 'Alone.'

Non-standard syntax means changing the usual order of words in a sentence or using parts of speech in atypical ways to create a specific effect. For instance, 'But to Ciaran, it wasn't just any old toy' begins with a conjunction, which is usually a joining word.

Using punctuation in unusual ways can also be effective, such as in 'Then … the needle found its path', which uses an ellipsis to create a pause after the first word in the sentence.

1   Identify two more examples of a sentence fragment or non-standard syntax in the script for *The Forgotten Toy*.

_____

_____

2   Rewrite the following sentences by changing the word order or by using fragments to create a more dramatic effect. Feel free to add or adjust words to increase the impact of each sentence.

   a   The storm was approaching quickly.

    b She couldn't believe what she saw.

    _____

    c The night was filled with strange noises.

    _____

    d Jayden suddenly felt a thrill of discovery.

    _____

3 Add a grammatically correct sentence either before or after each of these fragments to complete the image or idea.

    a Wandering …

    _____

    b Through the fog, a shadow.

    _____

    c Kara knew. She just … knew.

    _____

    d Indescribable!

    _____

8.8 Get creative

Write a voice-over script

In your notebook, write a voice-over script to accompany your storyboard from Activity 8.5. Make sure you follow the scriptwriting tips on page 130. Carefully choose your words and descriptive phrases to enhance the story being communicated in your visuals.

Including sound effects

Adding sound effects can be a great way to add to the atmosphere of your multimodal narrative. Imagine the spookiness of a slowly creaking door, the moodiness of the wind whispering through trees, or the energy and bustle of a busy city street!

You can use your phone or other device to record sound effects, or you can find suitable sounds online. You could even create your own sound effects! For example, rustling paper, blowing over the mouth of an open bottle, shaking a plastic container of rice and jiggling a large sheet of cardboard can evoke the sounds of a terrific storm.

Capturing your visuals

There are several ways you can create images for your multimodal narrative. Some of these are listed in the following diagram.

| Use a phone or camera to take photographs | Draw or paint illustrations | Create collages using found objects | Use computer design software to create digital art |

8.9 Check for understanding

Here are five illustrations created for the storyboard for *The Forgotten Toy*.

1 Label the images to sequence them in order according to the storyboard.

2 What additional details have been added to create a stronger sense of setting?

_____

_____

_____

3 Scene three has been changed from a close-up to a mid-shot. Do you think the close-up was more effective? Explain your answer.

_____

_____

4 Scene five has been changed from a mid-shot to more of a close-up. Why do you think this change was made?

_____

_____

_____

5 How has visual language been used to create a warm, nostalgic atmosphere?

_____

_____

_____

8.10 Get creative

Compose a multimodal narrative

Use the following instructions to create a multimodal narrative using Microsoft PowerPoint.

1 Create your images

Create or capture the images you need, following the plan in the storyboard you created earlier. You might gather friends and family to pose for photographs, or you might use your artistic talents to illustrate the scenes by hand.

2 Create your slides

Start by opening Microsoft PowerPoint and creating a new presentation. Each slide will represent a scene in your multimodal narrative.

Insert your images by clicking on 'Insert' > 'Pictures' and select the image you want to add to each slide. Arrange the slides in the correct order to tell your story.

3 Add transitions

To create smooth changes between your slides, add transitions. Click on the 'Transitions' tab at the top of PowerPoint.

Choose a transition effect by clicking on one of the options. You can adjust the duration of the transition to control the speed of the change.

Apply the transition to all slides by clicking 'Apply To All' or customise different transitions for each slide if you want varied effects.

4 Record a voice-over and sound effects

To add your voice-over to your multimodal narrative, click on the 'Slide Show' tab and select 'Record'.

Choose either 'From Beginning' or 'From Current Slide' depending on where you want to start.

As you advance through the slides, record your voice-over by speaking into your microphone, adding sound effects as necessary. You might need someone else to help by playing or creating these while you record your voice-over. You can pause or stop the recording at any time. Make sure your narration matches the images and transitions.

After finishing the recording, you can preview it by playing your presentation.

5 Save and export

Once you're satisfied with your multimodal narrative, save your presentation. If you want to share it as a video, click on 'File' > 'Export' > 'Create a Video'. This will combine your slides, transitions and voice-over into a single video file.

6 Host a screening party where you share your multimodal narrative with others. Bring on the popcorn!

8.11 Skills box: Using technology ethically and appropriately

It is important to use technology responsibly to maintain the integrity of your work. To do this, follow these tips:

» **Cite your sources:** Always acknowledge the original creators of images, music or text that you use in your presentation, either in a bibliography slide or as a small caption on each slide.

» **Use royalty-free images:** When sourcing images online, use royalty-free images or those available under Creative Commons licences to avoid copyright issues. Websites like Unsplash, Pixabay and Pexels offer free images that are safe to use.

» **Respect privacy:** If your multimodal narrative involves photos of people – especially if you took the photos yourself – ensure that you have their permission to use their images.

» **Avoid misleading information:** Ensure that any content, images or text you include are accurate and truthful. Avoid manipulating images or information in a way that could mislead your audience or misrepresent your subject.

» **Maintain academic integrity:** Do your own work and avoid plagiarism. Ensure that your final presentation reflects your own effort and understanding.

» **Use technology responsibly:** Be mindful of the tools you use. Use them to enhance your learning and creativity rather than as a shortcut to avoid doing your work. Technology should assist, not replace, your creative process.

Dazzling debates: Persuading an audience in a formal debate

Do you love to discuss the hot topics or issues of the moment or engage in friendly discussions, throwing your opinions out there to be heard? Do you like to use words to spar with someone and show off your witty mind? Then debating is for you! Formal debates are a fun way to challenge your mind and engage in an intellectual showdown with your friends and classmates.

In this chapter you will learn:

- why it is important to listen to others and identify their viewpoints
- about the conventions of debates
- to work as a team to compose arguments
- to understand how matter, method and manner are used to evaluate debates.

Differences of opinion

Good debaters can listen to and understand opposing viewpoints. In everyday life, we communicate and engage in informal debates or discussions all the time. When listening and responding to others in these discussions, we might agree with their viewpoints and expand on their ideas, or we might disagree with their opinions and in turn express our own.

9.1 Check for understanding

Scan the QR code to read the brief debate transcript titled 'Should Health and Physical Education (HPE) classes be compulsory at high school?' Pay attention to the views expressed by each person on the topic.

1   In the following table, identify two opinions expressed by each speaker in the debate.

Topic: 'Should Health and Physical Education (HPE) classes be compulsory at high school?'	
Speaker	**Opinions about compulsory HPE**
First affirmative	
First negative	
Second affirmative	
Second negative	

2   What factors might have influenced each speaker to agree or not agree with the topic? Brainstorm possible factors and write these in your notebook. Some examples have been provided for you in the table below.

Topic: 'Should Health and Physical Education (HPE) classes be compulsory at high school?'	
Yes	**No**
• *People who value the health benefits provided by excercise might agree that HPE should be compulsory in high school.*	• *People who believe in absolute freedom of choice might disagree that HPE should be compulsory in high school because some individuals would rather study a different subject instead.*

Formal debates

Debating is a formal way to communicate arguments about a subject or issue. Usually, the people participating in a formal debate are given a particular topic (in some contexts called a 'resolution' or a 'motion') to debate. A formal debate is usually conducted by the following people:

- three speakers on the **affirmative team** (who agree with the debate topic)
- three speakers on the **negative team** (who disagree with the debate topic)
- a **chairperson**, who conducts the debate and times the speeches
- an **adjudicator**, who decides which team wins the debate.
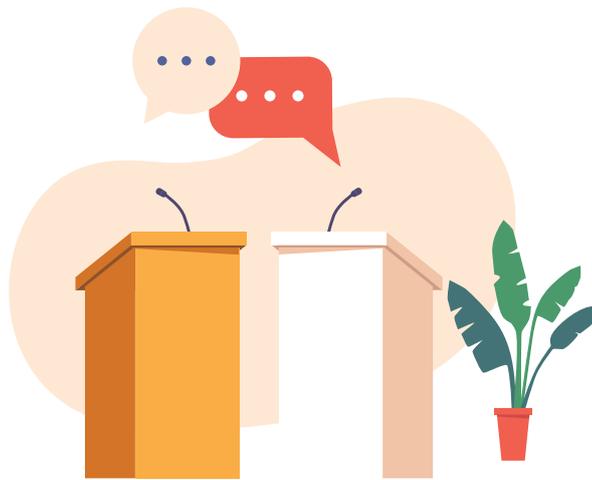
A formal debate is usually set up as shown in the following diagram.
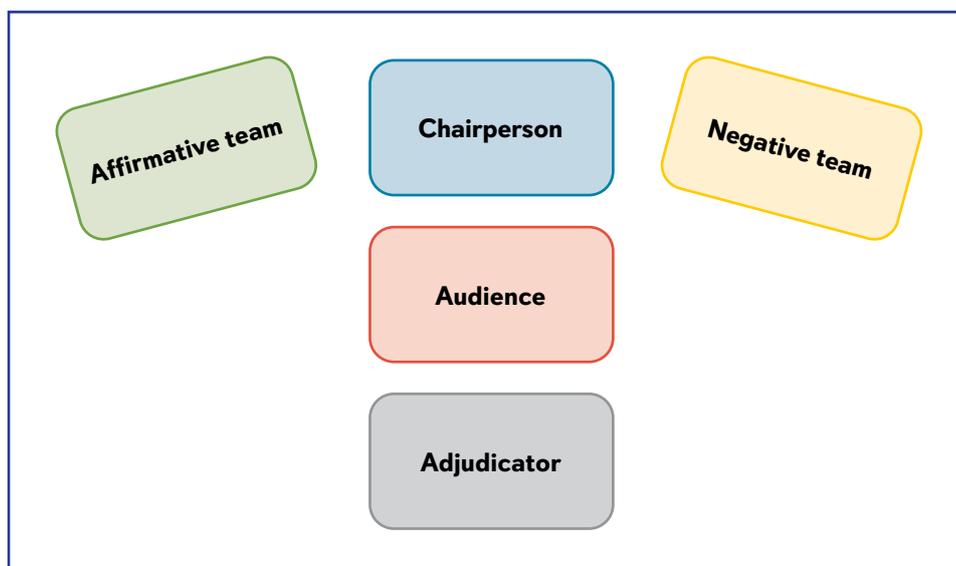
In a formal debate, each speaker has a time limit within which to argue their points (e.g. three minutes). Furthermore, each speaker has a specific role that comes with certain responsibilities (things they must mention or do during their speech).

What each speaker must do depends on which team they are on and whether they are to speak first, second or third. Each speaker's responsibilities are outlined in the table below.

Role	Affirmative team	Negative team
	Responsibilities of the speaker	
First speaker	• Acknowledges the chairperson, adjudicator and members of the audience • Introduces the affirmative team's case • Defines the team's interpretation of the topic • States the team's main argument • Summarises each team member's main argument • Offers claims and examples to support the team's arguments • Establishes burden of proof	• Acknowledges the chairperson, adjudicator and members of the audience • Introduces the negative team's case • Defines the team's interpretation of the topic • Responds to the affirmative team's arguments • States the team's main argument • Summarises each team member's main argument • Offers claims and examples to support the team's arguments • Rebuts any claims made by the first speaker affirmative
Second speaker	• Expands on the affirmative team's case • Offers additional claims and examples to support the team's main argument • Rebuts the claims made by the first speaker negative	• Expands on the negative team's case • Offers additional claims and examples to support the team's main argument • Rebuts the claims made by the second speaker affirmative
Third speaker	• Summarises and concludes the affirmative team's case • Summarises the main arguments made by the team • Rebuts the claims made by the second speaker negative • Ends with why the affirmative team has successfully proven its case	• Summarises and concludes the negative team's case • Summarises the main arguments made by the team • Rebuts the claims made by the third speaker affirmative • Ends with why the negative team has successfully proven its case

9.2 Check for understanding

1   Draw a line between each debating term and its definition. You can use a dictionary or the internet to help you.

Debating term	Definition
Rebuttal	The person responsible for timing the speeches during a debate
Argument	A question or statement posed to challenge the opposition or to seek a clarification
Burden of proof	The judge responsible for deciding the winner of the debate
Constructive speech	A response that counter-argues an opposing team's point
Point of information	A reason or explanation put forward to support a team's case
Timekeeper	A speech given near the end of a debate to summarise a team's main points
Adjudicator	The method of notetaking used by debaters to keep track of the other team's arguments
Topic	A prepared speech that each team member presents
Summary speech	The responsibility of the affirmative team to prove that the topic is true
Flow	The statement being debated

Scan the QR code to watch an example of a formal debate, then answer the following questions. The topic is 'That online/virtual learning is better than traditional schooling'.

2   Summarise the main argument of each team.

   a   Affirmative team: _____

   _____

   b   Negative team: _____

   _____

3   Identify an example of a rebuttal used in the debate.

   _____

   _____

4   Circle two types of examples or evidence used by speakers in the debate:

   expert opinion   anecdote   statistics   case study   testimonials

   facts   analogy   observations

5 Which team do you think was the most convincing? Explain your choice.

_____

_____

_____

Formal debate topics

Formal debates can cover a wide range of subjects, including politics, current events, ethical and moral dilemmas, cultural trends and technology. Debate topics are meant to challenge you and provoke you to think critically or outside the box.

For a formal debate, the teams usually receive the topic as a written statement, often in the form of a 'should' statement. For example:

- That Australia should lower the voting age to 16 years old
- That Australia should ban single–use plastics
- That laptops should be eradicated from schools.

9.3 Check for understanding

Write a debate topic for each of the subjects or issues in the table. Hint: Think about what might be topical (important) or contentious (controversial) about each subject or issue. An example has been provided for you.

Subject or issue	Debate topic
Junk food	*That companies should not be allowed to advertise junk food to young children.*
Renewable energy	
Homework	
School uniforms	
Social media	

Preparing for a formal debate

Define the topic

One important job of the first speakers in each team is to deliver their team's definition and interpretation of the debate topic to the audience. To prepare for this, your team's first steps are to find definitions for the individual words within the topic and then determine your team's interpretation of the topic as a whole. Each team might interpret the topic slightly differently. The aim of a formal debate is to show the audience that your team's viewpoint is the stronger interpretation of the topic.

For example, consider the debate topic 'That zoos should still exist'. Your team may define the words in the topic as outlined in the following diagram.

The word 'should' implies a question of moral or practical necessity.

The words 'still exist' imply a state of continuation in their current form.

Debate topic: That zoos should still exist

'Zoos' are facilities that keep otherwise wild animals in captivity for public display or education.
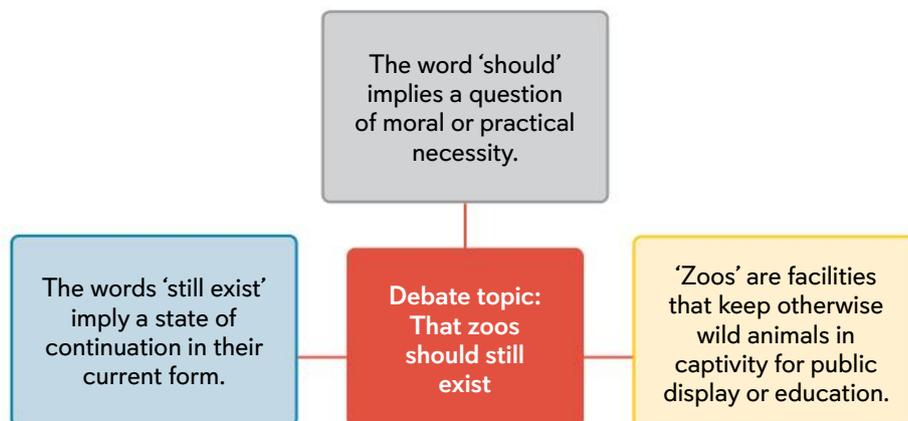
9.4 Check for understanding

Select one of the debate topics you wrote in Activity 9.3. Find definitions for the key words in the topic. Fill in the following diagram.

Debate topic:
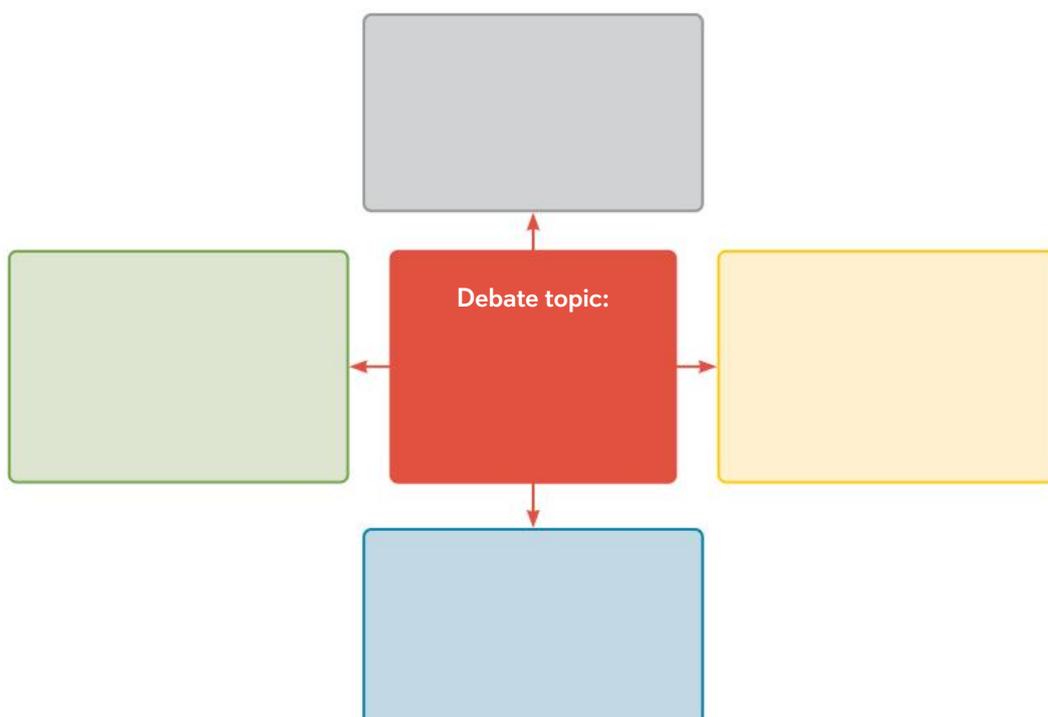
Plan your arguments

Once you have defined the topic, the next step is to plan your team's arguments. Research your topic in order to:

- gain an understanding of various viewpoints on the topic
- gather evidence and examples to support your arguments
- prepare counterarguments.

Using your research, brainstorm arguments 'for' (agreeing with the topic) and 'against' (disagreeing with the topic). Next, organise these arguments from strongest to weakest. See the example in the following table, where the debaters have brainstormed arguments for and against the topic 'That zoos should still exist' and have numbered the arguments from one (the strongest) to four (the weakest).

Debate topic: That zoos should still exist	
Affirmative: For the topic	Negative: Against the topic
YES, zoos should still exist because:	NO, zoos should not still exist because:
1 **Conservation and education:** Many zoos conserve endangered species and have breeding programs. Many zoos also run education programs to create awareness of endangered animals.	1 **Animal rights:** Confining animals in captivity deprives animals of their natural habitats and the ability to roam free.
2 **Scientific research:** Zoologists get the opportunity to study animals up close and learn more about them.	2 **Stress and behavioural issues:** Captivity in zoos can lead to stress in animals and behaviour issues. Animals have limited space in zoos, and this can cause anxiety.
3 **Animal welfare:** Many zoos provide safe environments for animals that are free of predators and other dangers (e.g. loss of habitat). In zoos, animals are provided with good food and vet care.	3 **Alternative conservation methods:** There are other ways to protect animals, such as in wildlife reserves.
4 **Tourism:** Zoos are tourist attractions, and this can generate money as well as jobs for people.	4 **Alternative education methods:** People can use technology to learn about animals in other ways (e.g. documentaries and virtual reality).

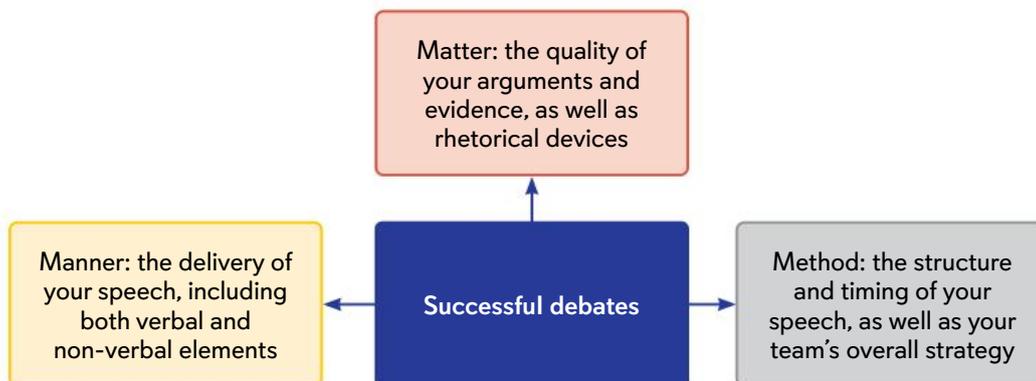## 9.5 Reflecting and discussing

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

1 Read the debate topics you wrote in Activity 9.3. Discuss and agree on which one you will use for this exercise.

2 How would you approach this topic in a debate? Conduct some brief research and then brainstorm arguments 'for' and 'against' the topic.

Debating skills: matter, method and manner

There are three guiding principles to consider for a successful debate: matter, method and manner.

Matter: the quality of your arguments and evidence, as well as rhetorical devices

Manner: the delivery of your speech, including both verbal and non-verbal elements

Successful debates

Method: the structure and timing of your speech, as well as your team's overall strategy

Matter

In a formal debate, 'matter' refers to the quality and substance of your arguments, as well as to the rhetorical devices or persuasive techniques you use to convince the audience of your point of view. A good way to present arguments in a debate is outlined below:

- **Claim:** State your argument by making a clear claim. This claim is the reason that you are for or against the topic.

- **Evidence:** Provide evidence and examples to support your claim, such as statistics, references, quotes or analogies.

- **Impact:** Explain the significance of the evidence. How does it support your claim? Use rhetorical devices to heighten the impact of your point.

9.6 Check for understanding

1   Using a dictionary or the internet, find a definition for each of the following rhetorical devices that can be used in formal debates.

Rhetorical device	Definition
Alliteration	
Anaphora	
Antithesis	
Appeals to values	
Call to action	

Rhetorical device	Definition
Direct address	
Emotive language	
Hyperbole	
Inclusive diction	
Metaphor	
Parallelism	
Rhetorical question	
Tricolon	

2 Draw lines to match each example of a rhetorical device with its correct name.

Example of rhetorical device	Rhetorical device name
a We've said this a billion times already; we cannot afford to delay any more.	Antithesis
b Education is the key that unlocks the door to a world of possibilities.	Hyperbole
c Small actions can create big change.	Tricolon
d We can strive for excellence, fight for justice and build a brighter future.	Appeal to values
e Who can deny that the safety of our children is paramount?	Metaphor

3 Highlight the examples of inclusive diction in Question 2.

4 Which example uses emotive language? Write the corresponding letter here: _____

5 Which example is a rhetorical question? Write the corresponding letter here: _____

6 Read the formal debate transcript on the next page, paying attention to the speaker's arguments and their use of rhetorical devices, then answer the following questions. The debate is in response to the topic 'That zoos should still exist'.

Debate topic: That zoos should still exist

Good afternoon chairperson, adjudicator and members of the audience. My name is Ivy, and I am the first speaker for the affirmative team. First, I will define the topic. The topic states 'that zoos should still exist'. We define 'should' as a question of moral or practical necessity; 'zoo' as a facility that keeps otherwise wild animals in captivity for public display or education; and 'still exist' as a state of continuation in its current form. As a team, we believe that zoos should absolutely continue to exist!

Today as a first speaker, I will discuss zoos as places of education, conservation and connection to our world. Our second speaker will talk about the advantages to our local economy that zoos provide, and our third speaker will summarise our team's case.

First, zoos are treasure chests of knowledge! Where else can you get up close and personal with animals from around the world? But zoos are not just places where we can see animals; they are places where we can learn from them, too. We can study their behaviours, their habitats and their diets. For example, at Perth Zoo, researchers have studied chimpanzees, revealing these animals have complex social structures. This research helps us to understand these animals better, which helps us to protect them. Zoos are more than just theme parks: they play an important role in educating people about the world's fauna.

Second, zoos help to protect endangered species. Many zoos around the world run breeding and conversation programs to help animals that are endangered. For example, it is estimated that there are fewer than 400 Sumatran tigers left in the wild. We humans created this problem, therefore we need to fix it. Many zoos have breeding programs where they rear endangered animals and then release them into the wild, therefore contributing to their conservation. If these programs ceased to exist, then these species might disappear forever. If you support the elimination of all zoos, then this disaster will be of your making.

Finally, zoos teach us to care, not just about animals, but for our planet. Studies have shown that visitors to zoos are more likely to support wildlife conservation efforts and make environmentally conscious decisions because they have a connection with the animals. Everyone knows that when you visit the orangutans at Perth Zoo, you walk away having made a best friend – they look into your eyes; they laugh, smile and play with you. They are like hairy humans that win over your heart. Can you imagine a world without them? That's what a world without zoos would be like.

So, I ask you, should we let zoos disappear into the pages of history? No! Let's embrace their educational wonders, their conservation efforts, and their lessons in love and connection. Together, let's ensure that zoos continue to be a force for good in our world. Thank you.

a   Fill in the following table. First summarise three of Ivy's claims or reasons that zoos should still exist; then identify the evidence she provided to support each claim; and finally explain the associated impact of each claim.

Debate topic: That zoos should still exist		
First speaker for the affirmative team: Ivy		
Claim			
Evidence			
Impact			

b Annotate Ivy's speech to identify examples of the following rhetorical devices.

- » Hyperbole
- » Call to action
- » Emotive language
- » Rhetorical question
- » Metaphor
- » Facts and statistics
- » Direct address
- » Inclusive diction

Method

In a formal debate, 'method' refers to the structure of each person's speech, including how the speaker organises their arguments and responds to the opposing team. To help ensure the method of your speech is correct, follow the instructions in the table showing the different speakers' responsibilities on page 141.

Manner

The 'manner' in which you deliver and present your arguments is key to success in a debate. Debating can be like a theatrical performance, in which adopting a convincing persona can enhance your team's chance of winning. A successful manner in debating includes using both verbal and non-verbal skills to communicate effectively.
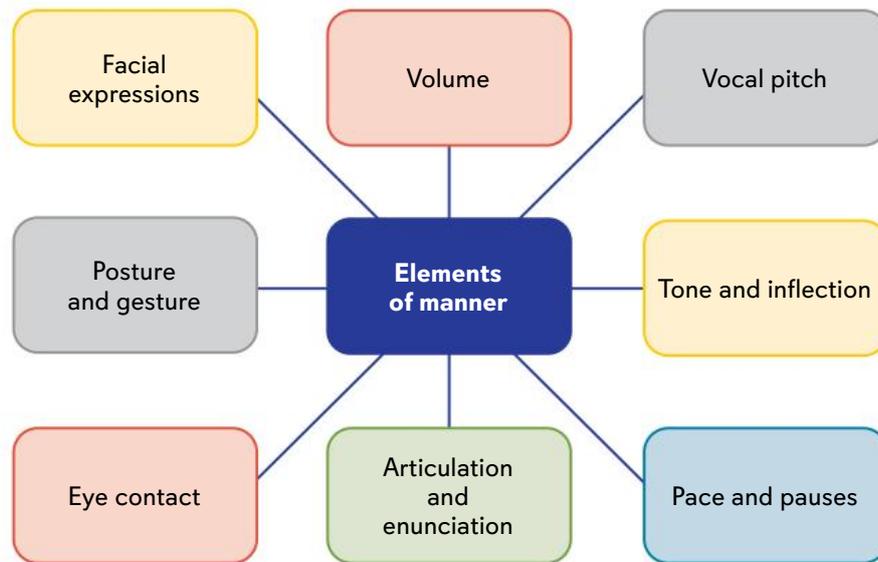
9.7 Check for understanding

1 Find a definition for each of the following features of voice, then explain why each feature is important when delivering a speech in a formal debate.

a Volume or projection

Definition: _____

_____

Importance: _____

_____

b Vocal pitch

Definition: _____

_____

Importance: _____

_____

c Pace

Definition: _____

_____

Importance: _____

_____

d Tone

Definition: _____

_____

Importance: _____

_____

e Inflection

Definition: _____

_____

Importance: _____

_____

f Enunciation

Definition: _____

_____

Importance: _____

_____

2   Scan the QR code to watch a student participating in a debate, then answer
the following questions.

a   What is the topic of the speech? Is the speaker for or against the topic?
Outline the speaker's arguments.

_____

_____

_____

_____

b   What rhetorical devices does the speaker use? List at least five devices.

_____

_____

_____

c   What features of voice does the speaker use well?

_____

_____

_____

d   When does the speaker pause or vary the pace?

_____

_____

e   Describe the speaker's use of eye contact, gestures and body language.

_____

_____

f   How convincing did you find the speaker's manner? Explain your answer.

_____

_____

Respectful rebuttal

Rebuttal – actively countering the opposing team's arguments – can be
an exciting part of a debate because it is spontaneous and can be a battle of
the wits between debaters.

Here are some tips for respectfully rebutting the other team's arguments.

• Listen attentively to the opposition team's claims and take notes as they speak.

• Acknowledge the opposition's valid points, as this will demonstrate that
you are reasonable and fair.

- Use polite language and attack the argument, not the person.
- Rebut using concise counterarguments and evidence.
- Be courteous but confident. Respect the differences of opinion but assert your own in a positive way.

9.8 Check for understanding

Refer to the formal debate transcript on page 148 (the first speaker for the affirmative team's speech on the topic 'That zoos should still exist').

1   How might the negative team define the topic 'That zoos should still exist'?

_____

_____

2   A speaker can use different strategies to rebut opposition arguments. Use the internet to find the meaning of each of the following strategies.

   a   Straw man argument

_____

_____

   b   False dichotomy

_____

_____

   c   Correlation rather than causation

_____

_____

   d   Failure to deliver

_____

_____

3   Returning to the debate transcript, how might the first speaker for the negative team rebut the affirmative speaker's claims? Write your rebuttals in the spaces provided.

   a   Zoos are a place of education.

_____

_____

   b   Zoos are important for conservation.

_____

_____

c Zoos provide connection to the natural world.

_____

_____

4 If you were a speaker on the negative team, what three claims would you offer to argue that zoos should not continue to exist?

_____

_____

9.9 Skills box: Nominalisation and abstract nouns

Nominalisation is the process of transforming **verbs** (doing words) or **adjectives** (describing words) into **nouns** (naming words). For example, the verb 'to discriminate' becomes 'discrimination' and the adjective 'successful' becomes 'success'.

Nominalisation has the effect of making writing more concise by reducing the number of clauses needed. This can be useful when writing a debating speech, as succinct arguments can be more memorable for an audience.

1 Change each verb in the following table into an abstract noun, then write a sentence using the abstract noun. An example has been provided for you.

Verb	Abstract noun	Sentence
Create	*Creation*	*The artist's creation was displayed in the foyer.*
Achieve		
Decide		
Understand		

Verb	Abstract noun	Sentence
Develop		
Communicate		

2   Re-write each of the following sentences by nominalising the word in bold. You may need to add extra words to the sentences.

a   She **demonstrated** her leadership during the team meeting.

_____

b   The team **completed** their project ahead of schedule.

_____

c   He **decided** to pursue a different career path.

_____

Working as a team

It is important that the members of a debate team work together. This can ensure that your overall arguments are consistent, which can help your team win the debate. Here are some tips for an effective team performance.

- During planning, assign each team member their speaker roles.
- Agree on a definition of the topic and your team's overall argument.
- Divide the key points that support this argument fairly so that each member contributes strongly to the argument.
- Practise your debate speeches with your team members. Provide each other with constructive feedback on the delivery and content of the speeches.
- Time each other to ensure that you are keeping within the limits and have left enough time to include rebuttal.
- Practise your rebuttals with each other, devising strategies for taking notes on the spot and being concise with your claims.
- Ensure that each team member has written out cue cards (or palm cards) for their part of the debate. As you rehearse, encourage each other to maintain eye contact with the audience.

9.10 Get creative

Team speed debating

Complete this task in groups of six. Divide each group into two teams of three people (affirmative and negative teams).

Conduct a two-minute speed debate on one of the following topics:

- » That social media platforms should be responsible for eliminating misinformation
- » That governments must prioritise the environment over economic growth
- » That standardised testing within the education system should be abandoned
- » That schools should revert to traditional textbooks instead of digital learning

To prepare for and conduct your speed debate, complete the following steps.

1 Allocate speaker roles in your team: first, second and third (affirmative or negative).

2 As a team, define the key words in the topic and decide on your interpretation.

3 As a team, brainstorm both the 'for' and 'against' arguments.

4 Determine each speaker's claims, or arguments, for your side.

5 Find examples and evidence to support your claims and think about your choices of rhetorical devices.

6 Write a brief speech for your speaker role (revisit the table on page 141 for speakers' responsibilities).

7 Rehearse and time your speech, and provide constructive feedback to your team members on their presentation and delivery.

8 Conduct your speed debate. As a class, you can allocate people to be the chairperson and the adjudicator.

Exemplary essays: Composing analytical responses to texts

In this chapter, you will develop the skills needed to write good analytical paragraphs and essays. You will build your analytical writing toolbox as you learn about how to structure a paragraph, support your ideas with evidence and use others' ideas to add insight to your writing.

In this chapter you will learn:

- how to use the TEEL paragraph structure

- how to use evidence from a text effectively

- how to incorporate secondary sources into analytical paragraphs and how to correctly cite these sources

- about ways to build a cohesive piece of analytical writing.

Analytical writing: A recap

In English, analytical writing is a formal style of writing in which you respond to a text. It is guided by a logical argument and is supported by well-reasoned thinking and evidence. Great analytical writing can be summed up like this:

> **WHAT**
> do I think? (i.e. What is my argument?)

+

> **HOW**
> does the text prove my argument?

Preparing to write an analytical response to a text

It is vital to read a text closely and critically before starting to write an analytical response to it.

Read the following extract from Chapter 1 of *The Map of William* by Western Australian writer Michael Thomas. The novel is set in 1909 and follows the journey of the 15–year–old protagonist, William, and his beloved father as they travel to the north–west of the state to map water sources in the Pilbara.

Extract one from *The Map of William*

My mother is a woman prone to tears. My father dries them gently and is slow to anger. I love them both in equal measure and find comfort in their devotion to one another. My father is my father, a man set apart from any other. My mother is my mother, first to rise and last to dream. She moves like a silent wind about the house and her fragrance lingers in every room long after she has left it.

He is a quiet man, my father, but there are treasured moments when I hear his voice. The deep resonance of his tone mingles with the soft mirth of my mother. I can hear them through the wall in the stillness of morning and smile when I catch a thread of conversation. My interest piques when they revert to Welsh, their language of choice when resolving any disagreement.

From time to time my name is mentioned through the lilt and hum of muffled voices, more often these days it seemed. A lull for a sip of tea is signal of a truce. The scraping of a chair on timber floorboards followed by a slamming door is confirmation that my mother has the upper hand. The tinkle of a spoon on an enamel mug seals a rare victory for my father. I know the signs. There is a rhythm to it all.

I share a bed with my two brothers. Our Thomas is five and suffers the curse of a weak bladder. Additional padding in his cotton britches absorbs the flow but does little to quell our discontent. He is sorry to be the cause of our torment and has promised to stop drinking if that would help. Our Robert is eleven. He snores loudly and farts quietly but is otherwise fine company.

The Map of William by Michael Thomas

10.1 Check for understanding

Refer to extract one from *The Map of William* to answer the following questions.

1 Define the following words from the extract. You may use a dictionary to help you.

a Resonance: _____

_____

b Piques: _____

_____

c Lilt: _____

_____

d Lull: _____

_____

2 For each of the following characters, choose a piece of evidence (quotation) from extract one and identify three adjectives to describe how William feels about the person. The adjectives do not have to be from the extract. An example has been provided for you.

a William's mother

Evidence: *'My mother is my mother, first to rise and last to dream.'*

Adjectives: *hardworking,* _____

b William's father

Evidence: _____

_____

Adjectives: _____

c Robert

Evidence: _____

_____

Adjectives: _____

The TEEL paragraph structure

The TEEL paragraph structure is a helpful model to use when writing short analytical responses to texts.

Topic sentence	• The topic sentence sums up the main point or argument of the paragraph. The paragraph focuses on this main point.
Evidence	• Introduce relevant examples and direct quotations from the text to support the main point of the paragraph.
Explanation	• Explain how the evidence you have used supports the main point of the paragraph. These explanations may be combined with Evidence sentences.
Link	• The concluding sentence links back to the topic sentence.

Read the following example TEEL paragraph. It is an analytical paragraph written in response to this question: Overall, how does William feel about his parents in extract one of *The Map of William*?

> William expresses clear affection for both of his parents, despite their disagreements. Early in the text, he states, 'I love them both in equal measure'. The fact that he loves them equally highlights his deep respect for their unique qualities, such as his hardworking mother being 'first to rise' and his father who is 'slow to anger'. Their strong bond, despite their differences, provides him with 'comfort', which suggests their love for each other also offers him a sense of security. Thus, William's respect and love for his parents are evident through his affectionate descriptions of them.

10.2 Check for understanding

1   Refer to the example TEEL paragraph above and label the following parts:

>   » the topic sentence
>   » the explanation
>   » the evidence
>   » links

Using evidence from the text

By Year 9, your teachers expect you to use evidence from the text in your analytical responses to support your ideas.

An effective way to incorporate evidence in your writing is to include short, direct quotations from the text, and to embed the quotations among your own words. This is explained below:

- A **direct quotation** means you are taking evidence directly from the text you are responding to.

  This looks like: William's affection for his father is clear when he describes the times he hears his father speak as 'treasured moments'.

- A **short quotation** means you are using only the relevant parts of the text. If you want to omit some words, you can use an ellipsis (…) to indicate that you are deliberately leaving out parts of the text.

  This looks like: William notes that his name 'is mentioned … more often these days'.

- An **embedded quotation** means that your evidence is integrated into a sentence of your own, not just inserted by itself.

  This looks like: We know that William loves his brother even though he 'snores loudly and farts quietly' because he describes him as 'fine company'.

- You can also **paraphrase evidence** from the text. This is where you summarise evidence from the text in your own words. However, you should always use some direct quotations.

  This looks like: William describes how his parents resolve disagreements, noting how sounds such as their use of Welsh and 'the scraping of a chair' signal shifts in their relationship.

Read extract two, which is another passage from Chapter 1 of *The Map of William*.

Extract two from *The Map of William*

The swelter of summer drew us to the river at Point Walter. Robert and I clambered up the limestone cliff and leapt into cool oblivion. Beneath the surface I flailed in silent desperation and drew welcome breath as my head re-emerged. Robert took great delight in being the more accomplished swimmer and flickered a cheeky grin when I expelled a mouthful of acrid water.

The race was on to ascend the cliff face and Robert, lighter in frame, scampered ahead. I had long dismissed the notion that I would be a lithe and supple athlete and congratulated Robert on his victory after arriving at the jump point some time after him. 'The truth is, Will, I could not bear to look at your hairy arse from below. It is not a pleasant sight,' he quipped.

We heeded our mother's warning and took shelter from the midday sun. Robert was strangely subdued as we shared a soft apple. To while away the time, I sketched the vista below and boggled at the skill of the boatmen as they navigated a path between treacherous sandbars.

It was not long before Robert revealed the root of his consternation. My honest brother wore his heart on his sleeve and possessed no guile or streak of meanness. My mother spent long hours working on his letters but they were a blur to him and the cause of great frustration and anguish.

'I am not like you, Will. You are good at everything you do.'

'Not everything, Rob. Your farts could destroy an army and any fish would love to swim so well.'

My reserve of witticisms had reached their limit so I spoke my father's words. 'Our Robert will make a fine craftsman one day, mark my words. He has a talent for fashioning something from nothing and the patience to see it through.'

The Map of William by Michael Thomas

10.3 Check for understanding

Refer to extract two from *The Map of William* to answer the following questions.

1   Explain how readers know that Robert is a stronger swimmer than William. Embed a short, direct quotation in your answer.

_____

_____

_____

2   How do we know that Robert finds writing challenging? How do we know that this makes him feel inferior to his brother, Will? Embed a short, direct quotation in your answer.

_____

_____

_____

_____

3   Read the following sentences. Tick the sentences that have correctly embedded evidence from the text.

☐   William and Robert were drawn to the 'river at Point Walter' because of the heat.

☐   'Robert is the better swimmer and flickered a cheeky grin when I expelled a mouthful of acrid water.'

☐   Readers learn that the brothers respect their mother's instructions as they 'heeded their mum's warning and took shelter from the midday sun'.

☐   Despite Robert finding writing challenging, his father understands that 'he has a talent for fashioning something from nothing and the patience to see it through'.

Using secondary sources

When you are writing analytical responses to a text, you will mainly refer to the primary text – the text you are analysing. However, including secondary sources can strengthen your arguments by showing that you have thoroughly researched your topic.

Examples of secondary sources include:

- a review that discusses the **symbolism** used in a novel

- a book on persuasive rhetoric that explains how Barack Obama crafts his public speeches

- quotations from an expert about the subject of a text (e.g. a historian if you are analysing a text set in a historical period).

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

When using secondary sources, you can quote them directly, summarise them or paraphrase them. However, it is important to use secondary sources carefully to avoid plagiarism or relying too heavily on the voices of others. Unless you are quoting directly, you should use your own words. Keep references to secondary sources short and use them to support what *you* are arguing, not make your arguments for you!

10.4 Skills box: Citing and referencing texts

When using secondary sources, it is important to follow the correct protocols for citing and referencing the texts you have included. These include having in-text citations and a reference list:

» **In-text citations** are brief and within your text, showing the author's surname and year of publication. They might be used where you quote, summarise or paraphrase a secondary source.

» **Reference list** entries are detailed and located at the end of your document, containing all necessary information that a reader would need to find the source.

There are different styles of referencing; the important thing is that you are **consistent**. By following this system, you ensure that your sources are properly credited and that readers can locate the original materials. The table on the next page provides examples of how to correctly format in-text citations and references.

In-text citation	Reference list
(author's surname, year of publication) If quoting directly: (author's surname, year of publication, page number if known) Examples: • Paraphrasing or summarising: (Smith, 2020) • Direct quotation: (Smith, 2020, p. 15)	**Books:** Author's surname, Initial(s). (Year). *Title.* Publisher: Place of publication. Examples: • Single author: Smith, J. (2020). *Understanding Referencing.* Academic Press: Sydney. • Multiple authors: Brown, A & Green, B. (2019). *Research Methods.* Scholar Publishing: Melbourne. **Websites:** Author's surname, Initial(s). (Year). Title of webpage. *Name of website,* viewed date, <URL>. Example: • Green, T. (2023). Sustainable Practices. *Eco World,* viewed 5 July 2024, http://www.ecoworld.com/sustainable-practices.

1   Read the following paragraph and sources. Identify where the in-text citations should be added, then annotate the paragraph to indicate where they should go.

Paragraph:

Global warming is one of the most critical issues facing our planet today. According to various scientific studies, the Earth's temperature has increased by 1.5 degrees Celsius over the past century. This rise in temperature has led to the melting of polar ice caps, resulting in rising sea levels. The consequences of these changes are already being felt worldwide, with extreme weather events becoming more frequent and severe.

Sources:

» A study by Edward Smith (2020) found that Earth's temperature has increased by 1.5 degrees Celsius over the past century, noted on page 7.

» In 2019, Erica Chin reported on the *ABC News* website that the melting of polar ice caps is causing rising sea levels.

» According to page 23 of a book by Patel and Gupta published in 2022, extreme weather events are becoming more frequent and severe due to global warming.

2   The following references are written in incorrect formats. Use correct referencing protocols and rewrite them in correct format.

a   John Smith, Climate Change and Its Effects, 2020, New York, NY: Green Press.

b Jones, M., 2019. Rising sea levels. 'Environmental Studies'. Perth, Academic Publishing.

_____

c L Brown & P Green (2018) Extreme Weather Patterns. Climate Change, www.climatechange.org, 14/4/24.

_____

3 Use the following information to create a correct reference for the online source.

- » Author: Emily Thompson
- » Title: The Future of Electric Vehicles
- » Website: Electric Cars Today
- » Date of Publication: March 15, 2021
- » URL: www.electriccarstoday.com/future-of-electric-vehicles

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_____

Analytical essays

In English, you will often have to write analytical essays to demonstrate both your ability to comprehend your studied texts and to analyse how they are constructed. An essay is an extended piece of writing that presents a clear argument or point of view on a specific topic. An essay needs to have a strong introduction that outlines the main idea, body paragraphs that provide evidence and explanations to support the argument, and a conclusion that summarises the key points and restates the main idea in a powerful way.

The introduction

A good introduction has three clear parts. The acronym HIT can help you remember these.

Hook	• Start with an engaging statement, quotation or question that foregrounds your argument. This is sometimes called a global statement or activating sentence, and should demonstrate your critical thinking on the topic.
Introduce the text	• Introduce your text by title and author (or creator) and provide a very brief summary to provide context for your argument. This summary should focus on details relevant to your topic.
Thesis statement	• Clearly state your overall line of argument. Phrase it in a way that provides a roadmap for the order of paragraphs that will follow.

✏️ 10.5 Check for understanding

1   The following is an introduction to an analytical essay, broken up into three points. Place a 1, 2 or 3 next to each part to place them in the correct order.

☐   As a result of his relationships with his brother, his friend Walala and the villainous Sergeant Jardine, William develops into a mature, empathetic and thoughtful young man.

☐   Our identities are shaped by the people who come into our lives and the lessons we learn from them.

☐   *The Map of William* by Michael Thomas is a historical coming-of-age story set in Western Australia in 1909. The novel follows William Watson, who travels to the Pilbara with his father to map its precious water sources. William makes both friends and foes along the way.

2   Based on the thesis statement, what do you think will be the topic of each of the main body paragraphs? List them in the order in which you think they will appear in the essay.

_____

_____

_____

The main body

The body paragraphs of an analytical essay are structured slightly differently from the standalone TEEL paragraph structure. The linking sentence in each body paragraph should relate to the thesis statement from your introduction.

Topic sentence	• State the main point of argument to be made in this paragraph in a clear and direct way.
Evidence	• Introduce relevant examples and/or direct quotations from the text to evidence your point. Try to use one main quote and one or two short, additional quotes.
Explanation	• Explain how the evidence used supports your point. Often you will make reference to specific conventions or language features used by the the text's creator.
Link	• Sum up your point and connect it to your overall thesis statement.

The 'explanation' part of the TEEL paragraph is sometimes overlooked by students. It is important to remember that your evidence is not self–explanatory. It may seem obvious to you, but your job is to explain it to your reader and show that you understand how texts work. For this reason, your 'evidence' and 'explanation' sections are likely to intertwine.

10.6 Check for understanding

Read the following TEEL paragraph, which uses evidence from the extract from *The Map of William* to explore what William learns through his relationship with his brother Robert. It reflects the following thesis statement: 'As a result of his relationships with his brother, his friend Walala and the villainous Sergeant Jardine, William develops into a mature, empathetic and thoughtful young man.'

> Through his relationship with his brother Robert, William learns the value of empathy, patience and encouragement in supporting a loved one. Despite Robert's playful teasing and competitive nature, William recognises his brother's struggles with reading and writing, which are 'the cause of great frustration and anguish'. William's empathy is evident when he responds to Robert's misery by pointing out his brother's strengths, saying he can 'swim so well' and that he 'will make a fine craftsman'. He highlights the patience and skill needed in 'fashioning something from nothing', using kind words to comfort his brother. Overall, William's relationship with Robert helps develop maturity in his character by teaching him that being supportive and empathetic can help others navigate their challenges.

1   Using coloured highlighters or pencils, colour code each part of the TEEL structure.

2   How do the embedded quotes improve the clarity and effectiveness of the paragraph?

3   How does the writer's explanations of their evidence support the idea that William's relationship with Robert helps him to learn the value of empathy, patience and encouragement? Could these explanations be improved?

4   What does the word 'Overall' signal to the reader, and why is it an effective way to begin a linking sentence?

5 How does the linking sentence connect to the essay's overall thesis?

_____

_____

The conclusion

Follow the guidelines below to finish your essay with a strong conclusion.

Restate your thesis	• Restate your main argument, phrasing it in a different way to avoid repetition.
Summary	• Provide a succinct overview of your argument.
Final thought	• Finish with a final concluding thought that demonstrates the significance of your argument and leaves a lasting impression on your reader.

10.7 Reflecting and discussing

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

1 A final thought should demonstrate your critical thinking skills. Here are three alternative final thoughts.

» *The Map of William* is a powerful novel that shows the impact that relationships can have on shaping who young men become as adults.

» Overall, *The Map of William* reveals the importance of relationships with people who come from different backgrounds, so that we might learn from others' experiences and become better people ourselves.

» Although my experiences are very different, *The Map of William* encouraged me to think about the relationships that have shaped my own identity, and to be grateful for the influence of my family and friends.

What are the strengths of each?

2 Why is it important to read historical novels like *The Map of William*? When you have discussed this question, work together to turn your answer into a final thought like the ones in the previous question.

Linking your paragraphs

Connectives or transition markers are words and phrases that help guide your reader from one point to the next. They are useful when writing analytical responses to connect the different sentences of your TEEL paragraph, or to link paragraphs within an essay.

VOCABULARY

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

Type of transition	Examples of suitable connectives
Sequence: to add to or continue from the previous point; the first point is typically the most important point	also, furthermore, in addition, moreover, additionally, firstly, secondly, next, finally
Cause and effect: to make a point that is a direct effect of the previous point	as a result, consequently, because of this, accordingly, because
Comparison: to make a point that is similar to the previous point	likewise, similarly, in the same way
Contrast: to make a point that is different from the previous point	however, in contrast, but, on the other hand, conversely
Conclusion: to draw a conclusion from a previous point	in short, in conclusion, in summary, therefore, thus, so, to conclude
Illustration: to precede or follow an example	as shown by, this is evident when, for example, this reveals, this suggests
Emphasis: to stress the importance of a point	in fact, certainly, indeed, without doubt, especially

10.8 Get creative

Select a text you have been studying in class. This can be a written, spoken or multimodal text. In your notebook, use the knowledge and skills you have developed in this chapter to write a practice essay in response to one of the following questions.

1   Explain how the characters in a text you have studied were constructed to present a theme or idea.

2   Discuss how the representation of a place in a text you have studied reveals the writer's values.

3   Explore how the conflict in a text you have studied helped you to understand a real-world issue.

You should aim to:

» use a clear structure for your introduction, main body paragraphs and conclusion

» use short, embedded evidence and examples

» explain how the evidence supports your argument

» maintain a clear thesis or line of argument

» use connectives (transition markers) as you move between paragraphs

» include at least one secondary source through either direct quoting, paraphrasing or summarising and follow correct protocols for in-text citation and referencing.

Scan the QR code to access an additional Skills box on editing and proofreading your work.

Western Australian Curriculum: English correlation grid

Strand	Sub-strand	Code	Chapter 1	Chapter 2
Language	Language for interacting with others	WA9ELAI1	✖	
Language	Language for interacting with others	WA9ELAI2		
Language	Text structure, organisation and features	WA9ELAT1		
Language	Text structure, organisation and features	WA9ELAT2		
Language	Language for expressing and developing ideas	WA9ELALA1		
Language	Language for expressing and developing ideas	WA9ELALA2		
Language	Language for expressing and developing ideas	WA9ELALA3		
Language	Language for expressing and developing ideas	WA9ELALA4		
Language	Language for expressing and developing ideas	WA9ELALA5		
Language	Word knowledge	WA9ELAW1		
Literature	Literature and contexts	WA9ELICO1	✖	
Literature	Engaging with and responding to literature	WA9ELIEN1		
Literature	Engaging with and responding to literature	WA9ELIEN2		✖
Literature	Examining literature	WA9ELIEX1		✖
Literature	Examining literature	WA9ELIEX2		✖
Literature	Creating literature	WA9ELICR1		
Literacy	Texts in context	WA9ELYT1	✖	
Literacy	Interacting with others	WA9ELYI1		
Literacy	Analysing, interpreting and evaluating	WA9ELYA1	✖	
Literacy	Analysing, interpreting and evaluating	WA9ELYA2		
Literacy	Analysing, interpreting and evaluating	WA9ELYA3		✖
Literacy	Creating texts	WA9ELYC1		
Literacy	Creating texts	WA9ELYC2		
Literacy	Creating texts	WA9ELYC3		
Literacy	Creating texts	WA9ELYC4		

Western Australian Curriculum: English – for implementation in 2025; adopted and adapted from the Australian Curriculum version 9

Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8	Chapter 9	Chapter 10
				✖		✖	
✖							
			✖	✖	✖		
				✖			✖
	✖		✖		✖		
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Acknowledgements

WESTERN AUSTRALIA
ENGLISH
Year 9

A student workbook

Written by highly experienced practising English teachers, Insight's *Western Australia English Year 9* is a practical and comprehensive workbook aligning with the Western Australia Curriculum: English, implemented in 2025.

This workbook includes engaging activities and Western Australian texts and examples. There are clear and accessible explanations of curriculum content, and the relevant curriculum material is often covered in multiple ways in order to highlight the various approaches available to teachers and their students.

THE BOOK FEATURES:

- A wide range of text extracts, with an emphasis on Western Australian writers and creators, selected to illustrate particular curriculum content in action

- Numerous activities designed to hone students' comprehension, facilitate critical thinking and provide opportunities for practice in speaking, writing and creating for different audiences and purposes

- Skills boxes embedded in every chapter, which help students develop skills in grammar, punctuation and word knowledge, as well as reading comprehension strategies and composition processes

- Ten chapters that can be completed in any order.

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