

WESTERN AUSTRALIA
ENGLISH
Year 10

A student workbook

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

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insight[®]
▶ innovative ▶ engaging ▶ evolving

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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.

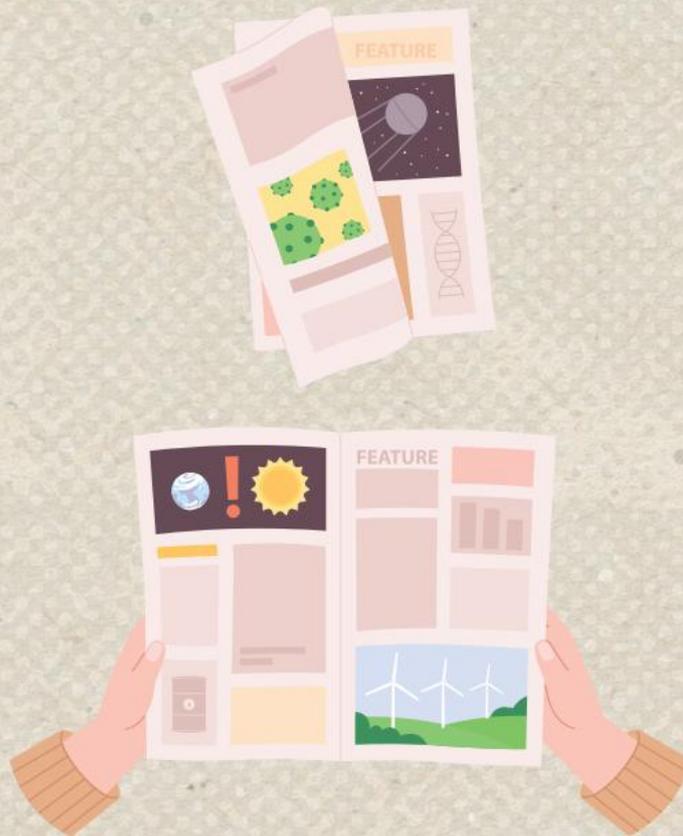
As English teachers ourselves, we appreciate the importance of practical and helpful resources that supplement our own classroom practices and assist students to master essential curriculum content and skills. We sincerely hope that this series does just that for you and your students.

Inside the issues: Exploring media texts

What are some of the issues getting national or international attention right now? Think about some leading news stories that might be generating conversation and varied opinions in society. For example, recent stories have explored issues around food production. In this chapter, you will examine the way this topic has been explored in the media, as well as the conventions associated with feature articles.

In this chapter you will learn:

- ◆ how to recognise the values communicated in texts
- ◆ to identify the conventions of feature articles
- ◆ the ways that publication contexts affect the structure of feature articles.



Issues in the media

Issues are topics of public discussion and debate. They can involve concerns, challenges or problems related to a particular subject that require improvement or resolution. Issues can arise from various factors such as social, environmental, economic or technological changes. One important issue in contemporary society is food production and its related considerations.



1.1 Reflecting and discussing

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

- 1 What are some issues being debated in society right now?
- 2 Why do these issues cause debate or controversy?
- 3 What do you know about issues related to food production, such as sustainability, food security, genetically modified food, food wastage, the effects of climate change and water shortages on food production, and the impact of food production practices on animal welfare?



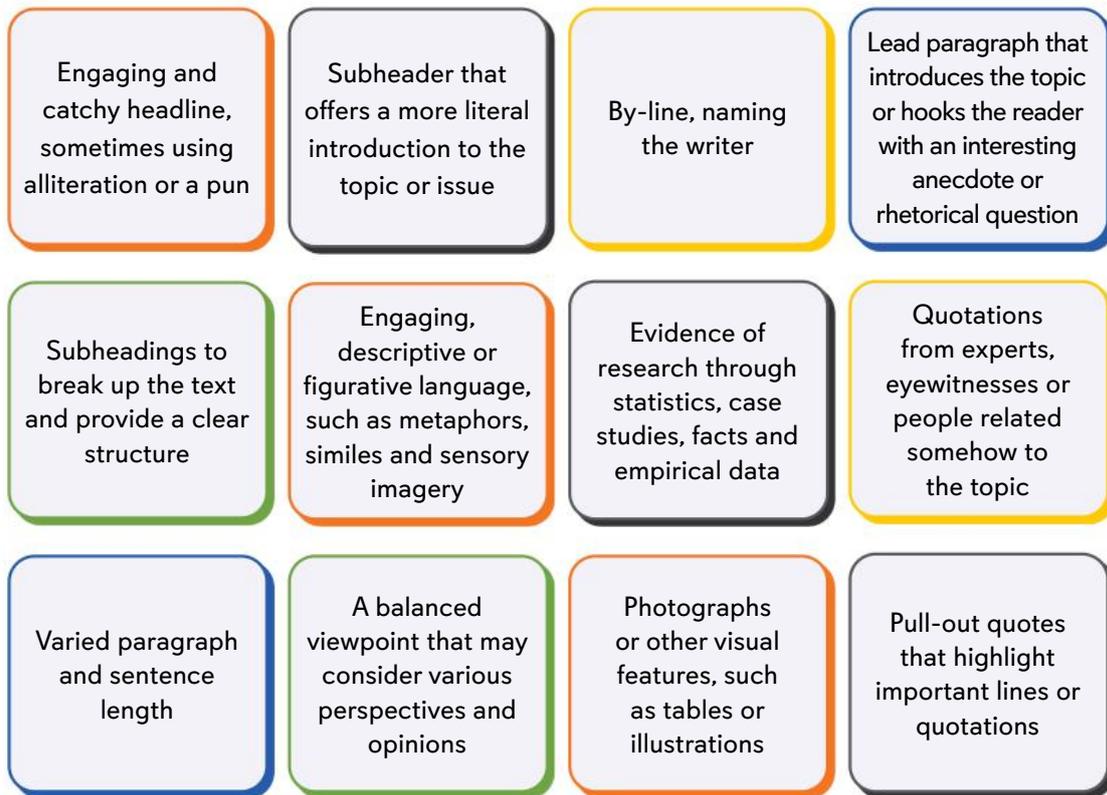
Feature article conventions

Feature articles are usually longer than a news report and use more varied and expressive language. They are more investigative in their style and generally do not claim to be objective like news articles. The writer of a feature article may use personal pronouns (e.g. 'I' and 'we') and may include their own opinion on an issue. Like a news report, though, a feature article should answer the six key questions related to the topic: what, who, where, when, why and how?

Feature articles typically include the **conventions** on the opposite page.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)



The following feature article was published in Melbourne's *The Age* newspaper. It reports on a community garden in inner-suburban St Kilda.

An oasis of friendship grows with the veggies

By Michelle Hamer

While arty types sip lattes and water in the nearby Acland Street cafes, Lenny Pastro is holding court on a bench outside Veg Out's communal kitchen.

'Just ask for Lenny when you get here, everyone knows me,' he assures me when I phone to organise the interview. And it seems he's right. After nine years as a plot holder he is an institution at Veg Out. The space has become his home and the other gardeners his second family.

Veg Out is a celebration of the suburban backyard, where rusty gates, bits of old timber and sheets of corrugated iron are reinvented as sculptures and fences. This was once a bowling green, and the faded metal lights still swing above the gardens on slack wires. A weather-dulled scoreboard records a winning game for the St Kilda side. The patch of land, preserved for permanent public use since 1881, is administered by the Bayside City Council.

There is a quirkiness and wry sense of humour expressed in the ironic garden statues; the gnomes and flamingos, in the daggy mail boxes that announce each new plot, the totem pole artworks and bejewelled mosaic walls. There's no preciousness about this place, the vegetables, succulents, annuals and ground cover spill into other plots and

communal areas. Although they are laid back, the 140 plot holders are passionate about their gardening. And there is a long waiting list for vacant plots.

It's a chaotic, messy, tangled, relaxed place to be, and for Lenny, it is an oasis of friendship and recreation.

Just past the pungent compost heap are Lenny's Girls – the chooks he cares for each day. Inside the weatherboard hen house is a new family of chicks that he is keeping an eye on until they are old enough to go into the enclosure with his other girls.

In Lenny's plot, which costs him about \$150 a year to lease, potato plants jostle for position alongside herbs, tomatoes and other vegetables. He gives most of them away; he doesn't need much living alone in a small flat in Acland Street.

He has lived in St Kilda for 30 years now and loves the vibrancy of the place. 'There's always something happening,' he says. He grew up on a commercial garden just out of Venice and after immigrating to Australia, he was variously employed at a milk factory, as a labourer, bricklayer and finally as a fork-lift driver for 26 years with Kraft at Port Melbourne. 'I was retrenched, I didn't retire,' he is at pains to explain.

A strong work ethic is ingrained in him; and being at the garden every day fulfils his need for activity and usefulness. 'I always worked hard, so what am I going to do now? Sit in my flat and watch the television? I'd rather be out here in the garden, there's always someone to talk to, something to do, I love it,' he says.

He is involved in all aspects of running the garden, from helping organise the monthly farmers' markets, to building an on-site pizza oven, giving other plot holders gardening tips and collecting broken bicycles and building new ones from their parts, which he gives to anyone who needs one.

His grandsons have been to visit his garden plot and spent time with him at Veg Out. 'They love it here, they can be in the fresh air and poke around. It's a good life,' he beams contentedly.



1.2 Check for understanding

Refer to the feature article, 'An oasis of friendship grows with the veggies' to answer the following questions.

1 Which of the following feature article conventions have been used in the article?

- Engaging headline
- By-line
- Lead paragraph that hooks the reader
- Subheadings
- Descriptive or figurative language
- Evidence of research
- Quotations
- Varied paragraph and sentence length

2 Identify the information presented in the article that addresses the six key questions regarding its main topic:

a What is the report about?

b Who are the people concerned?

c Where is the subject located?

d When does it take place?

e Why has it developed?

f How is it run?

3 The community garden's name is 'Veg Out', which is a pun (or play on words). What other examples of figurative devices or clever use of language are in the article?

4 What adjectives does Hamer use to show that the garden is unusual in its appearance?

5 What issue does the article explore? Consider why the garden was established and the benefits it provides.

Understanding tone

One purpose of feature articles is to convey information by presenting a seemingly balanced account of a topic; however, feature articles often represent the personal **values** of the writer. Sometimes these values are explicitly stated, such as through a call to action within the lead statement, subheading or concluding statement at the end of a feature article. Often, though, they are communicated more subtly through the **tone** of the writing. Tone is the attitude conveyed by a writer towards a subject.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

tone The emotion or attitude expressed in a text



1.3 Check for understanding

Refer to the feature article, 'An oasis of friendship grows with the veggies' to answer the following questions.

- 1 Based on the descriptions provided in paragraphs four and five of the article, what qualities do you think Hamer values about the garden?

- 2 Circle the adjectives that best describe the tone of the article.

admiring warm disapproving approving cynical mocking

- 3 Identify some of the words and phrases in the article that contribute to its tone.

- 4 Two paragraphs in the article are only one sentence long. What is the effect of these very short paragraphs on the reader?

- 5 Why do you think the writer quotes Lenny directly?



1.4 Skills box: Vocabulary for tone

- 1 Read the following sentences and identify the tone of each text. Circle the correct option from the suggestions provided.

- a Oh great, another football practice in the rain.

joyful sarcastic enthusiastic

- b The sky was a deep, gloomy grey, reflecting the mood of the mourners.

cheerful sombre optimistic

- c I can't believe how amazing this is! Everything is just perfect!

critical enthusiastic sad

2 Write a sentence or two using the following words to convey the indicated tone. The first question has been completed as an example.

a Words: surprise, birthday, presents

Tone: shocked

Evan searched the house on morning of his fifteenth birthday to find, to his surprise, that there were no presents anywhere. He couldn't believe that there wasn't even one to be found!

b Words: light, breeze, laughter

Tone: joyful

c Words: night, darkness, silence

Tone: ominous

d Words: unsuccessful, job, unfair

Tone: frustrated

3 Rewrite the following sentences to change the tone from the original tone provided to a new tone.

a Original tone: angry

Sentence: I can't believe you did this! You're impossible!

New tone: disappointed

b Original tone: sad

Sentence: Everything seems hopeless. I don't know what to do anymore.

New tone: optimistic

- c Original tone: critical

Sentence: This project is a complete mess. You really didn't put in any effort.

New tone: encouraging

Capturing attention

Headlines and images are typically used to capture the reader's attention and encourage them to read the article. The following appeared at the top of a feature article written by Jenne Brammer and published both online and in the broadsheet newspaper version of *The West Australian*.



1.5 Check for understanding

Refer to the headline and image above to answer the following questions.

- 1 How does the image capture the attention of readers?

- 2 How does the subheader help the reader understand the topic of the article more clearly?

3 What idea is conveyed by labelling different parts of the illustrated cricket?

4 What issues related to food production do you think the article will explore?

5 Based on the text and the image, what words do you predict could describe the tone of the article?

6 How do the images relate to the written text?

Analysing a feature article

Read the opening of the feature article.

Is this the future of food?

By Jenne Brammer

WA farmers quick to capture sustainable food trends like crickets and camel milk as diets change

‘Hello and welcome to the future of food. Can I take your order?’

‘Yes, I’ll have a 3D-printed burger with a side of crickets and a camel milk shake please. Oh, and give me one of those mealworm muesli bars for later.’

Such a transaction at the local takeaway or fast-food joint would have been inconceivable not so long ago. It still sounds weird, but maybe not for much longer.

There’s a revolution bubbling away in the food industry. Everything from what we eat, how it is produced, down to the very definition of food, seems about to be turned on its head.

Environmental concerns, population growth, advanced technology, health consciousness and evolving ethical considerations are the ingredients fermenting change.

Thrown into the same pot, they’re being stirred together by time and circumstance, and the result is a strange stew indeed. Insects, plant-based meat, camel milk, lupins and vegetables grown in towers – all are among vanguard of the ‘foods of the future’ as consumers change their diets in pursuit of sustainability and health.

The UN’s Intergovernmental Panel on Climate Change’s recent warning that the world is warming more quickly than initially thought is only expected to accelerate changing food consumption habits.

Chris Vas, general manager of the WA Food Innovation precinct at Peel, said the warming climate and limited resources was driving change.



‘Globally there is more attention being paid to the environmental footprint and sustainability issues, given the increasing population and scarce natural resources such as water,’ he said.

Red meat consumption is declining despite the desire for protein rich diets. By 2027, the amount of red meat eaten by Australians annually is projected to drop from 25 kg to 21 kg per capita.

Worldwide, companies are furiously developing alternatives. They include meat and seafood in labs grown from stem cells from cattle and fish and produced by a 3D printer. Then there’s those already carving out a niche in supermarkets with plant-based meat products. Another company has produced a prawn made out of soy protein and algae.

And there has been major investment, including in Australia, in insect farming, which aims to replace carbon-intensive protein from cattle, sheep and pigs with low-impact crickets and worms.

Biotechnology expert Dr Simon Carroll, chairman of the WA co-ordinating committee for National Science Week, said it takes about 37 000 litres of water to create 1 kg of beef.



1.6 Check for understanding

Refer to the extract from the feature article ‘Is this the future of food?’ to answer the following questions.

- 1 What feature article conventions are included in the extract? Circle the appropriate answers in the following list.

headline subheader by-line expert quotes facts and statistics
 pull-out quotes descriptive and figurative language varied paragraph lengths
 images and graphics a range of perspectives

- 2 How is the opening of the feature article written to hook the reader’s attention?

- 3 How would you describe the tone of the article? For example, do you find it serious, humorous or something else?

- 4 What food or cooking-related references and puns are made by the writer throughout paragraphs four to six of the article?

- 5 Highlight or circle words in the article that suggest these foodstuffs are new or unusual.
- 6 According to the writer, what is the major issue behind the food industry trialling new foodstuffs?

- 7 What do you think is the writer’s opinion of these new, more sustainable food choices? Provide reasons for your answer.

Images in feature articles

In feature articles, images are integrated into the article for a range of purposes, such as to:

- generate reader interest or grab their attention
- identify key people in the article
- support or illustrate a point made or an idea raised in the article
- provoke thought or ideas in the minds of readers.

These two images were used in the print and online versions of the article.

Source: David Broadway Photography



Image one: WA chief scientist Professor Peter Klinken and Dr Simon Carroll try giant macchiatos made from oat milk

© West Australian Newspapers Ltd



Image two: It’s hoped camel milk will become a household staple



1.7 Check for understanding

Refer to the images on page 11 to answer the following questions.

- 1 What purpose does the image of camels fulfil in the article?

- 2 Image one shows scientists drinking from comically large cups. Why do you think this image was included in the article?

- 3 What other images or illustrations could be included to support this article?

Representations

When we read or watch something, we are not just absorbing facts – we are encountering a version of reality shaped by choices in language, structure and perspective. This is called *representation*. Writers, filmmakers and other creators decide how to present ideas, people and events, influencing how audiences understand them.

Representations in written texts are constructed through language choices, including descriptive words, tone, comparisons and figurative language, which shape how people, places, events and concepts are perceived. Writers also use selection and omission of details, as well as structure and perspective, to influence how readers understand and respond to a topic.

Read the following article, which was published in *The Guardian*. It explores a groundbreaking technology that could change how we produce and consume food.

Lab-grown food will soon destroy farming – and save the planet

By George Monbiot

Scientists are replacing crops and livestock with food made from microbes and water. It may save humanity's bacon.

It sounds like a miracle, but no great technological leaps were required. In a commercial lab on the outskirts of Helsinki, I watched scientists turn water into food.

Through a porthole in a metal tank, I could see a yellow froth churning. It's a primordial soup of bacteria, taken from the soil and multiplied in the laboratory, using hydrogen extracted from water as its energy source. When the froth was siphoned through a tangle of pipes and squirted on to heated rollers, it turned into a rich yellow flour.



Source: Matt Kenyon /
www.theguardian.com

This flour is not yet licensed for sale. But the scientists, working for a company called Solar Foods, were allowed to give me some while filming our documentary *Apocalypse Cow*. I asked them to make me a pancake: I would be the first person on Earth, beyond the lab staff, to eat such a thing. They set up a frying pan in the lab, mixed the flour with oat milk, and I took my small step for man. It tasted ... just like a pancake.

But pancakes are not the intended product. Such flours are likely soon to become the feedstock for almost everything. In their raw state, they can replace the fillers now used in thousands of food products. When the bacteria are modified, they will create the specific proteins needed for lab-grown meat, milk and eggs. Other tweaks will produce lauric acid – goodbye palm oil – and long-chain omega-3 fatty acids – hello lab-grown fish.

The hydrogen pathway used by Solar Foods is about 10 times as efficient as photosynthesis. But because only part of a plant can be eaten, while the bacterial flour is mangetout, you can multiply that efficiency several times. And because it will be brewed in giant vats the land efficiency, the company estimates, is roughly 20,000 times greater. Everyone on Earth could be handsomely fed, and using a tiny fraction of its surface. If, as the company intends, the water used in the process (which is much less than required by farming) is electrolysed with solar power, the best places to build these plants will be deserts.

We are on the cusp of the biggest economic transformation, of any kind, for 200 years. While arguments rage about plant- versus meat-based diets, new technologies will soon make them irrelevant. Before long, most of our food will come neither from animals nor plants, but from unicellular life. After 12,000 years of feeding humankind, all farming except fruit and veg production is likely to be replaced by ferming: brewing microbes through precision fermentation. This means multiplying particular microorganisms, to produce particular products, in factories. I know some people will be horrified by this prospect. I can see some drawbacks. But I believe it comes in the nick of time.

We can't afford to wait passively for technology to save us. Over the next few years, we could lose almost everything, as magnificent habitats such as the rainforests of Madagascar, West Papua and Brazil are felled to produce cattle, soya or palm oil. By temporarily shifting towards a plant-based diet with the lowest possible impacts (no avocados or out-of-season asparagus), we can help buy the necessary time to save magnificent species and places while these new technologies mature. But farm-free food offers hope where hope was missing. We will soon be able to feed the world without devouring it.

Source: www.theguardian.com



1.8 Check for understanding

Refer to Monbiot’s article to answer the following questions.

1 Use a dictionary or search online to find a definition for each of the following terms.

a Microbes: _____

b Primordial soup: _____

c Siphon: _____

d Mangetout: _____

2 What issue does this article explore?

3 What scientific breakthrough does Monbiot focus on?

4 How is this scientific breakthrough represented in the article? Circle four words that best describe this representation.

positive overrated pessimistic concerning frightened predictable
progressive beneficial sustainable dangerous unreliable inefficient

5 For each of the words you selected above, write a quotation from the article that supports your choice.

6 How does the article represent traditional farming? List some words or phrases.

- 7 Think about the impact of this representation. How does the writer’s choice of language, use of comparisons, and tone shape your understanding of this new food technology?

- 8 George Monbiot is an environmental activist, journalist and author. He is known for his passionate advocacy on issues like climate change, environmental destruction and social justice. How does this context shape his perspective on this new food technology?



1.9 Skills box: Connotation

Connotation refers to meanings we associate with words, phrases or images that are different or richer than their literal meaning. Connotative meanings are the opposite of denotative meanings, which are their literal meanings. For example, the word ‘house’ denotes a building in which people live, whereas ‘home’ might connote warmth, security or belonging.

- 1 Look at the words and definitions in the following table. Write in the right-hand column whether you think the word has positive, negative or neutral connotations.

Word	Definition	Connotation (positive, negative or neutral)
Elegant	Stylish and sophisticated in appearance or manner	
Cheap	Low in price; of poor quality	
Resourceful	Able to find quick and clever ways to overcome difficulties	
Stingy	Unwilling to give or spend; ungenerous	
Brave	Ready to face and endure danger or pain; showing courage	
Picky	Very selective; hard to please	
Modest	Unassuming in the estimation of one’s abilities or achievements	
Thrifty	Using money and other resources carefully and not wastefully	



Word	Definition	Connotation (positive, negative or neutral)
Arrogant	Having an exaggerated sense of one's own importance or abilities	
Naïve	Showing a lack of experience or sophistication; innocent	

2 Explain the connotative meaning of the underlined words in the following sentences.

a The antiquated car was a nightmare to handle.

b Shahem's room was a treasure trove, brimming with cherished belongings.

c The new basketball recruit floundered during the game, making several rookie errors.

d The artist's work was considered cartoonish and juvenile by critics.

3 Read the following sentences, then explain the connotations of each word in parentheses.

a As she entered the house, Emilie gasped at the (stench/aroma) that greeted her.

stench _____

aroma _____

b Patel thought the sailor was (brave/reckless) for attempting the solo journey.

brave _____

reckless _____

c My new flatmate was very (curious/nosy) about my life.

curious _____

nosy _____

d The waiter's (youthful/immature) behaviour caught the manager's attention.

youthful _____

immature _____

4 The connotative language we use can reveal what we value. Identify the values implied by the connotative language in the following sentences. The first two have been completed as examples.

a The manager thought the trainee was a real go-getter, who always went the extra mile.

The manager values *initiative and hard work*.

b The manager thought the trainee was getting ahead of themselves and always overstepped the mark.

The manager values *humility and respect for boundaries*.

c The scout noted that the soccer captain was a confident leader who wasn't afraid to take charge on the pitch.

The scout values _____

d The scout noted that the soccer captain was bossy, always trying to control what other players did on the pitch.

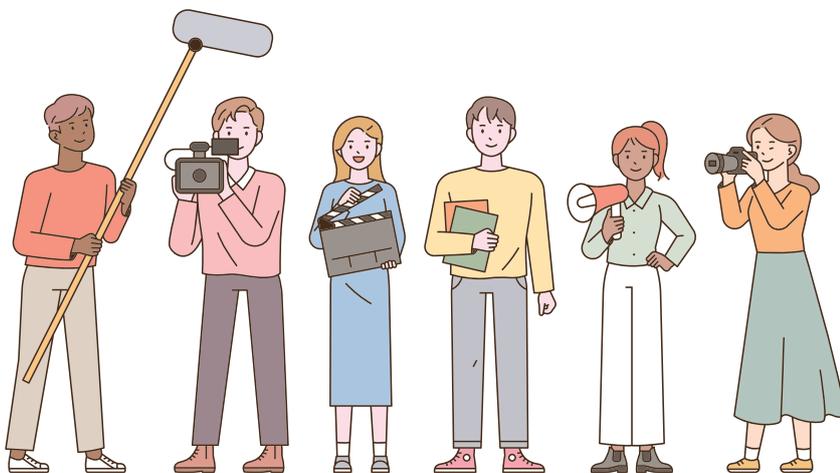
The scout values _____

e The drama students appreciated the director's attention to detail, which ensured that everything was done to a high standard in rehearsals.

The students value _____

f The drama students thought the director was a perfectionist, nitpicking over small details and taking the fun out of rehearsals.

The students value _____





1.10 Get creative

Write your own article

- 1 Select one of the following topics related to the subject of food production:
 - » food security and scarcity
 - » genetically modified food
 - » fast food impacts on human health
 - » sustainability
 - » food wastage
 - » food labelling and transparency
 - » impacts of food production on global warming.
- 2 In your notebook, compile a list of research notes that focus on the what, who, where, when, why and how questions regarding your topic or issue. Record evidence to support your understanding.
- 3 Decide on and record the overall purpose and target audience of your feature article.
- 4 Where would your feature article be published? Make sure the publication context you have in mind suits the purpose and audience of your feature article.
- 5 Draft your feature article in your notebook. Include the following conventions and tick off each one as you complete it:
 - an engaging headline
 - a subheader
 - a by-line
 - an interesting lead paragraph to hook the reader
 - subheadings to break up information (optional)
 - interesting descriptive and/or figurative language
 - evidence of research through statistics, case studies, facts etc.
 - quotations from experts, eyewitnesses or people related to the issue
 - varied paragraph and sentence length
 - a seemingly balanced viewpoint, even if your own values and evaluation of the topic are implicit in your article.

Make sure you carefully edit your article for expression, grammar, spelling and punctuation!

Dreams and dystopias: Exploring speculative fiction

Speculative fiction is a broad genre that includes several subgenres, such as science fiction and fantasy. It is concerned with the process of 'speculating' (imagining, guessing and reflecting on). In particular, authors of speculative fiction imagine and depict worlds that differ from the world in which we live. In this chapter, you will examine a compelling example of speculative fiction: *The Interrogation of Ashala Wolf* by Ambelin Kwaymullina.

In this chapter you will learn:

- to understand the speculative fiction genre
- to analyse representations of people and places in a speculative fiction case study
- about the purposes of speculative fiction
- about common social, moral and ethical perspectives found in texts in this genre
- how to recognise intertextuality and historical allusion.



Speculative fiction conventions

Speculative fiction texts are characterised by their focus on imagined scenarios and exploration of the possibilities beyond the confines of the real world. The genre contains many subgenres, which have their own **conventions**; however, many texts in this category share similar features.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

Features shared by speculative fiction texts include:

- the building of imagined worlds such as parallel universes
- hypothetical scenarios speculating about (imagining) what would happen if certain trends or behaviours continue
- social commentary that reflects on real-world issues
- a focus on technological and scientific developments, such as space exploration
- supernatural elements such as magic and mythical creatures.



2.1 Check for understanding

1 Draw lines to match each speculative fiction subgenre with its description.

Speculative fiction subgenre	Description
Science fiction	Involves magical and supernatural elements that are not real (e.g. mythical creatures) and often involves epic quests
Horror	Focuses on characters with extraordinary abilities; often blends science fiction and fantasy
Superhero fiction	Explores the future by looking at the possible impact of actual or imagined science (e.g. futuristic technology like time travel) on society or individuals
Alternative history	Aims to shock, frighten or disturb its audience; often includes supernatural elements
Fantasy	Explores what might have happened if historical events had unfolded differently

2 One of the subgenres of speculative fiction is dystopian fiction.

a Define 'dystopia'.

b What is the opposite of a dystopia?

3 Select three speculative fiction subgenres from Question 1. Identify some examples of novels or films that belong to each subgenre. You may need to complete some research. An example has been provided for you.

Speculative fiction subgenre	<i>Dystopian fiction</i>			
Examples of texts	<ul style="list-style-type: none"> • <i>The Hunger Games</i> • <i>The Sky so Heavy</i> • <i>Tomorrow, When the War Began</i> 			

Example of speculative fiction: *The Interrogation of Ashala Wolf*

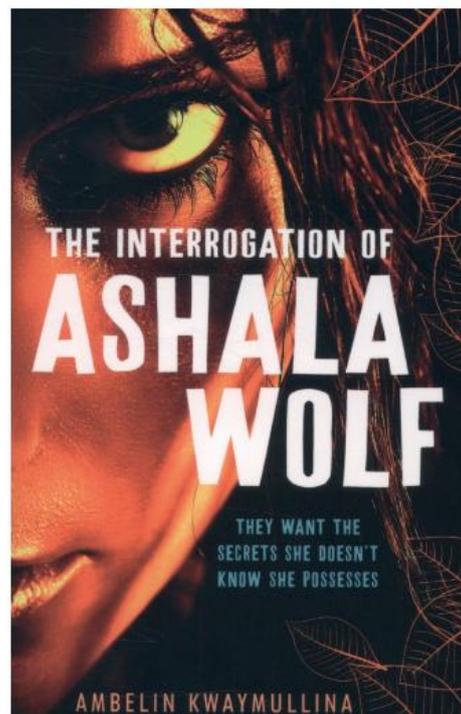
The Interrogation of Ashala Wolf is an example of speculative fiction and **dystopian** fiction. This novel is the first in a series titled *The Tribe*, written by Ambelin Kwaymullina. The novel is set in a futuristic dystopia after the Earth has been destroyed by 'The Reckoning', an environmental catastrophe that occurred centuries before the events in the book. The novel's **protagonist** is 16-year-old Ashala Wolf, the leader of a group of young rebels – the Tribe – who live in the Firstwood forest and oppose the government.

Ambelin Kwaymullina is a First Nations writer; she is a Palyku woman from the Pilbara region of Western Australia. She has explained that *The Tribe* series is an example of 'Indigenous futurism', which is a type of speculative fiction that draws on First Nations people's cultural knowledge and experiences to imagine futures from the perspectives of First Nations people. Many First Nations

VOCABULARY

dystopia An imaginary world in which everything is as bad as it can possibly be

protagonist The main character in a fictional text



cultural influences are evident in *The Interrogation of Ashala Wolf*, such as kinship systems that include animals and creation spirits.

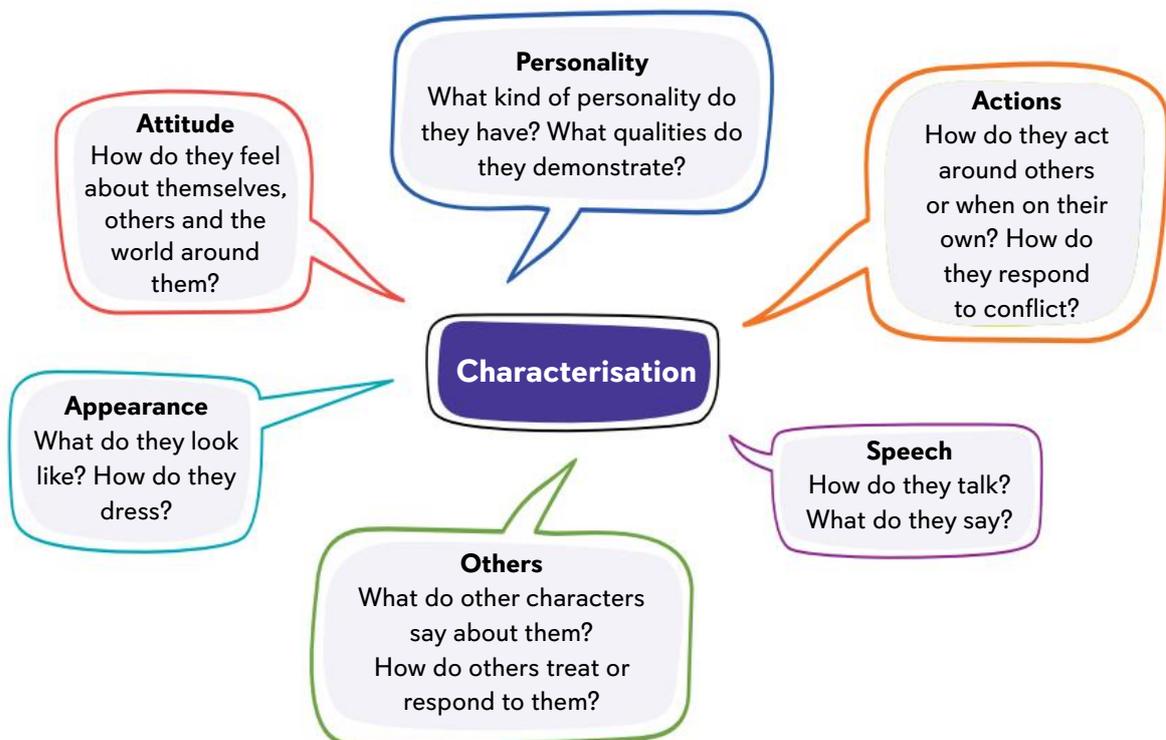
Representations of places and people in speculative fiction

Dystopian speculative fiction texts – such as *The Interrogation of Ashala Wolf* – are often set in a futuristic time and place in which characters feel controlled and powerless, usually due to government oppression.

Read the following extract from the opening pages of the novel, which is narrated by the protagonist, Ashala Wolf. Note how the dystopian setting is established. Also note the **characterisation** of Ashala (see the following diagram for a reminder of the different aspects of characterisation).

VOCABULARY

characterisation The creation or portrayal of a character



Extract one from *The Interrogation of Ashala Wolf*

Day one: The hallway

He was taking me to the machine.

I'd known they were going to start the interrogation today as soon as a smiling Doctor Wentworth had pronounced me 'much better'. ...

I still couldn't believe that Wentworth, of all people, could work in a detention centre. Because, like me, the doctor had an ability. She was a Mender, and a powerful one,

at that. Otherwise, she'd never have been able to make my gaping flesh knit back together so impossibly fast, leaving me with barely a scar. Only, unlike me, Wentworth had a tattoo on the inside of her wrist: the regular Gull City Citizenship mark of a seagull in a circle, but with a line through the middle. That tattoo meant Wentworth's ability was considered harmless enough for her to be given an 'Exemption' from the Citizenship Accords. Wentworth still wasn't quite a Citizen, but she wasn't technically an Illegal any more either. She was an 'Exempt', and that meant she could use her ability without fear of being hauled off by enforcers. Perhaps she even believed, as most Citizens did, that locking Illegals like me away was a good thing, or at least a necessary thing. Only surely she *had* to realise that Detention Centre 3 wasn't the same as the other centres, not if the whispers about Neville Rose and Miriam Grey were true. And I knew better than to hope that they weren't. There was no way I was going to be that lucky.

Extract from *The Interrogation of Ashala Wolf* by Ambelin Kwaymullina, pp. 7–8



2.2 Check for understanding

Refer to extract one from *The Interrogation of Ashala Wolf* to answer the following questions.

- 1 The title of the first chapter of the novel is 'Day one: The hallway'. Based on the information provided in the novel's title and in the extract, what do you think this is the first day of?

- 2 What does the word 'interrogation' mean?

- 3 What is the setting (place and time) of this extract? Where is Ashala?

- 4 In what ways are Doctor Wentworth and Ashala similar?

- 5 Circle the elements of characterisation that have been included to help readers develop a first impression of Ashala.

dialogue actions attitudes relationships with others
appearance thoughts values



2.3 Skills box: Predicting

When reading a text for a first time, it can help your understanding and increase your enjoyment of the text if you make predictions about what might happen next or later in the text. Sometimes our predictions can turn out to be incorrect, such as when reading a text with a twist at the end, and that is all part of the fun!

- 1 What kind of people do you predict that Neville Rose and Miriam Grey might be, according to their representation in extract one? Give reasons for your answer.

- 2 What do you predict is the reason for Ashala being taken to the machine?

- 3 What do you predict will be the central challenge or conflict of the novel that Ashala needs to overcome?

Using imagery to represent places

In the following extract, Ambelin Kwaymullina uses imagery – language representing sensory experiences (sight, sound, smell, taste and touch) – to describe the setting and Ashala's experience of it.

Extract two from *The Interrogation of Ashala Wolf*

I turned my attention to my surroundings, tuning in to the feel of the dry air on my skin and the sound of two very different sets of footsteps along the corridor. My feet seemed to be making a muddled, shuffling sort of noise: a pathetic contrast to the clear, measured pace of the guard beside me. I wished, not for the first time, that I had access to my ability, but my Sleepwalking power was blocked. Reaching upwards, I slid my hand along the stone band that circled my throat, my fingers lingering over the metal pad at the front that was set with nine tiny numbered buttons. I had no idea what the combination to the lock was, and for as long as the rhondarite was touching my skin, I wouldn't be able to Sleepwalk. And even if I did manage to get rid of the collar, my troublesome ability wouldn't be much help. It took time and preparation and, oh yes, actually falling *asleep* to be able to Sleepwalk. Plus, using my ability took a lot more energy than I had right now, or was likely to have any time soon. I was only going to get steadily weaker in this place. Especially once I got to where I was being taken, and the questions began.

We'd been walking through long white hallways for a while, so we had to be getting closer to our destination, except I didn't know how close. This entire sprawling complex was made out of composite, a super-tough building material churned out by the recyclers. Every wall, floor and ceiling was the same – smooth, pale, and embedded with tiny flecks of colour that caught the light. I'd always thought composite was kind of pretty, but being surrounded by so much of it made me feel lost. It was difficult to tell exactly where in the detention centre I was. Worse still, I wasn't even sure I knew *who* I was anymore.

This morning I'd smiled at a fellow prisoner, a dark-haired, brown-skinned girl dressed in white detainee shirt and pants. She'd seemed so frail, so defeated, that I'd wanted to cheer her up. Then I'd realised I was looking in a mirror. It had been a dreadful shock. How could I have changed so much?

Extract from *The Interrogation of Ashala Wolf* by Ambelin Kwaymullina, pp. 8–10



2.4 Check for understanding

Refer to extract two from *The Interrogation of Ashala Wolf* to answer the following questions.

1 Find examples of the following types of imagery in extract two.

a Auditory (sound): _____

b Tactile (touch): _____

c Visual (sight): _____

2 What does Ashala fear will happen to her in the place? What reasons does she give for feeling like this?

3 What parts of the extract suggest that this setting is one that the author has imagined, rather than a real location? Provide evidence from the text.

- 4 Speculative fiction can include supernatural and magical elements. What part of the extract suggests that the novel includes these elements?

- 5 Dystopian fiction often imagines a world in which characters are controlled or oppressed by the government. What evidence can you find in the text that reveals the narrator is powerless, trapped and controlled by others?

- 6 Ashala smiles at a 'fellow prisoner'. What does this action suggest about her personality?

- 7 a Circle the words that best describe the atmosphere created in the opening pages of the novel.

jubilant peaceful ominous tranquil bleak hostile

- b Highlight three quotes in extracts one and two that help create this atmosphere.



2.5 Skills box: Visualising

Extract two from *The Interrogation of Ashala Wolf* describes the setting in detail. Visualising what this setting looks like (creating an image in your mind) is a good comprehension strategy that will enhance your understanding of a text.

- 1 Ashala relays the experiences of walking through several hallways in a 'sprawling complex'. What does sprawling mean?

- 2 What real-life buildings or complexes does the description remind you of?

- 3 Visualise the 'complex'. Try to find a similar image online. Provide reasons for why you chose this image as representative of the setting you visualised.

The purpose of speculative fiction

The **purpose** of speculative fiction extends beyond entertaining an audience; rather, one of the main purposes of the genre is also to evaluate, expose or denounce aspects of the real world. Authors of speculative fiction often ask questions about our world, our futures and our pasts.

VOCABULARY

purpose The reason for a text being created; a writer or speaker's desired outcome

Let's think about *The Interrogation of Ashala Wolf*, in which the characters are living in a dystopia because of an event called 'The Reckoning': a fictional environmental catastrophe that has destroyed Earth. In the novel, one of the characters says to Ashala, 'Everyone knows it was humanity's abuse of the environment that made life-sustaining systems of the Earth collapse'.

Read the following extract, in which Ashala describes a vision she is having. The vision is sent to her from the trees and is one of their memories of a past world, long before Ashala was born. As you're reading this extract, think about what aspect of the real world the author could be criticising.

Extract three from *The Interrogation of Ashala Wolf*

Images poured into my mind, nightmarish pictures of things I'd never seen before. Strange vehicles with metal jaws, weird saws with teeth that roared, and humans, always more humans, cutting and hacking and slashing and killing.

Extract from *The Interrogation of Ashala Wolf* by Ambelin Kwaymullina, p. 195



2.6 Reflecting and discussing

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

What do you think is the purpose of *The Interrogation of Ashala Wolf*? What ideas or messages do you think the author wants to convey to her audience?





2.7 Check for understanding

Refer to extract three from *The Interrogation of Ashala Wolf* to answer the following questions.

- 1 The author describes a process of real-world environmental destruction.
 - a What process is being criticised in the extract?

 - b There are four verbs that have **connotations** of violence and destruction in the extract. Highlight these verbs.
- 2 The author of *The Interrogation of Ashala Wolf* uses **figurative language**.
 - a Underline and label an example of a metaphor in extract three.
 - b Underline and label an example of personification in extract three.
 - c Do you think the figurative language used in extract three makes the author's criticism of the process more or less powerful? Explain your thinking.

- 3 In *The Interrogation of Ashala Wolf*, 'citizenship' is defined according to whether someone has an ability or not. How is citizenship defined and determined in Australia?

- 4 In the novel, 'Illegals' are placed in detention centres. What groups of people are currently held in Australian detention centres? Why are these people detained?

VOCABULARY

connotation A suggested or implied meaning of a word or image

figurative language Language that uses simile (e.g. white as a sheet), metaphor (e.g. all the world's a stage) and personification (e.g. the clouds chased me); figurative language phrases are used in a way that differs from the expected or everyday usage; these phrases are used in a non-literal way for particular effect

- 5 Some speculative fiction texts warn readers about what could happen if humans continue on a particular trajectory or path. Identify one warning in *The Interrogation of Ashala Wolf*.

- 6 Why do you think speculative fiction might be an effective form for raising questions and delivering warnings to audience? Think about how this imaginative form compares with non-fiction choices such as a persuasive speech, opinion column or documentary film.

Evaluating the social, moral and ethical perspectives represented in texts

A perspective is the lens through which a person views a situation. This lens shapes how a person interprets and understands the world around them. A person's perspective, or point of view, is shaped by contextual influences such as their age, gender or culture. It can also be shaped by personal experiences and a person's **values**.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

We can think of perspectives in terms of social, ethical and moral perspectives:

- A **social perspective** is a way of thinking that is informed by consideration and understanding of others.
- An **ethical perspective** is a way of thinking that is guided by a person's moral principles and values.
- A **moral perspective** is a way of thinking that considers what is right and wrong.

Evaluating the perspectives you encounter in texts involves thoughtfully considering each viewpoint and then arriving at a judgement about whether you agree or disagree with it. Of course, you may *partly* support or oppose a perspective.

Sometimes, the authors of texts lead us towards evaluating perspectives in certain ways. For example, if a character is represented in a negative way, this can encourage readers to reject the viewpoints they hold.

Intertextuality and historical allusion in speculative fiction

Many speculative fiction texts include social commentary through **intertextuality**. There are lots of examples of intertextuality in *The Interrogation of Ashala Wolf*, such as the reference to the Dreaming story of the Rainbow Serpent (also known as a water serpent) in the character of the giant water snake Ashala meets in 'Day two: The wound' (see extract four).

VOCABULARY

intertextuality Associations or connections between one text and other texts; they can take the form of direct quotation, parody (an imitation of the style of a particular creator for comic effect), allusion (an indirect reference) and structural borrowing

Extract four from *The Interrogation of Ashala Wolf*

Suddenly, a huge, sinuous shape broke the surface [of the lake] ... I stood trembling as the massive snake slid upwards, its pale blue scales shimmering with rainbows in the light. ... I am your many times grandfather, one of the creatures of your people.

Extract from *The Interrogation of Ashala Wolf* by Ambelin Kwaymullina, p. 118

Kwaymullina's novel also contains historical allusions (indirect references to real-life historical events and people). For example, in the novel, laws called the 'Citizenship Accords' have declared that people with an 'ability' cannot be Citizens and must be confined in detention centres. The Citizenship Accords echo the *Natives (Citizenship Rights) Act 1944 (WA)*, which only granted First Nations people living in Western Australia a limited set of citizenship rights. Freedom of movement was not one of these rights. However, under this piece of legislation, First Nations people could be made 'exempt' from these movement restrictions and could travel throughout the state to seek work. This language is echoed in the novel, where some Illegals are given an 'Exemption from the Citizenship Accords'. See, for example, extract one, which says Doctor Wentworth was an 'Exempt': she 'still wasn't quite a Citizen, but she wasn't technically an Illegal any more either'.

Another historical allusion is the name of the antagonist of the novel: Neville Rose. Chief Administrator Neville Rose is head of Detention Centre 3. He is the man responsible for capturing and imprisoning Ashala and subjecting her to the horrors of the machine. The novel's back cover blurb describes Neville Rose as 'a man who is intent on destroying Ashala's Tribe – the runaway Illegals hiding in the Firstwood'. Neville Rose's name is similar to the name of a real historical figure, A.O. Neville, who was a British Australian public servant who held the position of Chief Protector of Aborigines in Western Australia from 1915 to 1936. He was instrumental in implementing the racist policies that resulted in the Stolen Generations.



2.8 Check for understanding

1 Kwaymullina has stated that she was influenced by her family’s experiences as part of the Stolen Generations when writing *The Tribe* series. Research the Stolen Generations in Western Australia. Identify the following key information about the Stolen Generations in Western Australia:

- a key dates
- b the number of children removed from their homes and families
- c the motivations behind the events of the Stolen Generations
- d the living conditions of the children.

Record your findings in your notebook.

2 In *The Interrogation of Ashala Wolf*, the Tribe, of which Ashala is the leader, comprises only children. Why do you think the author chose not to include adults within this group of Illegals?

3 a Research A.O. Neville – the Chief Protector of Aborigines in Western Australia in the early twentieth century – and then summarise the policies he oversaw and the perspectives that influenced his decisions.

b Apart from the similarity between their names, in what other ways can the fictional character of Neville Rose in *The Interrogation of Ashala Wolf* be seen as a historical allusion to the real-life A.O. Neville?

4 The general social, ethical and moral perspectives regarding the Stolen Generations today are very different from those held by many people in the past, such as A.O. Neville. In what ways do modern-day perspectives on the Stolen Generations differ from those of the past?



2.9 Skills box: Sentence structures

A sentence is composed of one or more **clauses**. A clause is a group of words containing a verb and a subject. There are two main types of clauses.

An **independent clause** can stand alone as a complete sentence. It expresses a complete idea or thought.

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

A **dependent clause** depends on the independent 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** = **dependent clause**

In this example, 'when the music is lively' depends on the independent clause to complete its meaning. However, the dependent clause adds extra information

In written texts, sentences are structured in particular ways to convey information clearly. Standard sentence structures include:

» **Simple sentences:** One independent clause.

Example: The cat sat on the mat.

» **Compound sentences:** Two or more independent clauses joined together by a semi colon or conjunction (joining word).

Example: The cat sat on the mat and the dog sat beside it.

» **Complex sentences:** One independent clause and one or more dependent clauses that provide more information.

Example: The cat, after spending the whole day playing with the children, finally sat on the mat.

1 Write examples of each of the following sentence structures describing your impression of the characters and/or setting in *The Interrogation of Ashala Wolf*.

a Simple

b Compound

c Complex

Authors sometimes experiment with sentence lengths and non-standard sentence structures for effect, such as creating emphasis, building tension or controlling the pace of reading. Techniques can include:

- » incomplete sentences that lack a subject or verb
- » single, stand-alone words or single sentences isolated in their own paragraph
- » notably very brief or very lengthy sentences
- » polysyndeton, which is the repetition of conjunctions like ‘and’ in a sentence
- » asyndeton, which is the omission of conjunctions.

In extract two from *The Interrogation of Ashala Wolf*, Ashala says: ‘It took time and preparation and, oh yes, actually falling *asleep* to be able to Sleepwalk.’ The repeated use of ‘and’ makes this an example of polysyndeton. In this sentence, the repetition of ‘and’ helps emphasise falling asleep as the most important element required for Ashala to Sleepwalk, and also creates a sense of Ashala’s tone and personality.

2 Find three examples of non-standard sentence structures from a novel you have read and record their possible effects in the table below.

Novel: _____

Example one: _____

Effect created: _____

Example two: _____

Effect created: _____

Example three: _____

Effect created: _____

- 3 Which of the three examples do you think is most effective in using a non-standard sentence structure to convey meaning? Explain your reasoning.



2.10 Get creative

Discuss the value of speculative fiction

Select one of the following topics. In your notebook, write one or two analytical paragraphs using evidence from *The Interrogation of Ashala Wolf* to support your points.

- A Speculative fiction is an essential tool to help us understand ourselves as humans. Discuss this statement with reference to *The Interrogation of Ashala Wolf*.
- B Discuss how *The Interrogation of Ashala Wolf* comments on contemporary social issues. What warnings or messages does the author convey through the speculative elements of the story?
- C Analyse the ways in which characterisation is used to enhance the themes and messages of *The Interrogation of Ashala Wolf*.

Nurturing nature: Exploring multimodal texts

Storm Boy is a classic Australian tale – the story of a young boy's bond with a pelican named Mr Percival. Originally a 1964 novella by Colin Thiele, it was made into a film in 1976 and then again in 2019. The film explores the themes of nature, friendship, family and the lasting cultural legacy of First Nations peoples. This is a touching story that will deepen your appreciation of nature. (Note that students should watch the whole film, *Storm Boy* (2019), to get the most out of this chapter.)

In this chapter you will learn:

- ♦ to comprehend themes and ideas
- ♦ to explore narrative conventions of character, setting and conflict
- ♦ to analyse multimodal language features
- ♦ to explore representations of people and places
- ♦ to compare aesthetic qualities and style in texts from different contexts.



Storm Boy

Storm Boy (2019) follows the story of a young boy, Michael 'Storm Boy' Kingley, who lives in a beach shack on the Coorong with his father, Hideaway Tom. His life is lonely until he befriends a First Nations man, Fingerbone Bill, who helps him rescue three pelican chicks orphaned by hunters. As well as examining themes of family and friendship, loss and isolation, the film explores respect for the land and environmental sustainability, making this classic tale relevant to contemporary audiences.



3.1 Skills box: Reading strategies – inferring and questioning

Employing reading strategies is not just valuable when reading written texts; it can also be useful when viewing visual texts like film. Two key strategies that assist with a deeper comprehension of texts are:

- » **Questioning**, which refers to asking yourself questions before, during or after reading/viewing a text in ways that help you think more deeply and clarify your understanding.
- » **Inferring**, which is making deductions about what something might mean, often based on clues and hints in the text or just from drawing logical conclusions.

Scan the QR code to watch the official film trailer for the 2019 film *Storm Boy* and then answer the following questions.



- 1 What inferences can you make about the friendship between 'Storm Boy' and his pelican? Tick all relevant boxes.

Inference	✓
Storm Boy's actions of taking care of the pelicans reveals his deep sense of empathy and connection to nature.	<input type="checkbox"/>
His bond with the pelicans helps him to cope with experiences of loss and isolation.	<input type="checkbox"/>
The townspeople dislike his relationship with the pelicans.	<input type="checkbox"/>

- 2 What do you think life is like for Storm Boy living on the Coorong? Provide evidence from the trailer to support your answer.

- 3 What do you think might be the main conflict in this story? Provide evidence from the trailer to support your answer.

- 4 Write down two questions you have about the story of *Storm Boy* based on what you've seen in the trailer.

Themes and ideas

While viewing or reading a story, you can get a sense of its **themes** from aspects like the journeys of characters, the conflicts they face, their relationships or interactions with other characters, or even how they behave within their settings.

VOCABULARY

theme the main idea, concept or message of a text

For example, when viewing *Storm Boy*, you might consider that its themes centre around family and friendship, as Storm Boy develops a friendship with the pelican, Mr Percival, to cope with living an isolated life alongside his father, Hideaway Tom.

Of course, texts can explore more than one theme. View the whole film and consider, as you are watching, what its main themes might be.



3.2 Check for understanding

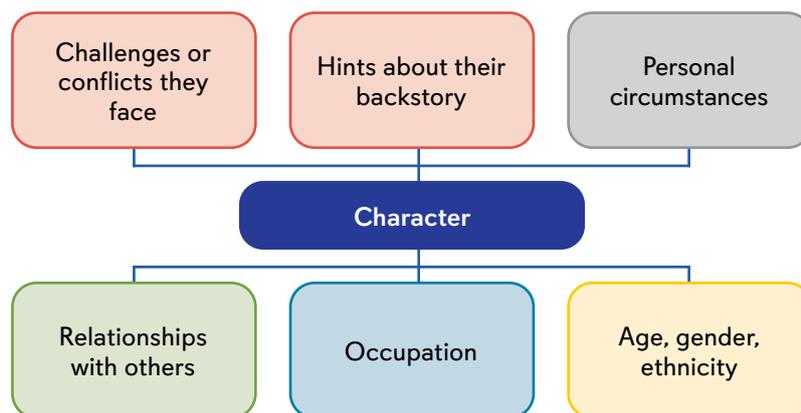
After watching *Storm Boy*, read the following descriptions of themes and provide two examples for each theme from the film. An example has been provided for you.

Theme in <i>Storm Boy</i>	Examples
<p>The importance of family</p> <p>Family is important in shaping who we are and providing a sense of belonging, safety and security.</p>	<p><i>Young Michael Kingley lives with his father, Hideaway Tom, and has a close relationship with him.</i></p>
<p>The strong bonds of friendship</p> <p>Friendship can help us create strong bonds with others and this in turn helps us to feel connected. It can remedy loneliness.</p>	
<p>Grief and loss</p> <p>The loss of the people we love can have a lasting impact on us. Grief is something that can endure over time and as humans we need to learn how to cope with this type of sadness.</p>	

Theme in <i>Storm Boy</i>	Examples
<p>Nature and conservation</p> <p>It is important to look after nature and ensure its protection.</p>	
<p>First Nations connection to Country</p> <p>Connection to the land and Country is important to First Nations people.</p>	
<p>Coming of age</p> <p>We can face many challenges in childhood that shape our coming of age and influence who we become as adults.</p>	

Tracking characters

In the exposition of *Storm Boy*, we are introduced to several characters that contribute to the development of the story. Some of these characters play a major role in how the story unfolds and others play a minor role. When trying to understand the characters in any story, you might initially take notice of information introduced about them such as:



As a story progresses, you get a stronger sense of the different characters and their personalities, strengths and weaknesses. Some of these characters change and grow as the story unfolds while others remain static. Some of the characters overcome the challenges they face whereas others might struggle to do so. Keeping track of the characters over the course of a story can lead you to understand its wider themes and ideas.



3.3 Check for understanding

- 1 Watch the first 30 minutes of *Storm Boy*. Start a character profile for each of the characters listed in the second column of the following table.

Character	Character profile (Write down the information you know so far; look at the characterisation graphic on page 22 to guide you)	A: Character grows and changes	B: Character remains static
The older Michael Kingley, retired director of King Pastoral Holdings			
Michael 'Storm Boy' Kingley			
Hideaway Tom, Michael's father			
Fingerbone Bill, a Ngarrindjeri man who befriends Storm Boy			
Madeline Downer, 16-year-old granddaughter of Michael Kingley			
Malcolm Downer, Michael's son-in-law and director of King Pastoral Holdings			

- 2 Based on your viewing of the whole film, tick either column A or B in the table on the previous page for each character profiled.
- 3 Answer the following questions about characters.
- a Explain the role you think Fingerbone Bill plays in the life of Storm Boy. Use evidence from the text to support your answer.

- b Why does Storm Boy develop a close relationship with the pelican, Mr Percival? Why does this connection play such a significant role in his life?

- c How does the older Michael Kingley feel about his relationship with his father?

- d Describe the relationship between Madeline Downer and her father, Malcolm.

Exploring setting

Social, historical and cultural factors

Considering the social, historical and cultural factors of a text's time period or location can encourage a deeper understanding of the characters and their world. You can consider:

- **social factors:** how people behave and interact socially within a society
- **historical factors:** the major events, people, politics and economics of the time
- **cultural factors:** the customs, beliefs, practices, traditions and shared **values** held by a group in a particular society.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

Storm Boy is set within two different periods: the 1960s (on the Coorong) and the present day (in Adelaide).



3.4 Check for understanding

For each time period in the following table, research and write down three facts highlighted by *Storm Boy* relating to the social, historical and cultural factors listed. You may discover both similarities and differences.

	1960s Australia	Present-day Australia
First Nations land rights and social issues		
Environmental conservation of the Coorong		
School life and education		
Family life		
Gender roles		
Australian values		

Setting as a symbol

Settings can also be used as **symbolism**. It can symbolise other ideas, like a character's feelings or their sense of place in the world. The Coorong setting in *Storm Boy* is depicted as a remote, wild and beautiful landscape that is a sanctuary to the diverse creatures that inhabit it; but it is also symbolic of the younger Michael Kingley's loneliness. Additionally, setting can be used to symbolise themes: for example, the importance of conservation and respect for the land.

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)

Look at the three different settings in the following stills from *Storm Boy*.



Setting one: the beach shack



Setting two: the town in the 1960s



Setting three: the boardroom in present-day Adelaide



3.5 Check for understanding

Refer to the three settings in the stills from *Storm Boy on the opposite page*. For each setting, in the following table:

- 1 Write a description of what you see.
- 2 Write an explanation of what you think this setting symbolises in terms of characterisation or themes.

An example has been provided for you.

You might consider some of the following themes or think of some of your own.

loss and grief loneliness and isolation friendship nature and conservation
the importance of family coming of age

Setting	Description	Symbolism
Setting one: the beach shack	<p><i>The shack looks weathered. It is isolated, and the absence of other people in the area implies its remoteness.</i></p> <p><i>The landscape looks sandy and seems to stretch on forever. Storm Boy perches on a sand dune with no-one but Mr Percival, overlooking the expanse of the sea.</i></p>	<p><i>This setting could symbolise the loneliness experienced by Storm Boy. The wild yet beautiful landscape could express the theme of nature and conservation.</i></p>
Setting two: the town in the 1960s		
Setting three: a boardroom in present-day Adelaide		

Narrative structure

A dual narrative occurs when a story unfolds along two interwoven timelines. In the case of *Storm Boy*, the story shifts between Michael Kingley's childhood past (growing up on the Coorong in the 1960s) and his present life (as an older man and retired director of his company in Adelaide). This allows the audience to consider how the experiences and challenges that Michael faced in childhood have impacted him in adult life.



3.6 Check for understanding

- 1 Why do you think the older Michael Kingley is reflecting on his childhood at this point in his life? Provide evidence from the text to support your answer.

- 2 In what ways has Michael's childhood impacted him?

Flashbacks

Flashbacks serve as a tool to provide backstory or further insight into a character's past. In the present day, an older Michael Kingley shares memories and stories of his childhood with his granddaughter, Madeline, and flashbacks take the audience from the present into his past. Through these discussions with his granddaughter, he can impart his wisdom, teach her of the challenges he faced growing up, and deal with some trauma from his past.



3.7 Check for understanding

Rewatch the following two flashback scenes from *Storm Boy* and then answer the following questions.

- 1 Introduction to the nineteen-mile beach (10:21–16:28)
 - a What photographs and objects in this scene trigger Michael's memories of his past?

- b What images do we see in this scene that provide an audience with a visual of his past?

- c Write down two lines of dialogue in this scene that you think help the transition into a flashback.

- d What do you think is the purpose of this flashback?

2 Saving the pelican chicks (23:00-28:31)

- a What question does Madeline ask her grandfather that transitions this scene into a flashback?

- b What information does Michael provide about the Coorong in the flashback?

- c Why do you think Fingerbone Bill stays outside rather than coming inside the house?

- d What do you think is the purpose of this flashback?



3.8 Reflecting and discussing

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

- 1 What other flashback scenes help to provide an understanding of Michael Kingley's childhood? What do you learn about his childhood and the challenges he faced because of these scenes?
- 2 What life lessons do you think Madeline learns through these conversations with her grandfather?
- 3 What themes do you think these flashback scenes help to convey?

Conflict

Both internal and external conflict are responsible for driving plot and developing characters within a narrative.

- **Internal conflict:** This occurs within a character's own mind, as a character struggles with their own emotions, moral dilemmas, fears or self-doubt.
- **External conflict:** A character might face conflict with other characters, their physical environment or wider societal pressures, like rules or laws.

In *Storm Boy*, the characters struggle with multiple conflicts, from Storm Boy struggling with his feelings of loneliness to his father grieving the loss of his wife and daughter.



3.9 Check for understanding

- 1 Identify and explain a scene in *Storm Boy* that shows each of the following conflicts.
 - a A character in conflict with society

- b A character in conflict with another character

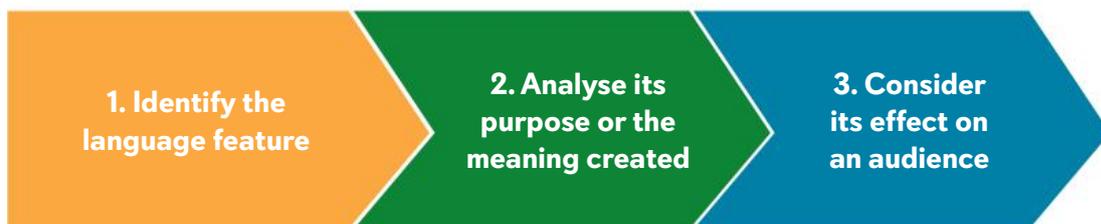
- c A character in conflict with their physical environment

- 2 Conflicts are often integral to showing themes in a story. Rewatch the scene in which Storm Boy needs to release the pelicans back into the wild after raising them from young chicks (48:29–50:44). What theme do you think is evident in this scene? Explain your reasons.

Analysing multimodal language features

When analysing a film, it is important to move beyond narrative elements such as character, setting and plot. Understanding how these are constructed through multimodal language will deepen your analysis and help you appreciate how the text's characters and themes are brought to life. Some examples of multimodal language features are visual elements like colour and lighting or auditory elements like music and sound effects.

Analysing multimodal language features requires you to:



3.10 Check for understanding

- 1 Copy the table into your notebook. Arrange the multimodal language features below into their correct categories in the table. Some have been completed for you.

setting, lighting, background music, spoken dialogue, credits, establishing shot, low angle shot, medium shot, colour, props, close-up shot, signs, symbols, bird's eye shot, objects, people or subjects, extreme close-up shot, layout, voice-over, titles, captions, sound effects, long shot, high angle shot, tracking camera shot

Visual language		Auditory language	Written language
Mise en scène (all the visual elements within the frame)	Composition (how those visual elements are arranged)	<i>Spoken dialogue</i>	<i>Credits</i>
<i>Setting</i> <i>Lighting</i>	<i>Low angle shot</i> <i>High angle shot</i>		

- 2 Complete the analysis of multimodal features for the scene in *Storm Boy* outlined in the table. Rewatch the scene (2:20–3:05) to help you with your analysis. An example has been provided for you. Analyse two or three multimodal language features.



Michael as an adult in the 2019 *Storm Boy* film

Scene description: Michael Kingley and Malcolm Downer are travelling in a car to the company board meeting. Malcolm is trying to convince Michael to vote in favour of the company’s plans that could harm the coastal area Michael grew up in.		
Multimodal language feature	Purpose in the scene (How is the multimodal language feature working in the scene?)	Effect on the audience (What does it encourage an audience to think or feel?)
<i>Close-up camera shots</i>	<i>Close-ups are utilised during the tense conversation between Michael and Malcolm in the car, emphasising each character’s emotional state. Michael looks burdened by the possible decision. His brow is furrowed, and his facial expressions are solemn.</i>	<i>This encourages the audience to view Michael as an unwilling participant in this meeting and troubled by the decision that lies ahead of him. It allows the audience to question Malcolm’s company’s plans to mine near this coastal area.</i>

Multimodal language feature	Purpose in the scene (How is the multimodal language feature working in the scene?)	Effect on the audience (What does it encourage an audience to think or feel?)

Representations of people and place

The Australian landscape

In Australian stories, the landscape is often represented in ways that reflect its diversity: beautiful coastal areas, dense bush, vast red deserts and urban environments. In *Storm Boy*, the coastal landscape is presented as bountiful and pristine as well as wild and unpredictable. Characters navigate these landscapes and are sometimes shown to be deeply connected to the land. The representation of the Australian landscape links closely with the film's theme of environmental sustainability.

Look at how the coastal landscape is represented in the image from the film on the next page.

Storm Boy (with Mr Percival) as focal point shows the landscape enabling fun and bringing joy, contrasting with previous loneliness; connects to themes of loneliness and friendship.

Sandy beach and pristine ocean

show beauty, expanse and untouched nature of the area.

Depth of field

positions Michael in the midground, highlighting his solitary place in the landscape.



A scene from the 2019 *Storm Boy* film showing Michael and Mr Percival

Proxemics

place Michael and Mr Percival together, highlighting their bond.

Active body language

shows Michael's excitement as Mr Percival learns to fly.



3.11 Check for understanding

Find another scene in *Storm Boy* that represents the coastal landscape as wild and unpredictable. Explain how the scene's setting is constructed through the use of multimodal elements. What theme might this representation be connected to?

First Nations Peoples' cultures



Fingerbone Bill in the 2019 *Storm Boy* film

Fingerbone Bill is an integral character in the film who serves as a mentor to Storm Boy as he raises the pelican chicks. He shares his knowledge of the land with his young friend and encourages him to develop a deeper connection with the land, which is something that the older Michael Kingley reflects upon later when the mining proposal threatens this coastal area.

The film attempts to incorporate First Nations perspectives through this representation of Fingerbone Bill as someone with a close connection to his Country who serves as a custodian of the land. The film also hints at the impact of colonisation on Aboriginal people, reflecting a loss of traditional lands, customs and ways of life. However, the film's exploration of these issues is relatively understated, and First Nations voices and experiences are still rather limited in this story.



3.12 Check for understanding

- 1 What examples can you find in *Storm Boy* that suggest Fingerbone Bill has a strong connection with the land?

- 2 What evidence is there in the film that First Nations peoples have been affected by colonisation?

- 3 Describe the relationship between Fingerbone Bill, Michael and Hideaway Tom. Use examples from the film to support your answer.

- 4 How do you think the film could have highlighted the perspectives of First Nations peoples and cultures more effectively?

Understanding aesthetics and style

Our **aesthetic** appreciation of film comes from the sensory and emotional journey we experience and our recognition of the film's artistic qualities. These qualities are created in film through a range of elements, including cinematography, the colour palette, costuming and production design, and the musical score and sound effects.

VOCABULARY

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

For example, in *Storm Boy* (2019) the visual style is nostalgic, capturing the beauty and remoteness of the Coorong coastline. Look at the following image and read about some of the notable features that create its nostalgic visual style.

Colours and light are bright, warm and vivid to enhance the beauty of the landscape; indicate warmth and nostalgia associated with childhood.

Costume colour is earthy, reflecting natural landscape. Oversized jumper suggests Michael is yet to grow into adult responsibilities and power.



Colour palette has tones of gold and natural light greens; produces wholesome and emotionally evocative warmth.

A scene from the 2019 *Storm Boy* film showing Michael and Mr Percival

By contrast, the 1976 film adaptation has a different aesthetic style, which is more raw and natural. Read the annotations around the following image and consider some of the differences between the two films.

Colours and lighting are dark and cool, emphasising the wild nature of this remote landscape.

Colour palette of blue and grey tones produces a coldness more strongly embodying the grimness of Storm Boy's situation.



Costume contains dark colours; Michael's overall appearance is more tattered, emphasising the humble circumstances of his background.

A scene from the 1976 *Storm Boy* film showing Michael and Mr Percival

These differences in aesthetic style can be due to the advancement in film technology, changes in audience tastes, as well as differences in the directors' intentions in creating the film.



3.13 Check for understanding

To compare the aesthetic style of these film adaptations further, watch the film trailer for the 1976 version of *Storm Boy* and answer the following questions.

- 1 What differences do you notice in the costuming between the two films?

- 2 How would you describe the use of colour in the 1976 version? Circle one or more of the following adjectives.

earthy muted vibrant vivid subtle

- 3 How is the setting depicted in the 1976 version? Circle one or more of the following adjectives.

wild rugged pristine isolated calm

- 4 What differences do you notice in the use of camera shots and angles between the two versions of the film?

- 5 Which version is more aesthetically appealing to you? What are your reasons?



3.14 Get creative

Find three reviews online for films that you have watched recently, noting the typical features or conventions in them. Then, in your notebook, write your own review of *Storm Boy* (2019). You could comment on elements of the film such as:

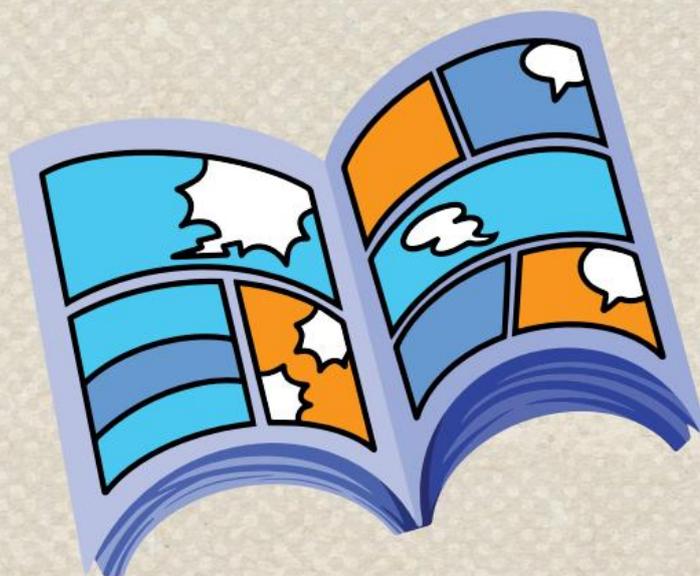
- » themes
- » the narrative structure
- » representations of people and places
- » aesthetic qualities.

From pencils to pixels: Exploring graphic novels

Technology continues to evolve, providing creators of texts with amazing opportunities to develop new and interesting ways of telling stories. Graphic novels are excellent examples of how a genre can develop in response to new technologies. In this chapter, we will explore a range of techniques that creators of graphic novels use to communicate ideas in both print and digital media.

In this chapter you will learn:

- about the conventions of graphic novels
- how technology has generated new forms of storytelling
- how written and visual elements communicate perspectives
- about the concept of aesthetics.



The graphic novel

The graphic novel is a captivating and popular form of storytelling that covers a wide range of genres and combines the art of illustration with the power of the written word. The term 'graphic novel' was first coined in 1964 to describe comics collected into albums, and the form became popular after Will Eisner's *A Contract with God* was published in 1978. The earliest example, however, is thought to be an 1837 publication by Swiss cartoonist Rodolphe Töpffer, *The Adventures of Mr Obadiah Oldbuck*.

Illegal, by Eoin Colfer and Andrew Donkin and illustrated by Giovanni Rigano, tells the tale of Ebo, a 12-year-old boy from Africa who travels to Italy on a small boat after escaping from people traffickers. Based on real-life accounts from asylum seekers, this is a powerful and tragic story of the challenges faced by those who seek a better life away from their homelands.

Read the opening pages of Chapter 1.



2

3



4.1 Check for understanding

- 1 Use an atlas or online map to locate Ghana, Niger, Algeria, Libya and Italy to gain a sense of the scale of Ebo’s journey.

Refer to pages 2–3 of *Illegal* (reproduced on the previous page) to answer the following questions.

- 2 This image is set in the Mediterranean Sea, between Libya and Italy, where Ebo is on a small rubber dinghy with 13 other passengers. Why do you think the composers have used a double-page spread for this image?

- 3 The rubber dinghy is small and located in the bottom half of the image. How does this make the boat and its passengers seem vulnerable?

- 4 What is symbolised by the presence of the wake trailing behind the boat in contrast to the unbroken expanse of water ahead?

- 5 What does Ebo mean by the comment ‘I think he may be right’?

- 6 How has the illustrator created a sense of movement in the water?

- 7 Some of the text is in a speech bubble while the rest is in a series of square boxes. What is the purpose of this distinction?

Conventions of graphic novels

The key **conventions** of graphic novels include:

- **Panels:** Individual frames or boxes that contain a specific scene or moment. Illustrators will play with different sizes and shapes of panels for meaning and effect. For example, a large panel will be used for important or dramatic scenes.
- **Borders:** Panels are usually surrounded by a border. Different borders can suggest different sorts of transitions between scenes.
- **Gutters:** These are the spaces between panels, which can be manipulated to create effects such as time passing.
- **Speech balloons or bubbles:** Dialogue is often presented in balloons, which are typically connected to the characters speaking. Different shapes and styles of balloons may be used to convey different emotions or tones.
- **Captions or text boxes:** Captions can provide additional narration, such as a character's inner thoughts, or descriptive text.
- **Sound effects:** Visual representations of sounds are commonly depicted using onomatopoeia or stylised lettering.
- **Page layout:** The arrangement of panels and images on a page can have a significant impact on how the reader experiences the story.
- **Artistic style:** Graphic novels encompass a wide range of artistic styles, from highly realistic to abstract or cartoonish. The visual style chosen by the artist contributes to the overall tone and atmosphere of the story.
- **Sequence:** The arrangement and progression of panels and pages in a graphic novel form a sequence of visual events, allowing the story to unfold over time.
- **Colours:** Specific colours are often used to convey mood, atmosphere or **symbolism**.
- **Page turn:** Graphic novels take advantage of the physicality of the medium, utilising page turns as a storytelling device. Reveals, surprises or changes in perspective can be timed to occur at specific moments when the reader turns the page.
- **Symbolism and metaphor:** Graphic novels use symbols and visual metaphors to add depth and meaning to the story.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

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)

metaphor A type of figurative language; a comparison that describes one thing as if it is another thing

Read the next two pages of *Illegal*.



4



5



4.2 Check for understanding

Refer to the pages 4–5 from *Illegal* above to answer the following questions.

- 1 Why does Nuru believe it is bad luck to have Ebo on the boat? What does his comment suggest about the risks asylum seekers are prepared to take?

- 2 Describe the expression on Nuru's face in the second panel.

- 3 The five panels on page 4 are all the same size and shape but they frame the argument between Nuru and Kwame from different perspectives. What effect does this create?

- 4 The first panel on page 5 represents a flashback.
- a Why do you think the writers have chosen to use a different colour palette and a less clearly defined border?

- b What does this panel suggest about why asylum seekers take to the sea in an unsafe craft?

- c How is a sense of turbulence or danger created in this panel?

- d What is suggested by the larger size of this panel?

- e Explain how the composers have represented the sound of gunfire.

- 5 The second panel on page 5 features a close up on Ebo and a single word.

- a Why is 'STOP!' in capital letters?

- b What emotion is shown on Ebo's face?

- c Why have the composers chosen to focus on just Ebo in this moment?

Creating movement in still images

Writers of graphic novels use a range of clever tricks to imply a sense of movement within their images. They manipulate the sizes and shapes of their panels and the angles from which they depict their subject matter, as well as the juxtaposition of images in sequential panels (placing things side by side to highlight their differences).

Read this sequence of pages from *Illegal*, which contrasts Ebo's journey through the desert to get to Libya with the boat journey to Italy.





4.3 Check for understanding

Refer to pages 82–5 of *Illegal* (reproduced on the opposite page) to answer the following questions.

- 1 How does the sequence of panels on page 82 create the impression that the group of characters is approaching the reader from a great distance?

- 2 On page 83, what is implied by the sequence of the second, third and fourth panels?

- 3 Page 84 shows the impact of a page turn reveal.

- a What effect is created by revealing a double-page spread?

- b What does the high angle reveal about the boat?

- c How is a sense of movement created around the helicopter's rotor blades?

- 4 Consider the depiction of faces in these pages. Whose story do the composers want readers to focus on? Explain your answer.

The digital narrative

Digital narratives use technology to create immersive and interactive story-telling experiences. Combining elements of traditional storytelling with digital design elements, audio features and interactivity, digital narratives are a contemporary and exciting form of narrative in which the reader is an active participant.

The Boat is an award-winning digital graphic novel based on a short story by Nam Le. It follows the story of Mai, a 16-year-old refugee from Vietnam, who was sent alone to Australia by her parents after the fall of Saigon at the end of the Vietnam War.

Scan the QR code to read Chapter 1 of *The Boat*. (Be aware that you may find some parts of the story distressing.)



4.4 Check for understanding

1 Use a dictionary to find definitions for the following words.

a apertures _____

b gunwale _____

c writhing _____

d impelling _____

e impassive _____

f incense _____

g reprieve _____

Refer to *The Boat* to answer the following questions.

2 *The Boat* begins *in medias res* (in the middle of the action). Why do you think the story begins with the scene of a fierce storm?

3 *The Boat* vividly creates a sense of the chaos of a storm. List five ways this is achieved.

- 4 Examine one of the illustrations of the refugees being tossed about inside the boat. What does this abstract (non-literal) style of illustration suggest?

- 5 Examine the sequence of four images of Mai seated and ‘forcing herself to concentrate’.

- a What is suggested by the increasing blurring of the background in each successive image?

- b What do you notice about the detail in the illustration of Mai in each image?

- c What do you think is being suggested through this technique?

- 6 At one point, readers can click an arrow that takes them into Mai’s thoughts.

- a Why do you think readers are invited to ‘step’ out of the main narrative at this point?

- b What effect is created by incorporating photographs of Mai’s family as well as the illustrations?

- c Why do you think the images and text are layered over the top of the photographs?

- 7 Explore the rest of *The Boat*. Following your reading, explain the key ideas that the digital graphic novel seems to be communicating about:

- a the nature of the refugee experience.

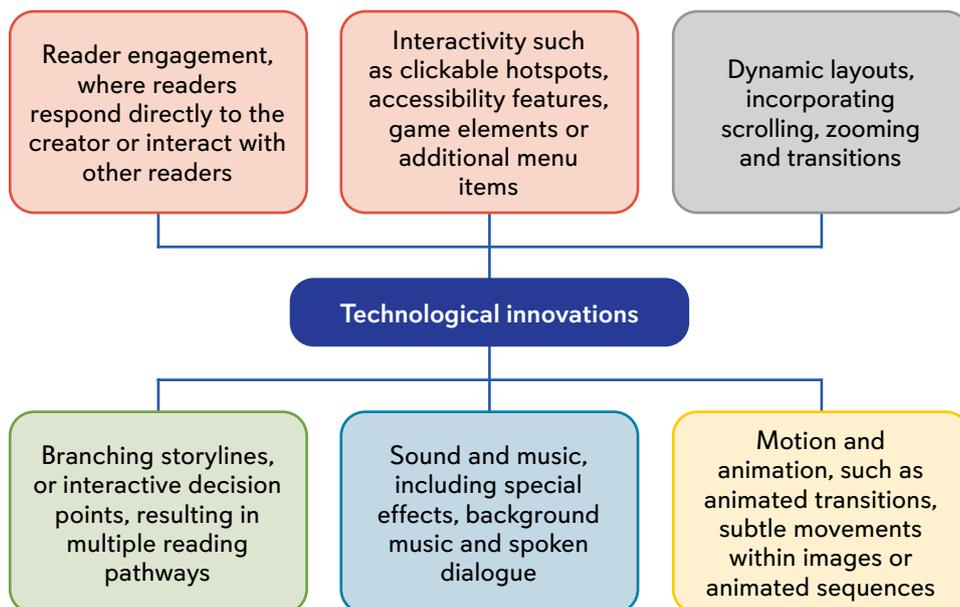
b the importance of family.

c Australia’s decision to welcome Vietnamese refugees in 1975.

8 Pick a scene you found particularly effective in communicating one of these ideas. Explain how it is constructed and why you found it effective. Use evidence to support your explanation.

Technological innovations

Advancements in technology have allowed graphic novelists to incorporate additional features into digital graphic novels. Some of these are:





4.5 Check for understanding

1 The director of *The Boat*, Matt Huynh, takes advantage of the flexibility of the digital medium in many ways. Identify an example of each of the following techniques.

a Sound effects _____

b Music _____

c Lighting effects _____

d Motion _____

e Animation _____

f Branching storyline _____

2 In what ways is the site interactive? That is, how does the reader get to direct their own experience of the text?

3 How does your experience of reading *The Boat* compare with reading a traditional graphic novel, such as *Illegal*?

4 List three ways in which you think the digital medium enhanced or distracted from the storytelling of Mai's experience.

- 5 Do you think that *The Boat* is more or less effective than *Illegal* in providing an insight into the refugee experience? Explain your answer using evidence from the texts.

Exodus by Jasper Rietman, André Bergs and Olger Star

As technology evolves, people find new and innovative ways to experiment with the graphic novel genre. Created by Jasper Rietman, *Exodus* was originally published as a graphic novel. Like *Illegal* and *The Boat*, *Exodus* is about the experience of refugees fleeing from war and persecution.

In 2020, *Exodus* was transformed into a 'motion comic' animated by digital artist André Bergs. Viewers can download *Exodus* to a smartphone or tablet and physically move their device to explore the images, navigating across a panorama that is almost 12 metres long! The viewer's experience of the narrative is further enhanced by Olger Star's evocative music. Scan the QR code to watch the trailer for *Exodus*.



Scan the QR code to watch *The Making of Exodus*.



4.6 Check for understanding

Refer to *The Making of Exodus* to answer the following questions.

- 1 Why did Rietman choose not to use text in *Exodus*?

- 2 What difference does Bergs identify between the way graphic novels are laid out in book form as opposed to a digital medium?

- 3 What was the team of creators trying to achieve with the different soundscapes?

- 4 What was a challenge for Star in composing music for a continuous narrative like *Exodus*?

- 5 What is parallax scrolling and what effect does it create in *Exodus*? You may need to research this term on the internet.

- 6 List five differences you notice between *Exodus* and traditional graphic novels such as *Illegal*.

- 7 In what ways is the reader or viewer experience of graphic novels different, depending on if they are reading a traditional graphic novel or a digital graphic novel?

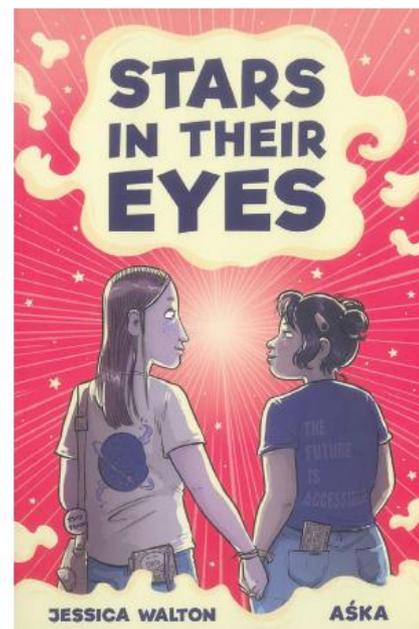
Perspectives in graphic novels

Perspective in literature refers to the point of view, or lens, through which a story is told, reflecting the **values**, attitudes and experiences of the composer, characters or narrator. Graphic novels represent perspectives through both visual and written elements, combining images, dialogue and narration to immerse readers in characters' internal and external experiences, including their emotions, thoughts and viewpoints.

Stars in Their Eyes by Jessica Walton and Aśka offers a perspective that explores identity, belonging and self-expression through the lens of a young non-binary character. The graphic novel follows Maisie as they attend a fan convention, where they meet other fans who share their love for a particular show. Through Maisie's experience, the story emphasises the value of supportive spaces that celebrate diversity and encourage people to embrace their true selves.

VOCABULARY

values Ideas and beliefs specific to individuals and groups



Read this extract from *Stars in Their Eyes*.



71



72



73



74



4.7 Check for understanding

Refer to pages 71–4 of *Stars in Their Eyes* (reproduced on the opposite page) to answer the following questions.

- 1 How would you describe Maisie's perspective as a young person with a disability?

Circle the words you think fit best.

assertive independent incompetent defeated optimistic anxious

- 2 Page 72 focuses the viewer's attention on Maisie's artificial leg. Why do you think the composers chose to include this large panel?

- 3 What does Maisie's reaction to their mother's offer of help suggest about how they might often be treated by able-bodied people in society?

- 4 How does Maisie react when they see other people at the convention with disabilities?

- 5 What written and visual elements are used to communicate their reaction? An example has been provided for you.

Written	Visual
<p><i>The exclamation marks and bold text suggest excitement.</i></p>	

- 6 Consider the moment when Maisie's mother produces a disability access pass. What does Maisie's response suggest about their experience as a person with a disability in our society?

7 In your own words, explain Maisie’s perspective. How does Maisie see themselves and how do they want to be treated by others?

8 Maisie experiences a panic attack after initially finding the convention overwhelming. Write a brief paragraph analysing how the extract below is constructed to communicate the disorientating nature of this experience from Maisie’s perspective.



76

- 9 In what ways can graphic novels such as *Stars in Their Eyes* create empathy for the experiences of others? Give reasons for your answer.

What do we mean by aesthetics?

We all have different tastes when it comes to texts, and we respond differently from those texts as a result. Our **aesthetic** appreciation of a text incorporates the sensory and emotional experience that we have when we engage with it, as well as our recognition of its artistic qualities and style.

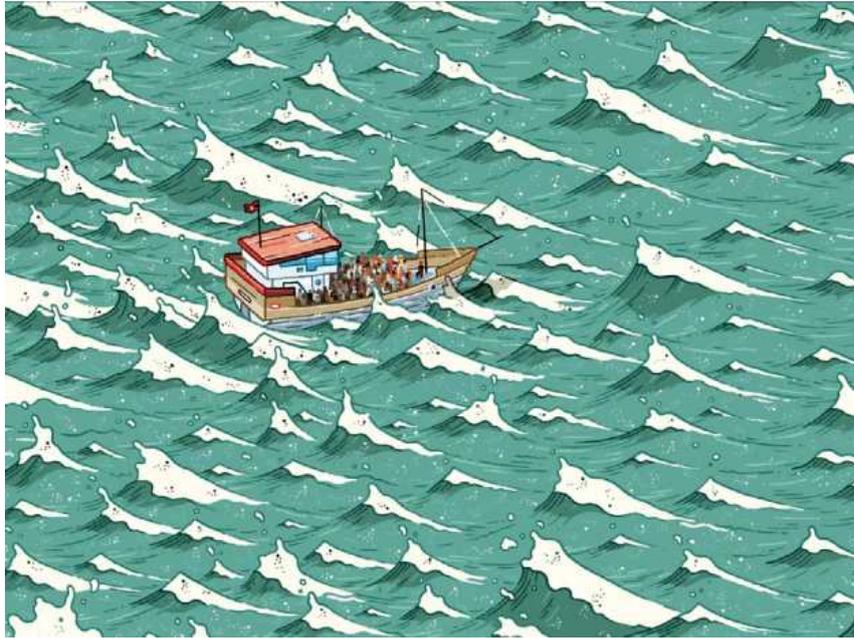
VOCABULARY

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

The following images are from Matt Huynh's interactive adaptation of Nam Le's *The Boat*.



The following images are stills from the motion comic *Exodus* by Jasper Rietman, André Bergs and Olger Star.



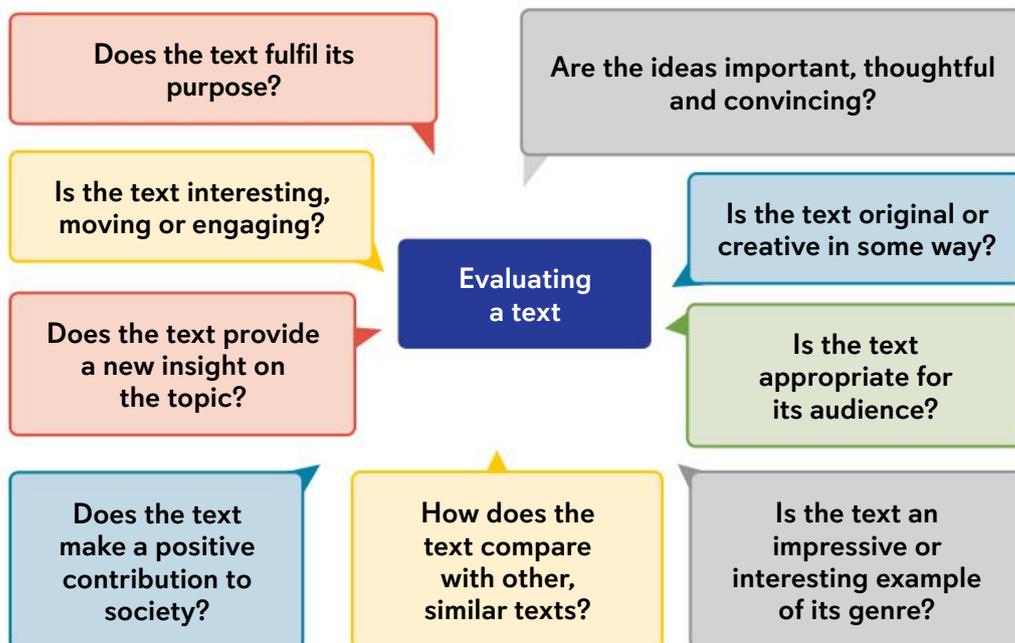
Here are some descriptions of the style of *The Boat* and *Exodus*:

- *The Boat* uses largely monochromatic (one-colour) ink drawings, which are sometimes quite representational and at other times more impressionistic or abstract. Although Huynh sometimes uses traditional panels associated with graphic novels, at other times the text and illustrations seem to float against the backdrop. The digital medium allows for interactive elements and the addition of dramatic and evocative sound and motion to complement the illustrations.
- *Exodus*, however, uses full colour illustrations that are bold, dynamic and clearly representational. Rietman's illustrative style belongs to a tradition known as *ligne claire* (clear lines), a style popularised by Hergé in the famous *Tintin* graphic novels, evident in the sharply defined outlines and flat colours. The scene is visually crisp, with each object clearly distinguished, creating a sense of clarity even amid the chaotic imagery.



4.8 Skills box: Evaluating texts

Evaluating a text involves making a judgement about its effectiveness, quality, impact or value. This involves critical thinking that goes deeper than simple comprehension. Questions you might ask yourself as you evaluate a text include those listed in the diagram below.



To write thoughtful evaluations, you need the vocabulary to describe what you are evaluating and articulate your judgement.

When evaluating graphic novels, you need to know the metalanguage to describe elements such as the terms listed in the table below.

Genre conventions	Line quality	Colour	Texture	Composition	Illustrative style
panel	bold	monochrome	flat	dynamic	watercolour
gutter	freehand	pastel	textured	minimalist	anime
speech bubble	loose	palette	hatching	balanced	realist
captions	dotted	complementary	fluid	sparse	impressionistic

- 1 Choose three terms from the table about which you are uncertain. Use a dictionary or the internet to find their definitions and write them here.

- 2 Add three or four terms to each column in the table above.
- 3 It is important to be able to articulate your evaluation of those elements, often through well-chosen adjectives and adverbs, such as those listed in the table below.

Add three more terms to each column.

Negative	Neutral	Positive
bland	straightforward	skilfully
limited	methodically	compelling
dull	conventional	artistically
superficially	standard	insightful
unconvincing	satisfactorily	evocative
clichéd	adequate	rich

- 4 Read the two quotations below from reviews of *Stars in Their Eyes* and highlight the language that reveals each reviewer’s evaluation of the text.

Review A	<i>Stars in Their Eyes</i> is a beautifully crafted graphic novel that captures the importance of community and self-acceptance. With its engaging characters and evocative illustrations, the story skilfully explores identity and belonging. The heartfelt narrative offers a powerful message about inclusivity and the strength found in shared experiences.
Review B	<i>Stars in Their Eyes</i> presents a straightforward narrative about a young non-binary person attending a fan convention. The clear line artwork and dialogue-driven storytelling are effective in conveying the main themes, although colour would have helped in bringing Maisie’s world to life. Though the plot is relatively simple, it offers an informative look at identity and community.

- 5 How would you characterise each review? Is it positive, negative or neutral?

a Review A: _____

b Review B: _____

- 6 Review B offers a concession; in other words, the overall tone of the evaluation is countered by conceding the existence of an opposing quality. Underline where the reviewer does this.

- 7 What does each reviewer seem to value about *Stars in Their Eyes*? Refer to the diagram at the beginning of this Skills box.

a Review A: _____

b Review B: _____



4.9 Reflecting and discussing

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

- 1 How would you describe the style of *Illegal* in comparison with *The Boat*, *Exodus* and *Stars in Their Eyes*?
- 2 Which text did you find more emotionally affecting? What emotions did you feel?
- 3 What was it about the text that made you react more strongly?
- 4 Do you think that one text is more 'artistic' than the other? What are your reasons?
- 5 Of the four examples in this chapter, which style of graphic novel do you prefer overall and why?



4.10 Get creative

- 1 Present a pitch to encourage a production company to adapt a graphic novel you have enjoyed reading into an interactive digital graphic novel like *The Boat*. Your pitch should include:
 - » the title, author/s and illustrator/s, and genre of your graphic novel
 - » a brief discussion of its key ideas
 - » an explanation of why you think it is worthy of being adapted into a digital graphic novel (you might consider why its messages would be important or relevant to an Australian audience)
 - » the aesthetic appeal of your graphic novel and why you think its style is suited to digital adaptation
 - » a description of a sample adapted scene, outlining some of the digital features that could be used to enhance the impact of your graphic novel, such as sound, motion or interactive elements. If you are familiar with editing software, you might even like to try creating your own sample scene.
- 2 Create a PowerPoint presentation to support your pitch.
- 3 Deliver your presentation to a small group or the whole class.
- 4 Afterwards, have a debate or take a vote on which adaptation deserves to be made.

Texts at work: Exploring information texts

Getting a job for the first time is an exciting milestone in a young person's life. Some people are lucky enough to be offered positions working with family or friends, but most people will need to formally apply for a job. This chapter will help you to understand how to make a great first impression on potential employers. You will learn how to shape your applications by following particular text structures and controlling your use of language – essential skills that will help you obtain paid work, secure a volunteering opportunity or even acquire some work experience.

In this chapter you will learn:

- to explore text structures and language features associated with various workplace texts such as job advertisements, application letters and résumés
- to consider the implications of audience and purpose
- about email etiquette.



Exploring job advertisements

Job advertisements are found on job search websites, on the websites of specific organisations or in the employment pages of newspapers. Many organisations now also recruit employees through social media.

Read the following example job advertisement.

Position: Junior Kitchenhand

Company: Health, Hearth & Haven

Location: Augusta, Western Australia

Health, Hearth & Haven, a popular and bustling local restaurant renowned for its exceptional food and warm atmosphere, is seeking a reliable and enthusiastic Junior Kitchenhand to join our dedicated team. If you have a passion for healthy food, thrive in a fast-paced environment, and enjoy contributing to the creation of delicious, nutritious meals, this is a fantastic opportunity to be part of the Health, Hearth & Haven family.

Responsibilities:

- Assist the chefs and kitchen staff in food preparation
- Maintain cleanliness and organisation in the kitchen by washing dishes and undertaking general cleaning duties
- Support the chefs in the assembly and plating of dishes
- Help with the restocking and rotation of ingredients and supplies
- Adhere to food safety and hygiene standards
- Collaborate with team members to ensure smooth kitchen operations
- Assist in the cleaning and maintenance of kitchen equipment.

Requirements:

- Strong work ethic and the ability to work efficiently in a fast-paced environment
- Excellent communication skills and the ability to work collaboratively with a diverse team
- Attention to detail and the ability to follow instructions accurately
- Basic knowledge of food safety and hygiene practices – preferably a Food Handling Certificate or a willingness to undertake this training
- Physical stamina and the ability to stand for extended periods and lift heavy items when required
- Flexibility in working hours, including evenings, weekends and public holidays
- Experience preferred but training will be provided.

Benefits:

- Opportunity to work in a vibrant and friendly restaurant environment
- Training and mentorship provided to enhance your skills and expand your culinary knowledge
- Competitive hourly wage based on experience and performance
- Staff meals provided during working hours
- Potential for growth and advancement within the restaurant.

Application instructions

To apply for the Junior Kitchenhand position at Health, Hearth & Haven, please email your résumé and a brief cover letter explaining your interest in the role to employment@healthhearthandhaven.com.au.

For further information, contact the manager, Carole Robertson, on 0404 222 0404.

Application deadline: 27 June

Health, Hearth & Haven is an equal opportunity employer. We value diversity and encourage individuals from all backgrounds to apply.



5.1 Check for understanding

Refer to the example job advertisement to answer the following questions.

- 1 The restaurant is called Health, Hearth & Haven. Provide definitions for each of these words.

a Health: _____

b Hearth: _____

c Haven: _____

- 2 What impression of the restaurant does this name project?

- 3 The advertisement comprises three main subheadings to organise much of the information it includes. Define what sort of information is provided within each section.

a Responsibilities: _____

b Requirements: _____

c Benefits: _____

4 Highlight the words in the advertisement that describe the work environment or culture at Health, Hearth & Haven.

5 Aside from those specifically listed in the advertisement, what qualities or traits do you think a successful applicant should demonstrate in order to show that they would be a good fit for this business?

6 What two documents do you need to supply to apply for this position?

7 What does it mean that Health, Hearth & Haven are offering a 'competitive hourly wage based on experience and performance'?

8 What does it mean that Health, Hearth & Haven is 'an equal opportunity employer'?

9 List three questions that you might ask Carole Robertson if you wanted more information before applying for the job.

10 Would you like to work at a place like Health, Hearth & Haven? Provide reasons for your answer.



5.2 Skills box: Skimming and summarising

Skimming is a very helpful reading skill to develop when looking at job advertisements. This is a comprehension strategy that involves quickly gaining an overall impression or overview of a text. In a job advertisement, this could involve skimming the text to decide whether it is appropriate to you and your skills or can be quickly discarded as an option.

- 1 Skim the following brief job advertisement descriptions and tick those that you think would suit you or other people your age.
 - Part-time Retail Assistant: Join our friendly team at a local store. Flexible hours, no experience needed. Great for students!
 - Junior Library Assistant: Help with book returns, shelving and customer service. Afternoons and weekends only. Ideal for students who love reading and helping others.
 - Senior Software Developer: Seeking an experienced developer to lead projects and mentor junior staff. Requires 5+ years of experience and proficiency in multiple programming languages.
 - Cafe Worker: Help our baristas with simple tasks at a busy cafe. Weekend shifts available. Perfect for students looking to gain work experience. All training provided.
 - Project Manager: Experienced project manager needed for overseeing construction projects. Must have a degree in engineering or related field and at least 8 years of experience.

Summarising is a comprehension skill that involves choosing the most important information in a text and writing it in shortened form.

- 2 From the advertisements that you ticked, summarise the main features that helped you quickly decide that these roles were suited to you or other teenagers.

- 3 Employment websites, such as SEEK and Indeed, often allow users to filter results by entering keywords, locations and other categories that help narrow their search for suitable jobs. Access one of these sites or a similar one and record some of the information you would enter to assist in the search categories.

- 4 Enter these words and skim 10 of the advertisements that result from your search.
- 5 Select an advertisement that appeals to you and summarise the nature of the position.

Job applications

Potential employers will begin to consider your suitability for a job from the moment they begin reading your application. That's why it is so important to make a great first impression!

The format and length requirements of job applications can vary considerably. While some organisations will ask you to fill in an online or hard copy application form, others will ask for a cover letter and résumé. Sometimes, you will need to complete all three! For professional or more senior positions, you may also be asked to write a statement addressing specific selection criteria or to submit a curriculum vitae (CV), which is a more thoroughly detailed version of a résumé.

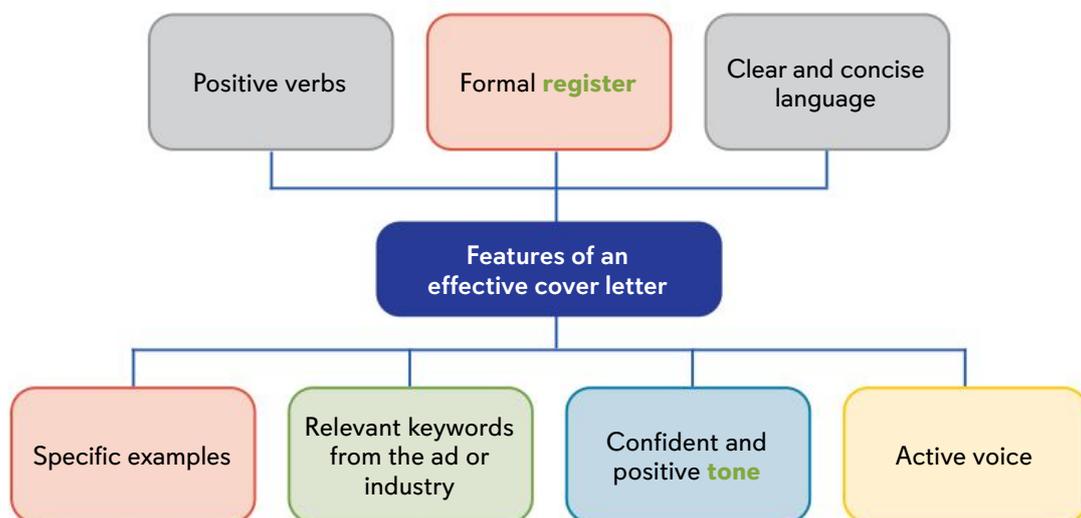
The cover letter

A cover letter is a formal letter that accompanies your résumé when applying for a job. It introduces you to the employer, highlights your qualifications and experiences, and explains why you are the right person for the position. Think of it as your chance to convince the employer to consider you the top candidate for the job. A good cover letter is characterised by professional, concise and persuasive language. The following features are typically included in a cover letter.

VOCABULARY

register The degree of formality in a piece of writing and the vocabulary used

tone The emotion or attitude expressed in a text



The opposite page features an example of a cover letter applying for the Junior Kitchenhand position at Health, Hearth & Haven in response to the example job advertisement on pages 78–9.

Include the name and address of the recipient. You may have to find this out.

Ms Carole Robertson, Manager
Health, Hearth & Haven Restaurant
12 Abernathy Drive
Augusta WA 6290

20 June 2025

Dear Ms Robertson,

Address the hirer by name, if known.

In the first paragraph, state the job you are applying for and why you are interested in it.

I am writing to apply for the position of Junior Kitchenhand at Health, Hearth & Haven. As a Year 10 student with a passion for healthy food and a desire to contribute to a bustling restaurant environment, I am excited about the opportunity to be part of the Health, Hearth & Haven family.

I have a strong work ethic and thrive in fast-paced environments. I understand the importance of teamwork and possess excellent communication skills, allowing me to collaborate effectively with a diverse range of people. Attention to detail is one of my strengths, and I am aware of the importance of following instructions accurately. I have demonstrated these skills throughout my experience at the Augusta Animal Shelter, working with a team of both staff and volunteers to ensure the needs of rescue animals are met in a timely and positive manner.

In the body paragraphs, address the requirements outlined in the advertisement and include brief, specific examples to show you have the appropriate or required skills and attributes.

Although I may not have professional experience, I am eager to learn. As I am currently undertaking a Food specialisation in my study of Design and Technologies, I have a basic knowledge of food safety and hygiene practices. This has proved beneficial as I regularly volunteer at the sausage sizzles held by a local sporting club, where I have put in place strategies to improve food handling conditions. I am also willing to undertake any necessary training, including obtaining a Food Handling Certificate, to enhance my skills in this role.

I am drawn to Health, Hearth & Haven for its warm and welcoming atmosphere, which I have experienced firsthand during my visits with my family. With my outgoing and friendly personality, I believe that I would seamlessly fit into the team. I hope to pursue a career in the food industry, and I am especially interested in the opportunities for growth and advancement within your restaurant. I am eager to contribute to the kitchen team, expand my culinary knowledge and develop my skills under the mentorship of your staff.

Conclude by thanking the hirer for considering your application and expressing willingness to attend an interview. Provide contact details and refer them to your résumé.

Thank you for considering my application. I have attached my résumé for your review and would be grateful for the opportunity to discuss my suitability for the

position further. Please feel free to contact me at 03 1111 4321 or braydon@greenefamily.com.au. I look forward to the possibility of joining Health, Hearth & Haven and contributing to its continued success.

Sincerely,

Braydon Greene

Braydon Greene

Sign off with your full name and signature.



5.3 Check for understanding

Refer to the annotated example cover letter to answer the following questions.

- 1 Write down three examples of clauses or sentences in the letter that are written in the active voice (where the subject is the 'doer' of the action).

- 2 What three specific examples does Braydon provide to show he has relevant experience?

- 3 Highlight five examples in the letter where Braydon clearly references language from the advertisement.

- 4 Write down two examples in which Braydon expresses courteous, polite language.

- 5 The job advertisement listed seven 'Requirements' for the successful application. Do you think Braydon successfully addresses each of these? Provide reasons for your answer.

- 6 Consider the level of confidence and enthusiasm in the tone of the letter. On a scale of one to five, with five being the most confident and enthusiastic, how highly would you rate it? Provide three reasons for your answer.

- 7 Using a different colour from before, highlight five examples of positive language in the letter.

- 8 How would you describe Braydon's character or personality based on this letter?

- 9 At one point in the letter, Braydon writes 'I hope to pursue a career in the food industry'. What is a stronger word than 'hope' that could be used in this context? Circle your answer.

want intend wish desire aspire

- 10 Overall, do you think that this is a successful cover letter? Provide reasons for your answer.

- 11 The following paragraph is from another application for the same position. Rewrite it in your notebook in more formal language.

So, I saw your ad for that kitchenhand gig at Health, Hearth & Haven, and I think I would be good for the job. I don't have that much experience, but I figure you will be able to teach me. I mean, I've helped out with some cooking stuff at home and sometimes I work at my uncle's kebab shop when he's really short-staffed, so I kinda know my way around the kitchen. I'm a chill person, and I reckon I can handle the workload.

The résumé

A résumé is a concise document that summarises your education, work experience, skills and achievements. It provides potential employers with a brief overview of your qualifications and suitability for a job. You should think of it as a marketing tool that showcases your qualities and highlights the value you can bring to a prospective employer.

Read this résumé prepared by another student who wants to apply for the job at Health, Hearth & Haven.

Centre title

Résumé of Gamina Singh

Address: 23 Arbory Ave, Augusta WA 6290

Phone: 0123 456 789

Email: gaminas@jmail.com

Provide clear contact details.

An objective can make your context and purpose clear to a potential employer.

Objective: As a motivated and hard-working Year 10 student at Arbory State School with a passion for teamwork and helping others, I am seeking part-time opportunities to gain further experience in the food industry.

Education

Arbory State School, current Year 10 student

- Excellent academic performance, particularly in the sciences
- Expected graduation year: 2027

Include a list of your most recent and relevant education and work experience, listing key duties and outcomes.

Access Australia Training, 2024

- Completed Food Handling Certificate

Use subheadings, bullet points and concise language.

Work Experience

Bert's Ice-Cream Kiosk, March 2024 to June 2025

- Assisted customers in a fast-paced environment, providing excellent service and ensuring customer satisfaction
- Handled cash transactions and maintained accurate cash register records
- Prepared and served a variety of ice-cream treats, ensuring high standards of food hygiene and safety

Acacia Care Home, September 2024 (School-Based Work Experience)

- Interacted with residents, providing companionship and assisting with daily activities
- Supported care staff in maintaining a clean and organised environment
- Developed strong communication and empathy skills while working with elderly individuals

Include additional experience, such as volunteering, associations or interesting opportunities in which you have developed valuable skills.

Extracurricular Activities

Drama Club

- Actively participated in rehearsals and performances, showcasing reliability, creativity and teamwork
- Developed skills in improvisation, character development and stage presence

Netball Team

- Collaborated with team members to achieve common goals and improve skills

Summarise your positive qualities and achievements.

- Demonstrated commitment, discipline and leadership while participating in regular training sessions and competitive matches

Skills

- Excellent communication and interpersonal skills
- Strong teamwork and collaboration abilities
- Ability to manage multiple commitments effectively
- Initiative, drive and strong work ethic

Achievements

- Various academic achievement awards in Science
- Fairest & Best trophy for 2024 netball season

References

Robert Drang, Owner
Bert's Ice-Cream Kiosk
Ph: 1111 543 210

Mala Goldsworthy
Drama Teacher, Arbory State School
Ph: 1111 432 109

Include at least one referee who can confirm your experiences and attributes.



5.4 Check for understanding

Refer to Gamina Singh's résumé to answer the following questions.

- 1 Highlight the strong verbs used by Gamina when listing her experience.
- 2 How would you characterise the language used by Gamina in her résumé? Circle the most appropriate descriptions from the following list.

verbose descriptive succinct direct clear action-oriented professional
informal conversational detailed positive poetic

- 3 Why do you think Gamina included her drama club and netball experiences? What qualities do these showcase that might be valuable for this job?

- 4 What qualities do you think each of Gamina's referees would be able to confirm for a future employer?

a Robert Drang: _____

b Mala Goldsworthy: _____

5 Using a different colour, highlight three areas where Gamina has tailored her résumé to suit the job advertisement for Health, Hearth & Haven.

6 What four qualities does Gamina use to describe herself in her 'Objective'?

7 Do you think the rest of Gamina's résumé provides evidence of these qualities? Provide reasons for your answer.

8 If you were Carole Robertson, the manager of Health, Hearth & Haven, what are three questions you would want to ask Gamina to discover whether she is the best candidate for the job?



5.5 Reflecting and discussing

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

- 1 Based on the cover letter and résumé you have read, what skills and qualities does each of the applicants, Braydon and Gamina, have that would make them suited to the job of Junior Kitchenhand at Health, Hearth & Haven?
- 2 Which of the two applicants would you employ? What are the reasons for your choice?
- 3 Use the information from the job advertisement to list six questions that Carole Robertson might ask candidates in interviews.
- 4 Role-play an interview between Carole Robertson and either Braydon or Gamina.

Email etiquette

In many work situations, including when applying for a job, you will communicate via email. It is essential that you use appropriate etiquette (conventions of polite and respectful behaviour), especially when communicating with people who are senior to you or whom you haven't met.

The following points outline appropriate email etiquette.

- Use a professional sounding email address.
- Include a clear and concise subject line to let recipients know the **purpose** of your email.
- Greet the recipient appropriately (e.g. using 'Dear [name]' or 'Good morning [name]'). Generally, you should use their title and surname (e.g. Ms Roberts) until invited to do otherwise.
- Maintain a professional tone.
- Use formal English with appropriate grammar and punctuation.
- Be concise: emails are intended to be a short form of communication. You might politely enquire whether the recipient is well, wish them a good day, or offer another similar courtesy, but keep the body of your email focused on your purpose.
- Proofread your email carefully before sending.
- Double-check the addresses of your recipients before sending.

VOCABULARY

purpose The reason for a text being created; a writer or speaker's desired outcome

Read the following example email.

Example email



To:

CC:

Subject: Inquiry about suitability of position for high-school student

Dear Ms Robertson,

I hope this email finds you well. I am writing to inquire about the Junior Kitchenhand position at Health, Hearth & Haven advertised recently. I am a Year 10 high-school student and I am interested in applying for the position if it is suitable for someone in my circumstances.

I am eager to find part-time employment within the restaurant industry and would welcome any information you can provide regarding the suitability of this position for a high-school student like myself. If it is appropriate, I would be delighted to submit an application and further discuss my experience and availability.

Thank you for your time and consideration. I look forward to your response.

Kind regards,

Andrew Pizzano



5.6 Check for understanding

Refer to the example email to answer the following questions.

- 1 What is the main purpose of Andrew's email to Carole Robertson?

- 2 What polite phrase does Andrew use in signing off the email?

- 3 Record six examples of words and expressions that Andrew uses to maintain a formal and professional tone in the email.



5.7 Get creative

Using the information gleaned from Gamina's résumé, in your notebook, write an appropriate cover letter from Gamina applying for the Junior Kitchenhand position at Health, Hearth & Haven.

Alternatively, search online for a job that you would find interesting and that is appropriate for your context and experience, and write a cover letter that *you* might send if you were to apply for this job.

Follow these instructions to write your cover letter:

- » Use Braydon's cover letter on pages 83–4 as a model. Make sure you follow the appropriate conventions.
- » Keep your language professional, positive, action-focused, clear and concise.
- » Proofread your letter carefully, checking both for errors and that you have addressed all aspects of the job advertisement.

Poems of power and protest: Composing imaginative texts

Writers of protest poetry and songs use these media to voice their opinions about the issues that concern them, and to incite people to act and make a change in the world. You can learn to become a successful protest poet by creating powerful voices, communicating compelling ideas and crafting vivid imagery, all to inspire and empower your audience. Note that this chapter includes references to racial injustice and the Stolen Generations. First Nations readers are also advised that this chapter contains the names of individuals who have passed away.

In this chapter you will learn:

- how to use a variety of poetic devices and structures
- how to construct a persona and voice
- how to target an audience for a purpose.



What is protest poetry and song?

Protest poetry dates all the way back to ancient Greece, when poets like Homer used poetry to challenge unjust authority and the human costs of war. In more modern times, the American Civil Rights Movement of the 1960s inspired poets like Maya Angelou to speak out against the injustices of racism, and singers like Bob Dylan and Joan Baez protested against war and other issues through their songs in the same era.

Here in Australia, poets like Oodgeroo Noonuccal and singers like Uncle Archie Roach have inspired generations of Australians to fight against racial discrimination and prejudice, while many others have written poems and songs in protest against a range of other issues, such as gender inequality, the treatment of refugees, violence and war.

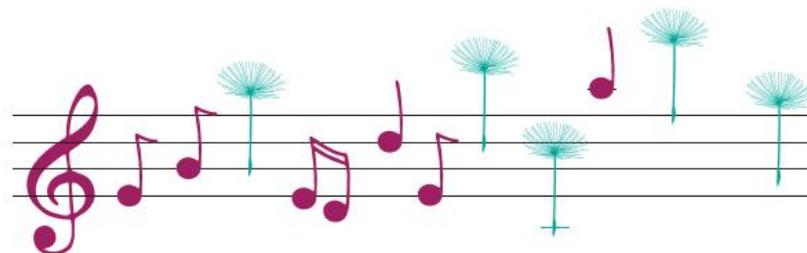


6.1 Reflecting and discussing

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

- 1 Listen to one or more of the following famous Australian protest songs and read the lyrics online.
 - » 'Beds are burning' by Peter Garrett, Jim Mogenie and Rob Hirst of Midnight Oil
 - » 'From little things big things grow' by Paul Kelly and Kev Carmody
 - » 'Took the children away' by Uncle Archie Roach
 - » 'I am woman' by Helen Reddy and Ray Burton
 - » 'Khe Sanh' by Don Walker of Cold Chisel
 - » 'I was only 19' by John Schumann of Redgum (also covered by The Herd)
- 2 Discuss some of the emotions you experienced when listening to the lyrics of these songs. Did everyone have the same response?
- 3 Based on your listening and some wider research, discuss some of the social and/or political issues happening today that protest songs and poems might address.

With your ideas about current social and political issues in mind, read the poem on the opposite page titled 'Be good, little migrants', written by Uyen Loewald in 1986. Loewald was born in Vietnam in 1940, later moving to the United States before migrating to Australia in 1970.



Be good, little migrants

By Uyen Loewald

Be good, little migrants
We've saved you from starvation
war, landlessness, oppression
Just display your gratitude
but don't be heard, don't be seen

Be good, little migrants
Give us your faithful service
sweep factories, clean mansions
prepare cheap exotic food
pay taxes, feed the mainstream

Be good, little migrants
Use leisure with prudence
sew costumes, paint murals
write music, and dance to our tune
Our culture must not be dull

Be good, little migrants
We've given you opportunity
for family reunion
equality, and status, though
your colour could be wrong

Be good, little migrants
Learn English to distinguish
ESL from RSL
avoid unions, and teach children
respect for institutions

Be good, little migrants
You may fight one another, but
attend Sunday School, learn manners
keep violence within your culture
save industry from criminals

Be good, little migrants
Intelligence means obedience
just follow ASIO, CIA
spy on your fellow countrymen
hunt commies for Americans

Be good, little migrants
Museums are built for your low arts
for your multiculturalism
in time, you'll reach excellence
Just waste a few generations.



6.2 Check for understanding

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

a oppression: _____

b prudence: _____

c ASIO: _____

d commies: _____

Refer to the poem 'Be good, little migrants' to answer the following questions.

2 What do you notice about the activities migrants are instructed to do in this poem?

- 3 Identify three assumptions the persona, or speaker, in the poem makes about migrant cultures. (Remember that the *persona* of a poem is a created character and is different from the *poet*.)

- 4 What apparent benefits does the persona believe migrants provide?

- 5 How would you describe the voice of the persona? Circle two words in the following list and explain why you chose them.

patronising mocking sympathetic critical aggressive
condescending superior grateful kind vengeful

- 6 What do you think is the main purpose of the poem? Tick the correct answer.

- To criticise migrants for not assimilating into the dominant culture
- To encourage migrants to be more grateful for the opportunities they have been given
- To express frustration and anger at the plight of new migrants
- To instruct migrants to behave in their new countries

- 7 Rather than openly criticising the way migrant communities are treated, Uyen Loewald creates **irony** in her construction of the persona. Do you think this was an effective choice to protest against societal attitudes towards migrants? Explain your reasoning.

VOCABULARY

irony Where the literal meaning of the words is opposite to the real meaning of the words

- 8 Imagine you are writing a protest poem about each of the following issues using an ironic persona, just as Loewald does. In your notebook, describe who your persona would be for each issue.

- a Logging of old growth forests in the South-West
- b Major supermarkets pressuring farmers to reduce prices for their produce

Using language to protest

For protest poetry to inspire people or create change, its message needs to be memorable and compelling. Devices like **metaphors** and **similes** can draw powerful comparisons, **repetition** can emphasise key messages to make them more memorable, and sound devices like **alliteration** and **assonance** can create rhythm and musicality in poetry, communicating the writer's voice, attitudes and emotions and shaping the reader's response. Thinking about the voice you will craft is important in communicating powerful messages.

Metaphors, similes and powerful comparisons

Read the following protest poem, 'Caged bird' by African American poet Maya Angelou, which was first published in 1983. Through the metaphor of a caged bird, the poet protests against the societal barriers that oppress African American people and represents their struggles for freedom.

Caged bird

By Maya Angelou

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.





6.3 Check for understanding

- 1 Read this list of poetic language features. Circle any whose meanings you are unsure about, then look them up to revise them before proceeding with the questions that follow.

metaphor alliteration assonance repetition
personification imagery juxtaposition

Refer to the poem 'Caged bird' to answer the following questions.

- 2 Identify and label in the poem examples of each of the listed poetic language features.
- 3 What differences do you notice about the language used in the **stanzas** featuring the free bird compared to those featuring the caged bird?

VOCABULARY

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

- 4 How does the free bird use its freedom?

- 5 How does the caged bird react to being trapped?

- 6 Explain why the caged bird is an effective metaphor for oppression and injustice. Use examples from the poem to support your answer.

- 7 Circle one or more words that you think identify the **tone** or emotional attitude of this poem to its subject matter.

resilient sorrowful hopeful defiant
joyful angry despairing indifferent

VOCABULARY

tone The emotion or attitude expressed in a text

- 8 As a reader, what emotions did you experience when you read this poem? Why?

Read the following poem titled 'Harlem' by Langston Hughes, noting the use of similes to create powerful comparisons. This poem was published in 1951 and explores the harm caused when the dream of racial equality is delayed. Harlem is a place in New York that was historically an African American neighbourhood.

Harlem

By Langston Hughes

What happens to a dream deferred?	Maybe it just sags
Does it dry up	like a heavy load.
Like a raisin in the sun?	
Or fester like a sore –	Or does it <i>explode</i> ?
And then run?	
Does it stink like rotten meat?	
Or crust and sugar over –	
like a syrupy sweet?	



6.4 Check for understanding

Refer to the poem 'Harlem' to answer the following questions.

- The persona uses multiple similes to describe what might happen to a 'deferred dream'. Explain the idea that each of the following similes conveys about a dream that is delayed. An example has been provided for you.

Simile	Explanation of simile (What is the delayed dream of racial equality being compared to? What does this suggest?)
'Does it dry up like a raisin in the sun?'	<i>A dream that is delayed is compared to a raisin drying and shrivelling out in the sun. It suggests that if a dream, like the dream of racial equality, is postponed, it can wither and lose its appeal.</i>
'Or does it fester like a sore – and then run?'	
'Does it stink like rotten meat?'	



<p>'Or crust and sugar over – like a syrupy sweet?'</p>	
---	--

- 2 Match the following descriptions of the persona's tone to a line in the poem by highlighting and labelling it.
- a Questioning b Concerned c Urgent
- 3 The persona uses short questions to communicate their ideas about delayed dreams. How does this choice in sentence type create emotion in the poem?

- 4 Write a few sentences that summarise the main message communicated by the persona of this poem. Use evidence to support your answer.

- 5 Using one of the current social or political issues you identified earlier, write a sentence or two capturing an image of your chosen issue by using each of the following poetic language features. An example has been provided for you.

Issue: The impact of racism in modern society

Metaphor: Racism is an insidious disease that spreads through communities, infecting minds and eroding the moral fabric of our society.

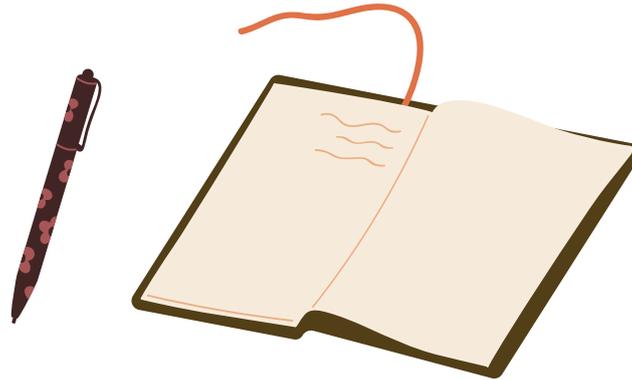
Your issue: _____

Metaphor: Compare your issue to something else to highlight its impact.

Imagery: Describe your issue using detailed sensory imagery (think of the five senses – sight, sound, touch, taste, smell).

Simile: Make another comparison using 'like' or 'as'.

Personification: Give your issue living traits.



Being memorable through repetition

In protest poetry, repetition can enhance the urgency and importance of the message. Famous First Nations poet Oodgeroo Noonuccal (1920–1993) uses repetition to emphasise her powerful message memorably in her poem 'We are going', which explores the loss of Aboriginal culture and tradition due to British colonisation. Formerly known as Kath Walker, Oodgeroo adopted the name to honour her heritage as a Noonuccal woman of the Quandamooka Nation.

Read the following extract from Oodgeroo Noonuccal's 1964 poem 'We are going', noting the use of repetition. You can look up the complete poem online.

We are going

By Oodgeroo Noonuccal

We are the quiet daybreak paling the dark lagoon.
 We are the shadow-ghosts creeping back as the campfires burn low.
 We are nature and the past, all the old ways
 Gone now and scattered.
 The scrubs are gone, the hunting and the laughter.
 The eagle is gone, the emu and the kangaroo are gone from this place.
 The bora ring is gone.
 The corroboree is gone.
 And we are going.



6.5 Check for understanding

Refer to the poem 'We are going' to answer the following questions.

- 1 Highlight and label the use of repetition in the poem.
- 2 Select two examples of repetition in the poem and explain their purpose and effect on the reader.

a Example one: _____

b Example two: _____

- 3 What emotions do you think are evoked by the use of repetition in this extract? Circle one or more of the following adjectives.

anger grief strength contentment confusion sadness

- 4 a Thinking about the current issue you wrote about earlier, craft a phrase or an image that could be made effective through repetition within a poem.

- b Explain the impact you are trying to achieve through this repetition.

Alliteration and assonance

Like repetition, alliteration and assonance are important in poetry as they can create rhythm, musicality and emotional resonance, making the message more memorable or impactful. Additionally, they can draw attention to important phrases that are key to the poet's message.

For example, in Langston Hughes' poem 'Harlem', the use of alliteration in 'deferred dream' draws attention to the key idea about racial equality; and in Noonuccal's 'We are going', the assonance in 'daybreak paling' uses long vowel sounds to emphasise the word 'paling' and the ghostly, mournful atmosphere.



6.6 Check for understanding

- 1 Read the following sentences and identify whether they contain alliteration or assonance.

Sentence	Alliteration	Assonance
'Fight for fairness, forge a future free from fear.'		
'The flames of change blaze bright, igniting hope in the eyes of a child.'		
'Silent streets stir, as we stand strong, shouting for justice.'		
'Champion our children and combat educational inequalities.'		
'We rise with the tide, though they silence our cries.'		
'Marching forward, we face the forces that seek to fracture and divide.'		

- 2 Compose three sentences of protest about the issue you defined earlier, using alliteration and assonance for effect.



6.7 Skills box: Using punctuation for effect

Some punctuation marks can make an impact and provoke emotional responses from audiences; these include:

- » **Ellipses (...):** These indicate an omission of words or a pause in thought. Using ellipses can create suspense in your writing (e.g. 'He said he would meet me ... but he never did.')
- » **Dashes (-):** These are used to separate or emphasise parts within sentences. Like ellipses, they can add emphasis, create pauses, or set off additional information (e.g. 'Gabrielle finally found the answer – after hours of searching.')
- » **Exclamation marks** are used to express strong emotion, add emphasis or convey excitement. They add intensity of emotion to a sentence (e.g. 'Fight for your right to party!'). But you must be careful not to overdo them in your writing or they lose their power.

- » **Question marks** are used at the end of direct questions or rhetorical questions. They often prompt an audience to respond or highlight doubts or problems (e.g. 'What happens to a deferred dream?')
- » **Capitalisation** involves using upper-case letters to emphasise words or ideas within a text. In protest poetry, it could highlight messages of protest and convey a sense of urgency or intensity. For example, 'We DEMAND JUSTICE for ALL!'

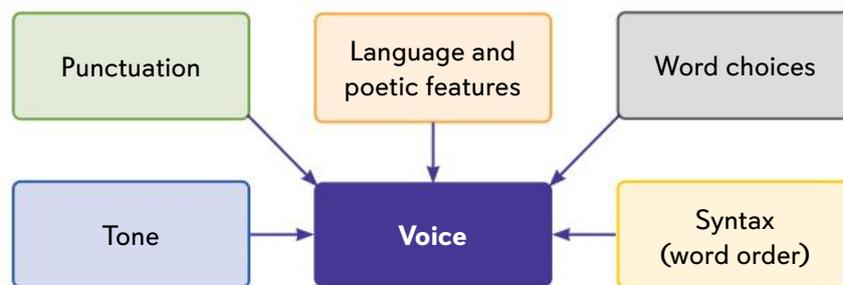
- 1 Add appropriate punctuation marks to the following sentences to punctuate for effect.
- a Our planet is in peril are we ready to act.
 - b The evidence is clear climate change is real.
 - c The protesters shouted we want equality.
 - d Change is necessary but it seems the path is still blocked.
 - e We demand justice for all, yet the government still ignores us.

Voice and persona in poetry

Voice is the distinct quality of the 'speaker' created in different types of texts, such as poetry, novels and films. It can be used to make an impact and inspire action, evoking strong emotional responses like compassion, anger or contempt. Generally, the careful use of language and poetic devices as well as other structural and stylistic features will create a strong sense of voice in a text such as protest poetry.

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)



In poetry, the voice of the persona can be described according to its tone and the personality it projects. A strong sense of personality is important when communicating powerful ideas and speaking about injustices.

For example, the protest song 'Took the children away', written and performed by Uncle Archie Roach (1956–2022), contains a strong and emotional voice of a First Nations Elder. Uncle Archie Roach was an internationally famous Gundiṯjmara (Kirrae Whurrong/Djab Wurrung) and Bundjalung songwriter, singer and guitarist. His song is a powerful protest ballad that speaks out against the forced removal of Aboriginal and Torres Strait Islander children from their families, now referred to as the Stolen Generations.

Scan the QR code to listen to 'Took the children away'.



6.8 Check for understanding

Refer to the song 'Took the children away' by Uncle Archie Roach to answer the following questions. You can find the lyrics online.

- 1 What do you think are the main ideas in this song? Tick one or more boxes.

Idea in 'Took the children away'	
The loss and trauma experienced by First Nations children and their families because of this forced separation	
The horrific injustices of this government policy and its deep impact on First Nations people	
The loss of cultural identity experienced by children who were taken away	

- 2 What persona does Uncle Archie Roach adopt in his song? Who does he speak on behalf of? You might like to complete some research on Uncle Archie Roach to better understand his connection to this issue.

- 3 Identify three examples of poetic devices and explain the emotional impact they have on you.

a Example one: _____

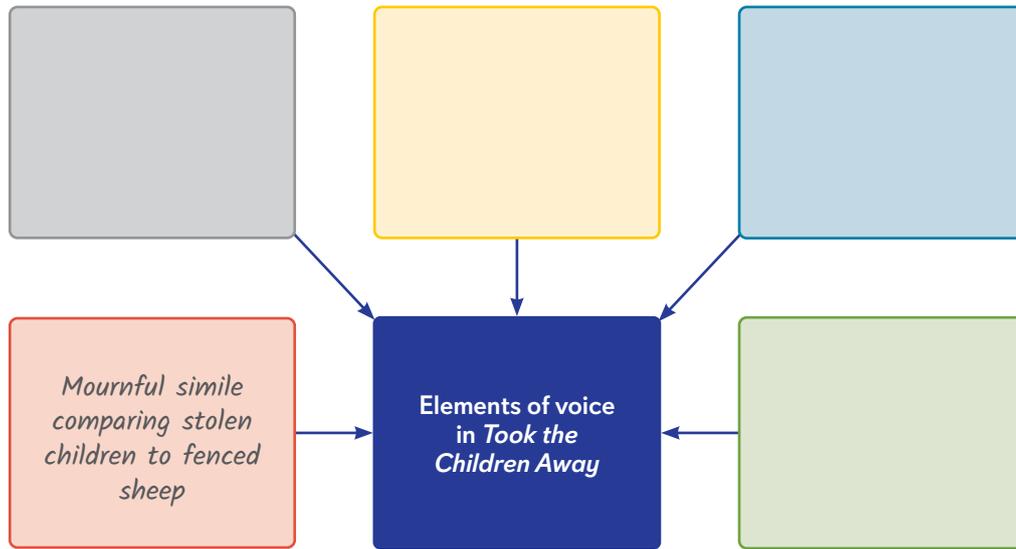
b Example two: _____

c Example three: _____

- 4 How would you describe the voice of Uncle Archie Roach in this song? Circle one or more of the following adjectives.

sombre resigned outraged mournful joyous heartbreaking

- 5 Identify at least four features of language in the song that you think create this voice. Complete the following graphic, providing evidence from the song. An example has been provided for you.



- 6 The poems in this chapter each feature a persona who represents a racially marginalised group, but each uses a slightly different voice. Complete the following table.
- a Write down some words to describe the voice in each poem in the table. Some terms are suggested, but feel free to include others of your own.
- melancholy bitter sad angry outraged reflective
resilient empathetic despairing provocative
- b Identify a way in which each voice is constructed. An example has been provided to get you started.

Poem	'Caged bird' by Maya Angelou	'Harlem' by Langston Hughes	'We are Going' by Oodgeroo Noonuccal
Voice			
How voice is constructed	<i>Dark imagery – for example, 'grave of dreams' and 'nightmare scream'</i>		



6.9 Get creative

In your notebook, write a poem (8 to 10 lines) that expresses a clear sense of voice in relation to a topic of your choice. You might like to create the voice of one of the ironic personas you identified at the end of Activity 6.2 on pages 93–4. Think about:

- » who your persona is and their relationship to the issue
- » the message you wish to communicate
- » the emotion you want to convey and how that might be expressed through voice
- » your choices in language, syntax (word order) and tone to achieve your desired effect.

You can write about the issue you have already been working on, or you can select one from the table below. You should complete some research on your chosen topic before you begin.

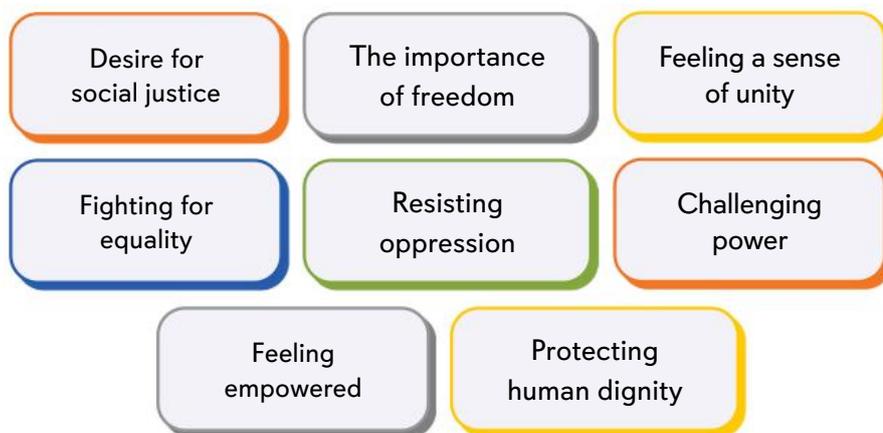
Issues		
Racial injustice	Gender equality	Climate change
Homelessness	Access to education	Freedom of speech
Youth activism	Disability rights	War

Making an impact

To successfully impact an audience when creating protest poetry, not only is it important to consider your use of language and voice, but it is also crucial to consider the **values**, experiences and emotions of your intended audience. By aligning your protest poetry with their experiences or core values, like the ones represented in the following graphic, you are more likely to resonate with them and inspire meaningful change or action.

VOCABULARY

values Ideas and beliefs specific to individuals and groups





6.10 Check for understanding

1 For each protest text explored in this chapter, create a list of values, experiences or emotions that they appeal to within an audience. You can select from the values in the graphic or you can think of your own. Some examples have been provided for you.

a 'Caged bird'

desire for social justice, fighting for equality, feeling empowered

b 'Harlem'

c 'We are going'

d 'Took the children away'

2 Think of the issue you have already been considering and writing about, or select another, and complete the following steps.

a Your issue: _____

b Identify a specific audience with whom this subject is likely to resonate.

c Create a list of values, experiences or emotions that they are likely to connect with.

d Make a list of some language choices you would make to target them.



6.11 Get creative

In your notebook, write your own complete protest poem or song on an issue that you are passionate about. Follow these steps to craft your protest poem or song.

- 1 Brainstorm a list of issues that you feel passionate about.
- 2 Select one issue and research it. Consider different opinions on your selected issue, then identify the views you hold and what you would like to communicate about your issue.
- 3 If possible, find and read some other protest poems or songs that address your issue and note how the poets or songwriters have communicated their messages. Observe their use of poetic language features to communicate their ideas.
- 4 Think about your intended audience, the emotions, concerns and experiences connected with your issue, and ways in which your poem might appeal to the audience's values.
- 5 Think about the personality and voice of your persona when crafting your poem.
- 6 Consider the range of poetic language features and punctuation you will use to make an impact and inspire your audience in meaningful and memorable ways.
- 7 Write your poem.
- 8 Edit and redraft your poem, improving your choices in language and poetic devices to construct a powerful voice and to maximise the impact on your audience.

'Dear World': Composing persuasive and interpretive texts

You may think letter writing is a thing of the past, replaced with more contemporary ways of communicating such as phone conversations, emails, text messages and social media interactions. There is one form of letter that is still going strong, though: the 'open letter'. Open letters are usually addressed to someone or something specific, but they actually have a much broader audience because they are published online or in newspapers for a wider, public readership.

In this chapter you will learn:

- ♦ to identify and use conventions of the open letter
- ♦ strategies to target an audience and achieve a persuasive or interpretive purpose
- ♦ how to communicate a perspective on a social issue.



Types of letters

Although digital communication has reduced the number of letters being exchanged, there are still many different types of letters circulating in our society, written for different **audiences** and **purposes**.

VOCABULARY

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

purpose The reason for a text being created; a writer or speaker's desired outcome



7.1 Check for understanding

- 1 Draw lines to match each type of letter with its description and purpose.

Type of letter	Description and purpose
Love letter	Formal correspondence advising applicants whether they have gained entry to a university course
University acceptance or rejection letter	A personal letter written to express sympathy to the family or friends of someone who has died
Postcard	A personal declaration of love for a romantic interest
Letter to the editor	A letter expressing dissatisfaction with a business or service, such as quality of food in a restaurant
Complaint letter	A letter written by a line manager or someone in authority who can confirm a candidate is suitable for a particular position or role
Recommendation letter	A brief letter written on the back of an image or photograph displaying the holiday destination in which it is being written
Invitation letter	A letter written to a newspaper expressing an opinion or a response to an editorial or letter from another reader
Condolence letter	A formal letter that outlines why an applicant is suitable for a job being applied for
Cover letter	A formal letter inviting recipients to a particular event or occasion

- 2 The **style** of writing and type of language used in a letter is dependent on its main purpose and intended audience. From the following options, circle the style of writing you think would be effective in a letter of complaint. Look up definitions if necessary.

casual formal aggressive critical
 professional verbose figurative
 courteous tactful mocking

VOCABULARY

style The distinctive language features, text structures and/or subject matter in a text, which may shape meaning, be enjoyed for its aesthetic qualities or distinguish the work of an author, period etc.

What is an open letter?

An open letter is intended for a wide audience, not as a private communication between individuals like most other letters. Open letters are often published in easily accessible places such as newspapers, magazines, blogs or social media sites. They can address issues of public concern, advocate for change or a cause, express opinions and influence public opinion.

Conventions of an open letter

Open letters share common features, or **conventions**, that help to make their purpose clear. Conventions of open letters include the following features.

- **Salutation:** the greeting or opening line of the letter which directly addresses the recipient. Note that while a specific person might be named as the recipient, often that person is simply addressed as a representative of a wider social group, industry or business.
- **Introductory paragraph:** an outline of the purpose of the letter or its main topic.
- **Body:** detailed arguments, evidence or personal anecdotes arranged in several paragraphs, each with its own focus. Paragraph length varies; short paragraphs draw attention to key points, while longer paragraphs add detail and show reasoning.
- **Conclusion:** a summary of the main points, possibly with a call to action.
- **Signoff/signature:** the letter writer's name, title or affiliation.
- **Rhetorical devices and persuasive language:** a range of techniques, often of a persuasive nature, such as emotive language, personal anecdotes, statistics, high-modality terms, expert opinions, inclusive language and direct address.
- **A clear voice:** the personality of the writer, evident in the voice constructed within the letter using elements such as word choice, sentence length and literary or rhetorical techniques.

Example of an open letter

Carefully read the example of an open letter on the opposite page, noting the conventions and techniques indicated in the annotations.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

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)

Salutation indicates who the letter is addressing.

Direct address terms like 'your' appeal directly to the readers.

The writer attempts to appeal to shared social values.

Longer paragraphs develop detail in the argument.

Strongly emotive language is used to provoke sympathy and concern from readers.

The writer asserts their points with a sense of urgency and certainty using high-modality language such as 'must not'.

Dear Tasmanian Salmon Fishing Industry Leaders,

As someone who deeply cherishes the unique natural beauty of our island and the health of its ecosystems, I write in the hope of appealing to your own sense of responsibility in protecting this environment.

I have watched with increasing alarm as the practices of your industry have led to significant environmental damage to our precious waters over the last decade. The time has come for us to have an open and honest conversation about the impacts of your industry on our environment and to explore how we can work together towards more sustainable practices.

Tasmania's coastlines are renowned for their pristine waters and rich biodiversity. However, these ecosystems are now under threat. Reports such as those cited in Richard Flanagan's shocking exposé *Toxic* show that salmon farming is contributing to elevated levels of pollutants in our waters, including nitrogen and phosphorus, which lead to algal blooms and deoxygenation. These changes are not just statistics in environmental reports – they are visible to those of us who live here and interact with the marine environment daily. Our beaches are now marred by the unpleasant sight and smell of algal blooms, and the rich marine life that used to thrive in our oceans is dying.

One of the most troubling aspects is the impact on native species. The introduction of large-scale salmon farming has led to the displacement of native fish populations, and there are increasing concerns about the spread of diseases and parasites from farmed salmon to wild fish. The balance of our marine ecosystems is delicate, and the disruption caused by intensive aquaculture must not be ignored.

As someone who values the natural heritage of Tasmania, I urge you to consider the long-term consequences of current practices. While I understand the economic importance of the salmon farming industry to our local economy, I believe that sustainability and profitability are not mutually exclusive. Other regions have successfully implemented more environmentally friendly aquaculture practices, and there is no reason that Tasmania cannot lead the way in sustainable salmon farming.

Several strategies could be adopted to mitigate the environmental impact of salmon farming. Transitioning to closed containment systems, for example, could significantly reduce the release of pollutants into the ocean. Investing in research to improve feed efficiency and reduce waste can also help. Additionally, stricter regulations and

An overall purpose for writing the letter is indicated within a concise introductory paragraph.

The personal experiences of the writer are used to justify their interest and investment in the issue.

Scientific, technical terms and facts are included to help establish a credible, well-informed voice.

Inclusive diction indicates the writer identifies with a larger group of people.

A short sentence outlines the topic of the paragraph clearly and succinctly.

The personal values of the writer are identified as contributing factors to their viewpoint.

Possible solutions to the problem are offered.

more robust monitoring systems should be put in place to ensure that the industry operates within environmentally safe limits.

Paragraphs are ordered to create a logical problem-solution structure.

In closing, I appeal to you as both business leaders and fellow stewards of our beautiful island. The decisions made today will shape the future of Tasmania's environment and its communities. By taking bold steps towards more sustainable practices, the Tasmanian salmon fishing industry has the opportunity to set a global standard and ensure that our natural heritage is preserved for generations to come.

A concluding paragraph reiterates the main aim of the letter and includes an implicit call to action.

Sincerely,

Sign off reveals the social identity of the writer.

A Concerned Resident of Tasmania



7.2 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 example of an open letter.

- 1 Who is the letter addressed to in the salutation, and what is the letter's main topic?
- 2 Why does the writer divide the body of the letter into separate paragraphs instead of writing one long block of text?
- 3 How does each paragraph help to organise the writer's ideas?
- 4 What is the main focus in each of the final three body paragraphs?
- 5 According to the signoff, what group of people is the writer of the letter representing?
- 6 While the open letter is addressed to just one group of people, it is intended to be read by the public at large. Why might this topic be of interest to the broader public?



7.3 Skills box: Syntax

Syntax refers to the arrangement of words and phrases in a sentence. Particular syntactical arrangements – for example, through combinations of main and subordinate clauses – can be used to create meaning.

A main clause is a grammatical unit that contains a subject and verb in the form of a complete idea, while a subordinate clause would not make sense on its own. A subordinate clause can be placed before or after a main clause to enhance its meaning.

For instance, the **main** and **subordinate** clauses are highlighted in the following sentence from the open letter about Tasmanian salmon fishing.

'I have watched with increasing alarm as the practices of your industry have led to significant environmental damage to our precious waters over the last decade.'

In this sentence, the main clause would still make sense on its own, but the subordinate clause – which adds extra information – is dependent on it to create meaning and would not work independently.

- 1 Certain arrangements of syntax can create particular meanings, such as cause and effect. In the highlighted sentence from the open letter, the main clause expresses the effect (the writer's increasing alarm) and the subordinate clause contains the cause (industry practices and damage). In what way would the emphasis of this sentence be slightly different if it began with the subordinate clause instead?
-
-

Conditionals

Conditionals are words or phrases that help to express how something will only happen if certain conditions are met. They can also enhance a cause-effect syntactical arrangement. Conditionals include words and phrases such as:

- » when
- » unless
- » provided that
- » provided that
- » as long as
- » even if
- » in the instance that
- » in case
- » whether or not.

- 2 Highlight the conditional clause in the following sentence based on the example open letter.

'If your industry continues these practices, our precious waters will suffer even more.'

Concessions

A concession is a clause combination that recognises there may be a contrasting or oppositional aspect to the main idea; that is, the writer might concede that there is another side to something. Concessions include words and phrases such as:

- » despite
- » although
- » while
- » though
- » even though
- » in spite of.

- 3 What does the following author concede or admit to in the following sentence?

'Although your industry is important for the economy, we must address its environmental impacts.'

- That the industry damages the economy
- That the environmental impacts of the industry should be acknowledged
- That the industry does have some positive economic benefits

- 4 Write two of your own sentences that demonstrate an understanding of conditionals and concessions in response to the topic: Junk food should be banned in schools.

a Conditional: _____

b Concession: _____

Communicating a perspective on a social issue

An open letter can be used to communicate a **perspective** and generate public discussion about an important social issue. The example open letter to Tasmanian salmon fishing industry leaders contains a clear perspective on the issue of environmental damage caused by salmon farming, but there are likely to be many other perspectives on this same issue.

VOCABULARY

perspective A lens through which an author perceives the world and creates a text, or the lens through which a reader or viewer perceives the world and understands a text

While a perspective in an open letter might be attributed to a particular person, such as the letter's writer, it can also be representative of a larger group in society; for example, disadvantaged youth or parents of children suffering chronic illnesses.





7.4 Check for understanding

Refer to the salmon fishing letter on pages 111–12 to answer the following questions.

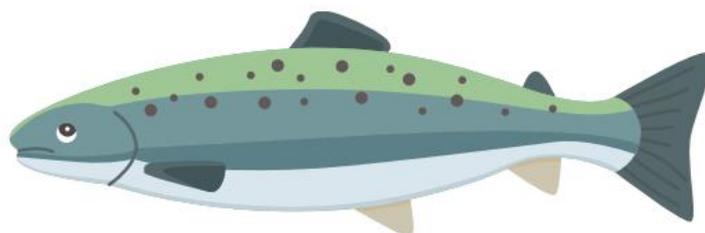
- 1 What group of people does the perspective offered in the letter represent?

- 2 In your own words, summarise the viewpoint offered on the issue.

- 3 Write down quotations from the letter that reveal contextual factors that have contributed to the writer's viewpoint. Look for references to their personal circumstances and experiences.

- 4 What do you think the perspective of the CEO of a major salmon farming business might be?

- 5 Imagine you are a representative from the salmon farming industry. Write the beginning of an open letter of reply to the 'Concerned Resident of Tasmania' that seeks to present a different perspective on this issue.





7.5 Get creative

- 1 The salmon fishing letter explores an issue relevant to Tasmania and its environment. Select one of the following environmental issues that relate to Western Australia:
 - » building of a nuclear energy plant
 - » the Western Australian climate policy
 - » the impacts of gas and oil production on Ningaloo Reef.
- 2 Conduct some research on your selected issue. Try to find evidence of a range of perspectives on it.
- 3 What is your perspective on the issue?

- 4 What aspects of your experiences, upbringing or personal context have shaped this viewpoint?

- 5 In your notebook, draft a 500-word open letter communicating your perspective on the issue, following the same structural approach as that modelled in the salmon fishing example. Make sure you include open letter conventions like those indicated in the annotations of the example letter.
- 6 Read your draft and write down three adjectives that could be used to describe the voice you have constructed.

- 7 What conventions and features have you used to construct this voice?

Purpose and audience

Targeting an audience

Even though an open letter may be addressed to a particular politician or the CEO of a business, open letters are actually intended to be read by members of the public, so they generally aim to appeal to the shared **values** of society at large, such as:

VOCABULARY

values Ideas and beliefs specific to individuals and groups

Fairness

Integrity

Honesty

Freedom

Health



7.6 Check for understanding

- 1 Re-read the salmon fishing open letter example. Circle the descriptions that best reflect the values of the writer.

financial wealth the environment family
animal welfare teamwork nature freedom

- 2 Which of these values do you also share?

- 3 What groups of people in society do you think may share the values of the writer?

- 4 What do you think might be the values of participants in the salmon industry, such as employees, the CEOs of the businesses or those with shares in it?

- 5 Do you think the salmon fishing letter is interpretive or persuasive? Give reasons for your answer.

- 6 Find three examples of modal language in the letter. What effect are these intended to have on the audience?

Other types of open letters

Not all open letters sound serious. The open letter on the opposite page is an example of an interpretive letter, which, although it has a serious message, is written with a humorous tone. It is an edited version of a letter published on an American website titled McSweeney's Internet Tendency, which includes a section presenting humorous, satirical open letters addressed to 'people or entities who are unlikely to respond'.

Dear Mr Driving Examiner in the Blue Ford Fiesta,

I'm Lily Brubaker's dad. If you don't remember, you failed her on her driving test yesterday, and I got really angry.

I'm sorry for jabbing my finger in your face like that. I shouldn't have yelled at you or called your hat 'dumb'. But I had no choice. Please let me explain.

When my daughter told me that you flunked her for 'lurching' the car forward too quickly, I was so overwhelmed with relief, that I ran over to you to give you a big hug. But then I remembered that Lily was watching me, so I had to act like I was furious. Admittedly, I may have gone too far when I tossed your cowboy hat on the ground and stomped on it. (Sorry, didn't realize it was made of straw and would crunch like that.)

You can't imagine the stress I've been going through. It's a well-known fact that a person's brain isn't fully developed until the age of twenty-five. I've been worried sick that Lily's going to text or drive impaired and get in a crash. Teens have no impulse control, and that's why I had to totally lose it at you.

While driving to the test, Lily looked at a pimple in the rear view mirror and nearly sideswiped a truck. You were the last line of defence between my kid and potential disaster, and you did your job. I will forever be grateful.

Don't get me wrong, I know Lily's going to be a safe, responsible driver. And then she won't need me anymore to provide guidance, offer assurance, or scream 'AHHHHHH!' And also, I'll never see her again.

I don't know if you have kids or not, but teenagers want nothing to do with their parents. So it's been wonderful to spend so much time with her these past few months. Granted, she was required to be with me for forty hours of supervised driving time, but I'll always treasure this time of enforced togetherness. We shared our favourite music, drove by our old house, and talked about all the great times we used to have together before she hit puberty and started ghosting me.

I used to be her best bud. We played Snakes and Ladders, went on bike rides and painted our toenails pink. Frankly, I wasn't prepared for her to grow up so quickly or try driving with her eyes closed just to 'see what it was like'.

I've tried to convince Lily that it's going to take forty more hours of driving time to smooth out that little 'lurching' problem, but she's insisting on taking the test again in two weeks. That's not enough time! We have so much more to talk about before she boots me out of my own car and completely stops talking to me.

I could suddenly have unfortunate 'scheduling issues' that force me to keep pushing off the driving test. Or I could talk to a mechanic about making the gas pedal on my car a little more 'sensitive' to the slightest touch.

Anyway, if you help me get more precious time with my kid, then I apologise in advance for slashing your tires. Yeah, I figure I'll have to act even more enraged the second time, so I'll throw in a set of Pirellis.

With gratitude,
Tod





7.7 Check for understanding

Refer to the open letter to the 'Driving Examiner in the Blue Ford Fiesta' to answer the following questions.

- 1 What is the purpose and audience of the open letter, according to Tod, its writer?

- 2 What larger social groups does Tod represent? Circle all that apply.

driving instructors parents students fathers
children teenagers learning to drive

- 3 The letter attempts to appeal to its audience by working on the assumption that they belong to the same social group and therefore share similar values. What values does the letter seek to appeal to?

- 4 What makes the letter humorous?

- 5 While the letter is written in a comical style, it is about a fairly serious issue. What issue does the letter explore?

- 6 What is the perspective offered by the writer on this issue, and what elements of the writer's context have shaped this viewpoint?

a Perspective: _____

b Contextual influences: _____

7 Why do you think this open letter's primary purpose is considered interpretive rather than persuasive?

8 Which of the two example open letters in this chapter do you think makes its point most effectively? Provide reasons for your answer.



7.8 Get creative

In your notebook, write a 500-word comical open letter using one of the following ideas:

- » to my lost socks
- » to the mosquito that kept me awake all night
- » to my alarm clock
- » to my failed test
- » to my phone battery
- » to my favourite song, musician, film or book.

- 1 Consider your dual audience: the literal 'recipient' but also the general readership for whom it is really intended. What would the reader appreciate knowing about the topic?
- 2 Consider your purpose: you are interpreting an experience, but you are also entertaining your reader. Think about how you can balance these purposes.
- 3 Include appropriate features of an open letter, including a salutation, the important opening paragraph, body paragraphs and a signature at the end. Order your paragraphs to support your argument.
- 4 Include interesting and humorous details.
- 5 Use creative and entertaining language. Build a clear picture in your reader's mind of the relationship you have with the topic.
- 6 Use the drafting and editing process to improve your letter.
- 7 Share your letter with others and make them smile!

Campaigns for a cause: Composing multimodal texts

Government departments, charities and other advocacy groups create media campaigns to raise awareness about issues that affect our society, such as road safety, health and hygiene, and environmental issues. Often, these campaigns are persuasive, attempting to change peoples' behaviour in the interests of the common good. This chapter will help you create a range of eye-catching and impactful texts to promote a cause important to you.

In this chapter you will learn:

- about the types of texts that make up media campaigns
- how to use multimodal language features to persuade an audience
- the ways in which values are communicated through texts
- to evaluate the success of a media campaign.



Public service media campaigns

A media campaign is a carefully coordinated promotional strategy designed to promote a specific message, product, service or cause to a target **audience**. It typically consists of several themed or branded advertisements communicated across various media channels to ensure broad dissemination of the core message.

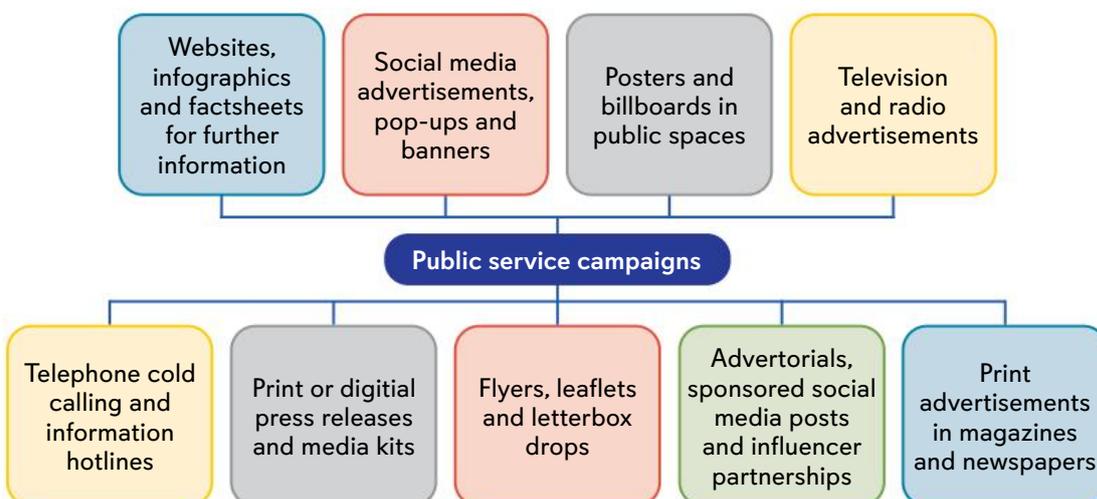
VOCABULARY

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

Public service or awareness campaigns are usually non-commercial; their goal is not to drive sales, but to inform the public and encourage socially responsible actions.

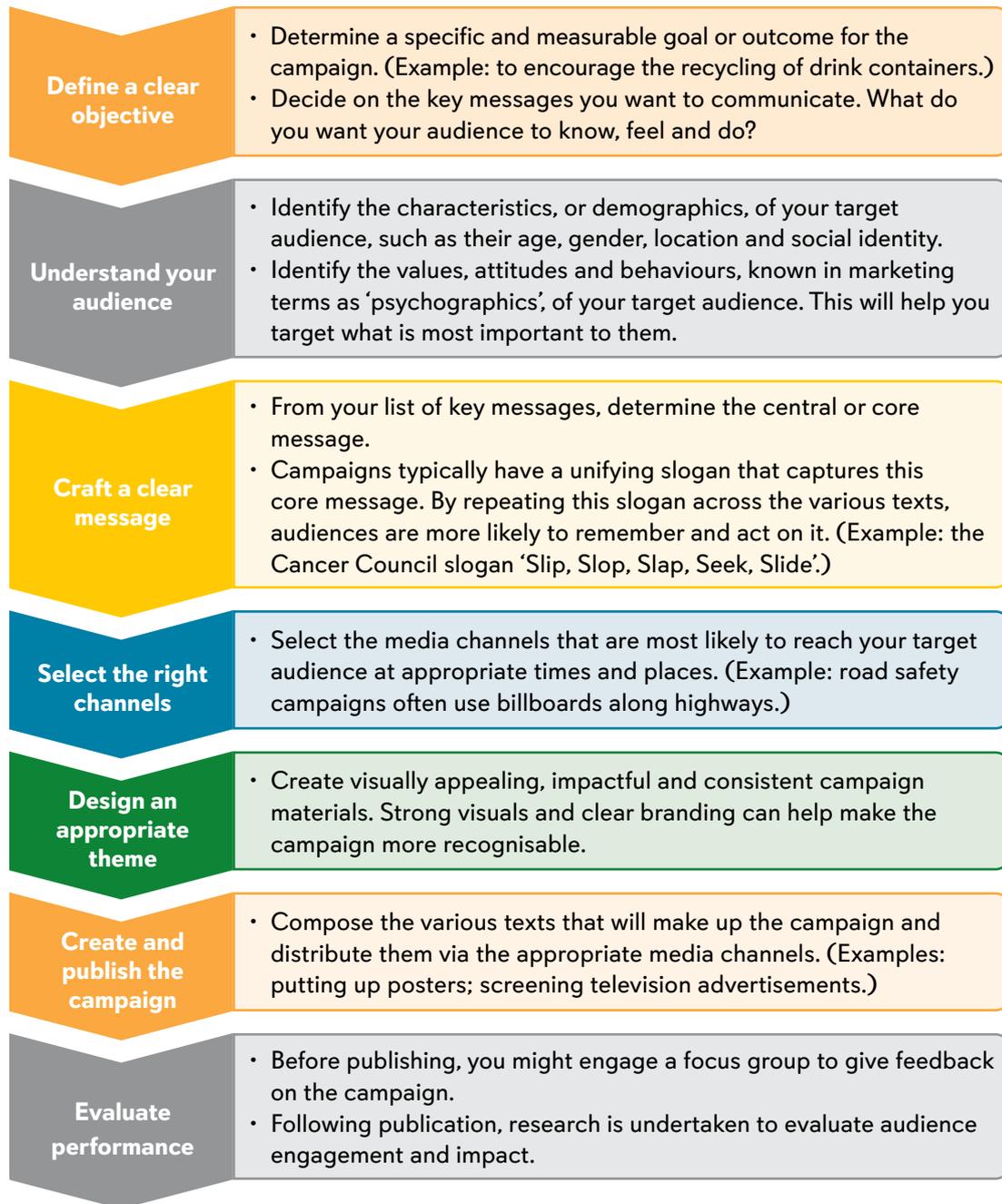


Public service campaigns may include:



Developing a campaign strategy

Before launching into creating the various texts for a campaign, it is important to undertake some planning to maximise its success.



If you were a professional agency tasked with creating a campaign, there would be other steps you would need to take, such as developing a timeline for the campaign's distribution, creating a budget and sourcing funding, and developing partnerships with relevant organisations and media agencies.



8.1 Reflecting and discussing

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

- 1 Why is it important to define a clear and measurable objective for a campaign?
- 2 How do audience demographics and psychographics help in designing an effective public awareness campaign?
- 3 What role does a unifying slogan play in crafting a clear campaign message, and why is repetition important?
- 4 How can selecting the right media channels improve the success of a public awareness campaign?

The 'Let's roll together, safely' campaign

In 2023, the Western Australian Government's Road Safety Commission launched a campaign to promote the safe use of eRideables. This was a comprehensive campaign disseminated through a variety of different media channels.

Social media posts

A variety of social media posts appeared on platforms such as Facebook.

'Stick to the speed limits of 10km/h on footpaths and 25km/h on bike paths, shared paths and local roads when eRiding. Visit the Road Safety Commission's website for more info on how to make every eRide safe': www.rsc.wa.gov.au/erideables



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Print advertisements

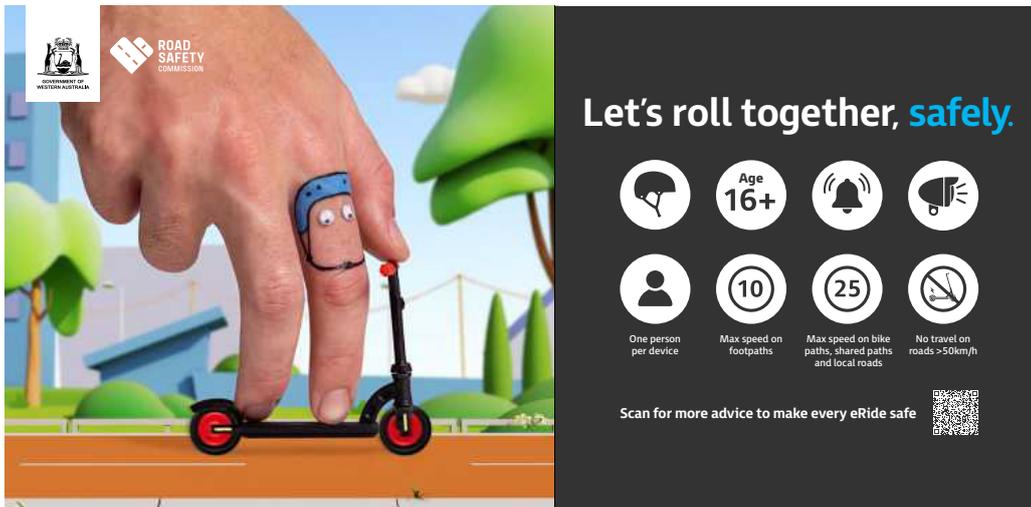
These banner ads appeared in local newspapers.



© Road Safety Commission, Government of Western Australia

Billboards

These mini billboards appeared alongside cycle paths around the city.



© Road Safety Commission, Government of Western Australia

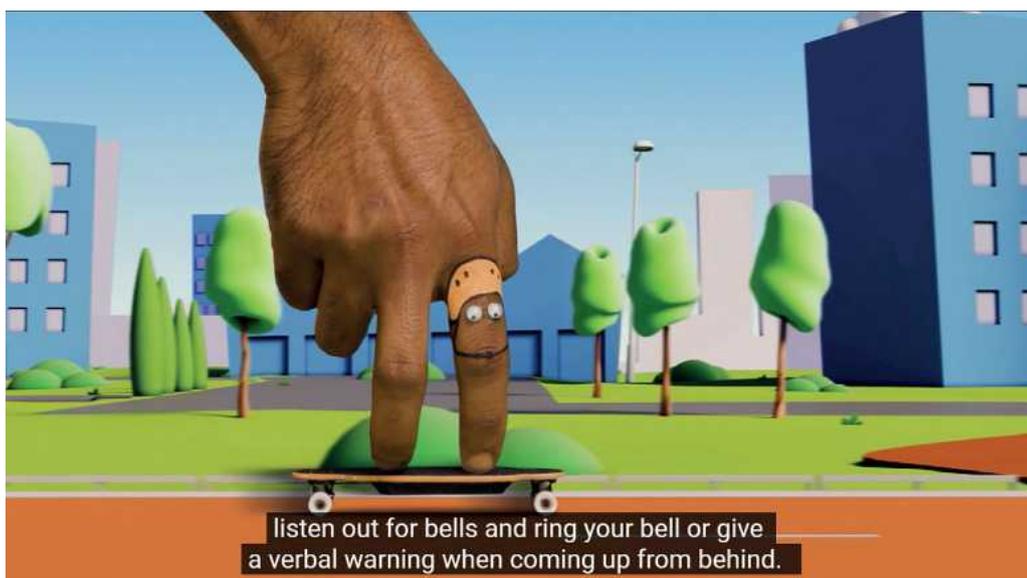
Website

Scan the QR code to view the website, which includes further information about eRider safety.



Television advertisements

Three different versions of these advertisements appeared on television: a full 30-second ad and two 15-second edited versions. Scan the QR code to view one of these.



© Road Safety Commission, Government of Western Australia

Posters

Posters appeared on bus shelters and in other public spaces.



An advertising campaign relies on a cohesive design and a clear message. In addition, each advertisement or text must be designed with the advantages and limitations of its medium in mind. A billboard, for example, may be able to reach a large group of people; however, it cannot have too much text as people won't be able to read it as they drive by.



8.2 Check for understanding

Refer to the 'Let's roll together, safely' campaign to answer the following questions.

- 1 Advertisements rely on simple, eye-catching images. What makes the key image of this campaign engaging?

- 2 How can you tell that all of these advertisements belong to the same campaign? List four reasons.

- 3 The mini billboard and poster include icons (small symbolic images) to help inform audiences. What do you think each of the following icons communicates?

Icon	Meaning
	<p>.....</p>
	<p>.....</p>
	<p>.....</p>
	<p>.....</p>

© Road Safety Commission, Government of Western Australia

- 4 What advantages are there in using icons rather than text to communicate these messages?

- 5 The campaign uses a bold, bright colour palette. What tone or feeling does this give to the campaign?

- 6 Vehicular road safety advertisements often use a dark palette and low-key lighting to create a sombre mood. Why do you think the advertising agency instead chose a light, bright palette for this eRideables campaign?

- 7 Orange is often symbolic of hazards or warnings – think construction zones, hi-vis vests and hazmat suits! Do you think this was an effective colour choice within this campaign? Explain your answer.

8 Why do you think the actual safety information, communicated through icons, is represented in stark black and white, instead of in the bright colour palette?

9 Why do you think the Road Safety Commission included QR codes linked to further information, including laws around the use of eRideables, in its posters, billboards and banner ads, rather than including that information within the advertisements?

10 By contrast, the social media posts include one small snippet of this further information each. Why is this appropriate for the medium?

11 List three advantages that a television advertisement has over those designed for other media channels.

12 Describe the music used in the television advertisement. How does it complement other aspects of the campaign?

13 Choose one advertisement and explain how it was designed to suit the medium through which it was communicated.

Slogans

Successful slogans use several key techniques to make them memorable and effective in conveying a campaign's core message. Some of the most common techniques are:



VOCABULARY

alliteration A recurrence of the same consonant sounds at the beginning of words in close succession (e.g. ripe, red raspberry).

pun A humorous use of a word to bring out more than one meaning; a play on words

metaphor A type of figurative language; a comparison that describes one thing as if it is another thing

imagery Visually descriptive language that represents things including objects, actions and ideas in ways that appeal to the senses of the reader or viewer

values Ideas and beliefs specific to individuals and groups

- 'Let's' uses inclusive language, inviting the audience to be part of a society committed to safety.
- The word 'roll' is a play on words, combining the more literal meaning of wheels rolling with the more colloquial use which represents someone's style: think 'that's just the way I roll!'. This subtly encourages the idea of safety and consideration for others as a desirable behavioural norm.
- The word 'together' also reinforces the **value** of consideration for others, reminding eRiders to remember that they share the cycleways with others.
- The word 'safely' is presented in a different colour in the advertisements, highlighting the key message: the safety of both eRiders and other members of society.

Altogether, the slogan is a call to action that invites the audience, in a somewhat conversational manner, to participate in reaching a shared goal. This differs from the imperatives, or commands, often associated with road safety campaigns, such as 'Don't drink and drive'.



8.3 Check for understanding

- 1 Identify the techniques listed in the diagram on the opposite page that are used in each of these well-known slogans from public awareness campaigns.
 - a 'Slip, slop, slap, seek, slide' (Cancer Council SunSmart campaign)

 - b 'Racism. It stops with me.' (Australian Human Rights Commission anti-racism campaign)

 - c 'We push for better mental health.' (Headspace 'Push-Up Challenge' mental health campaign)

 - d 'Clear the air.' (Cancer Council anti-vaping campaign)

 - e 'There is no Planet B.' (various environmental agency campaigns)

 - f 'Stop it or cop it.' (ACT Government campaign against drink and drug driving)

- 2 Use the internet or draw on your memory to identify three more catchy slogans from public awareness campaigns.

- 3 Pick one slogan and explain what made it effective.

- 4 Using some of the techniques listed on the opposite page, create slogans to:
 - a encourage young people to moderate their screen time.

 - b encourage community members to check in on their neighbours.

- c encourage working adults to engage in outdoor leisure activities.
-

- d encourage students to keep their campus litter-free.
-

Persuasive techniques

Persuasive techniques are used not only in the slogan, but throughout a media campaign. Text, imagery, voice-over and dialogue can all be used persuasively to encourage the audience to respond in the desired way.



8.4 Check for understanding

- 1 Draw lines to connect the persuasive techniques to their definitions.

Persuasive technique	Definition
Testimonials and expert opinions	Brief quotes or longer statements from people familiar with the issue in support of the campaign's objectives
Statistics, graphs and charts	The attitude communicated through choices of language and/or expression
Emotive language	Meanings that are suggested rather than literal
Tone	Numerical data, sometimes reproduced visually, that supports a claim
Inclusive language	Language or imagery that suggests a shared context or responsibility
Establishing common ground	Words and phrases that have strong emotional connotations
Call to action	A pattern or motif created through restating the same or similar phrases, images or ideas
Repetition	Language that creates a sense of cohesion or connection with the audience
Imagery	Language features such as metaphors, similes and personification that use language in non-literal ways
Figurative language	Language that creates a strong visual (or other sensory) impact
Connotation	A clear direction or imperative to act
Symbolism	Words or images used to represent concepts

2 Identify the persuasive technique used in each of the following examples.

a The use of blue and white in a campaign for Neighbourhood Watch.

b Including a statement from an accident survivor in a campaign to promote the wearing of bicycle helmets.

c A line graph representing landfill rates in a campaign to promote recycling.

3 Write your own example for the following persuasive techniques.

a Expert opinion

b Symbolism

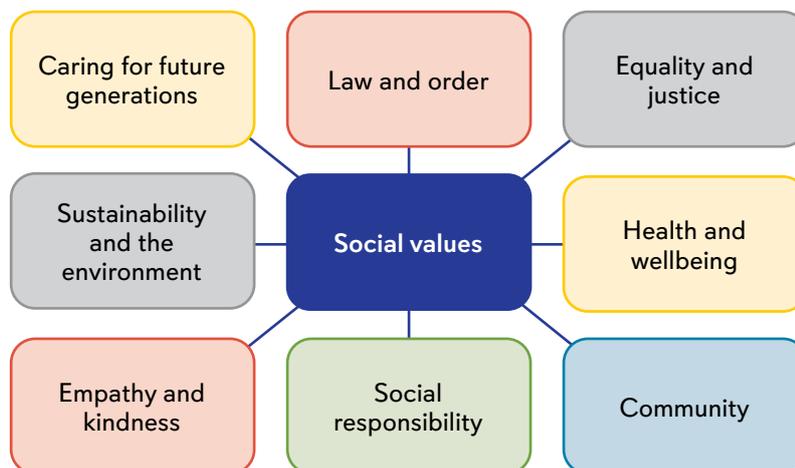
c Establishing common ground

d Call to action

Appealing to an audience and their values

Media campaigns are designed to target particular audiences based on demographic markers such as age, gender, social status and occupation. They typically do this by appealing to the values, attitudes and behaviours the audience members are likely to demonstrate. These are known as the 'psychographics' of an audience. Public awareness campaigns often target people's sense of shared responsibility to each other, to create a safe and harmonious society.

Other common values targeted in public awareness campaigns include:



The following 15-second advertisements are from another campaign from the WA Road Safety Commission, also about eRideable safety.

- Advertisement one: scan the QR code.
- Advertisement two: scan the QR code.



As you watch these YouTube clips, notice how the imagery used in each advertisement suggests two different types of eRiders.



8.5 Check for understanding

- 1 Complete the table to analyse how the advertisements you just watched appeal to slightly different audiences.

	Advertisement one	Advertisement two
Slogan used in the advertisement		
Key message communicated		
Colour palette used		
Setting of the advertisement		
Props included		
Purpose or use of the eScooter as suggested by the image		
Implied target audience		

- 2 Each advertisement appeals to slightly different values held by the two target audiences. Circle the values, or important principles, that you think are suggested by each advertisement.

Advertisement one	Advertisement two
Convenience	Convenience
Socialising	Socialising
Professionalism	Professionalism
Responsibility	Responsibility
Leisure	Leisure
Law and justice	Law and justice
Fun	Fun
The environment	The environment
Economy	Economy
Safety	Safety
Education	Education
Fitness and health	Fitness and health

- 3 For each advertisement, pick one value and explain why you circled it.

a Advertisement one: _____

b Advertisement two: _____

- 4 Compare these advertisements with the 'Let's roll together, safely' campaign.

a Explain who you think the target audience of the 'Let's roll together, safely' campaign might be. Use evidence to support your answer.

b What values might this audience hold, based on the evidence in the campaign?

- c How does the 'Make every eRide safe' campaign differ from the 'Let's roll together, safely' campaign in terms of tone and design style? Explain your answer using evidence from each campaign.

- 5 For each of the audiences listed in the following table, identify two key values that you think they are likely to hold.

People working in trade industries	Fans of a major sporting code, such as AFL	Families living in rural communities

- 6 Which media channels do you think reach the following target audiences?

a University students: _____

b Retirees: _____

c Tradespeople: _____

d Stay-at-home parents of young children: _____

Other campaign strategies

Sometimes, public awareness campaigns may pair with other organisations to increase their reach or to fulfil additional purposes.

Containers for Change is one example, which partners with various charities so that consumers can donate their 10-cent rebate to help other causes while reducing their plastic waste. This one was produced in partnership with Telethon, who raise funds to support sick, vulnerable and disadvantaged children in Western Australia.



Containers for Change also created stickers, signs, posters and other resources to help businesses support the initiative. This leaflet included an infographic to explain to consumers how to recycle appropriate containers.

CONTAINERS FOR CHANGE

DON'T LET YOUR 10c CONTAINERS GO TO WASTE

HOW TO SEPARATE YOUR 10c CONTAINERS

SAVE
Whether you're out and about or collecting at home, make sure to collect and save your 10c drink containers.

RETURN
Return your 10c drink containers to a Containers for Change refund point so they can be recycled to live another life.

EARN
Receive a refund for every accepted 10c drink container. Choose to either donate or keep the funds.

Most plastic bottles, glass bottles, drink cans and drink cartons are accepted.

FIND YOUR WAY
From Depots and Self-serve Kiosks to Drop & Go stations and our collection service, there are more ways than ever to return your 10c containers.

Using multimodal language features

Public service campaigns use a range of multimodal language features, including written, visual and auditory features, to deliver their key messages.

The Western Australian Government's 'Seatbelts save lives' campaign was produced by the Road Safety Commission in partnership with the Western Australia Police Force, the Department of Fire and Emergency Services and St John WA. It promotes the use of seatbelts by reminding audiences of the impact of road accidents on emergency services workers who attend them. It appeals to the audience's values of safety and wellbeing, and also their social responsibility to others, namely the selfless officers who work for these agencies.

Scan the QR code to learn more about the campaign.



The settings within emergency service vehicles draw attention to the role of these services in attending accidents.

The subjects represent various emergency workers who deal with the aftermath of road accidents.

Their serious expressions reflect the consequences of road accidents.

Targeted lighting highlights the subject's faces and their direct gaze to the viewer.

The WA Government logo adds credibility and authority.

The slogan is centred and its white lettering contrasts with the dark background.



Each subject is in the act of putting on their seatbelt, modelling the desired behaviour.

The dark colours and low-key lighting create a serious tone and a sombre mood.

© Road Safety Commission, Government of Western Australia.

The four agencies' logos suggest a widespread effort, encouraging the audience to be part of the movement.

'If you see what we see' reminds the audience of the key message: that emergency services personnel have to deal with horrific scenes.

The overall 'Seatbelts save lives' campaign slogan uses alliteration and a declarative, factual statement to make a clear, catchy point.

'... it would just click' is a pun, referring to both the click of a seatbelt and the colloquial meaning of suddenly understanding something.

The 'Seatbelts save lives' logo uses a seatbelt in the shape of a heart to reinforce the value of desiring safety for our loved ones.



8.6 Check for understanding

Refer to the advertisement from the ‘Seatbelts save lives’ campaign on the opposite page to answer Questions 1–4.

- How are emergency services officers represented? Circle all that apply.
 hardworking vulnerable resilient desensitised overpaid underappreciated
 stoic courageous leaders undeserving admirable heroic
- How effective do you think representing emergency services officers this way would be in changing viewers’ behaviours?

- What response does this advertisement encourage in the audience?

- Using the annotated seatbelt advertisement as a guide, annotate this poster from the WA Health Department’s ‘Fight the bite’ campaign. Identify the use of written and visual language features, such as:

- » imperatives (commands)
- » rhyme
- » icons
- » web links
- » logos
- » symbols
- » colour
- » design style
- » composition elements



Refer to the poster from the WA Health Department's 'Fight the bite' campaign on the previous page to answer Questions 5–7.

- 5 Identify the core messages you think are promoted by this campaign.

- 6 Explain who you think the target audience of this advertisement might be. Support your answer with evidence from the advertisement.

- 7 Which values are being targeted? Circle the correct answers.

health and wellbeing the environment social responsibility
personal responsibility justice law and order

- 8 In your notebook, design a social media post that could support this campaign. Sketch the image you might use and write the copy, or text, that would accompany it.
- 9 Scan the QR code to read the campaign brief and the rest of the campaign materials. How accurately did you interpret the key messages and target audience?





8.7: Skills box: Evaluating your own and others' work

To evaluate is to make a considered judgement about the quality, accuracy, impact, effectiveness or value of something. We might evaluate a text in terms of how well it appeals to our personal tastes or expectations. At the core of 'evaluate' is the root word 'value': when we make a judgement about a text, or indeed anything, we are doing so because of what we value or believe is important in a text of that type.

When you evaluate your own work, you should judge it against the task requirements and assessment criteria.

Language for evaluation

Look back at the advertisements for the 'Let's roll together, safely' campaign.

- 1 Circle two words that best describe your judgement of the campaign.

fun informative boring childish unimaginative creative moving
clear confusing pointless provocative humorous effective
irrelevant inappropriate

2 Pick the statement that best reflects what you value in an advertisement, or write your own.

- » I prefer to be entertained or amused.
- » I prefer to be informed clearly and thoroughly.
- » I prefer to be informed efficiently and succinctly.
- » I prefer to be able to source further information in my own time.
- » I prefer to feel or think deeply about issues important to me.
- » I prefer to be surprised or engaged by creativity.
- » Other:

VOCABULARY

evaluative language Positive or negative language used to judge the worth of something; it includes language to express feelings and opinions, make judgements, and assess the quality of objects, ideas and features of texts

3 Add five more terms to each of the following lists of **evaluative language**.

Positive	Negative	Extent
Original	Mediocre	Highly
Impactful	Uninspiring	Largely
Relevant	Ineffective	Somewhat
Accurate	Dull	Minimally
Detailed	Clichéd	Rarely

4 Compare the ‘Let’s roll together, safely’ campaign with the ‘Seatbelts save lives’ advertisement. Which did you find most engaging and impactful? Use evaluative language to communicate your judgement precisely.

5 Why did you prefer this campaign? What does your evaluation suggest about what matters to you?



8.8 Get creative

Develop a high-impact public service campaign!

Complete this activity in your notebook.

- 1 Pick a cause that is important to you or your local community. Some suggestions are:
 - » being bushfire aware and ready
 - » buying local and seasonal produce
 - » reducing consumption of 'fast fashion'
 - » knowing your rights as a junior employee.
- 2 Using the process outlined on page 124, plan and design your campaign.

Develop your campaign brief

- 3 Determine three or four clear objectives for your campaign. Think about what you want your audience to know, feel and do. State these in a clear and succinct manner.
- 4 Research your target audience.
 - a Who needs to be informed about this cause? Who needs to be encouraged to act on it?
 - b What are the demographics of this audience? Identify their age, gender, location, occupation, social status etc.
 - c What are the psychographics of this audience? Consider the values, attitudes and behaviours of your audience in relation to this cause. Select those your campaign will specifically target.
- 5 Create a slogan to unify your campaign.
 - a Determine your core message, which will underpin your call to action.
 - b Use the techniques explored on page 130 to compose a memorable and engaging slogan that communicates your core message.
- 6 Select appropriate media channels.
 - a Decide on three or four media channels through which you would be most likely to reach your target audience.
 - b Determine the types of advertisements appropriate to these media channels.

Design your campaign materials

- 7 Decide on a theme or style for your campaign.
 - a Consider the tone or mood that will best support the objectives of your campaign.
 - b Create a mood board or style guide to collate your ideas, including colours, fonts, imagery, design features, a campaign logo and other thematic elements.
 - c Consider how you want to brand your entire campaign.

- 8 Plan and create three different texts appropriate for their particular medium.

You might consider:

- a A billboard, poster, print or television advertisement or flyer.
- b Consider the features of each type, particularly the ratio of text to graphics, the layout, and the use of multimodal language features.
- c Use appropriate technology to create each advertisement, such as recording a radio advertisement using a laptop and microphone, or using software such as Canva to design a poster.

Evaluate your campaign's impact

- 9 Seek feedback from three or four people who represent your target audience.

Ask them the following questions.

- a Can you identify the core message/s?
- b How effective was the slogan in conveying the core message?
- c Was the theme or brand of the campaign appealing?
- d Are the selected media channels likely to reach you?
- e Did you find the campaign memorable?
- f Did you feel encouraged to know, feel or do something that you hadn't previously?

The structure of podcasts

Podcasts are generally episodic; that is, they comprise a series of episodes that make up a season. Each episode might present a standalone topic or it may be a single 'chapter' in a longer investigation or narrative.

Podcasts come in many different genres:

- **Narrative podcasts** tell a story over the course of a season.
- **Investigative or documentary podcasts** explore an issue or crime. Sometimes these deal with a different topic each episode, but often the season spans a single investigation.
- **Interview podcasts** present an interview with a different person each episode.
- **Comedy podcasts** are sometimes improvised and sometimes scripted sketches, entertaining listeners through humour.
- **News and current affairs podcasts** may investigate hot topics or just provide the host's opinions on recent newsworthy events.
- **Lifestyle and self-help podcasts** cover a wide variety of topics, sharing insights with listeners about celebrity gossip, health and wellbeing, arts and culture, hobbies, sports, the latest tech or even business practices.

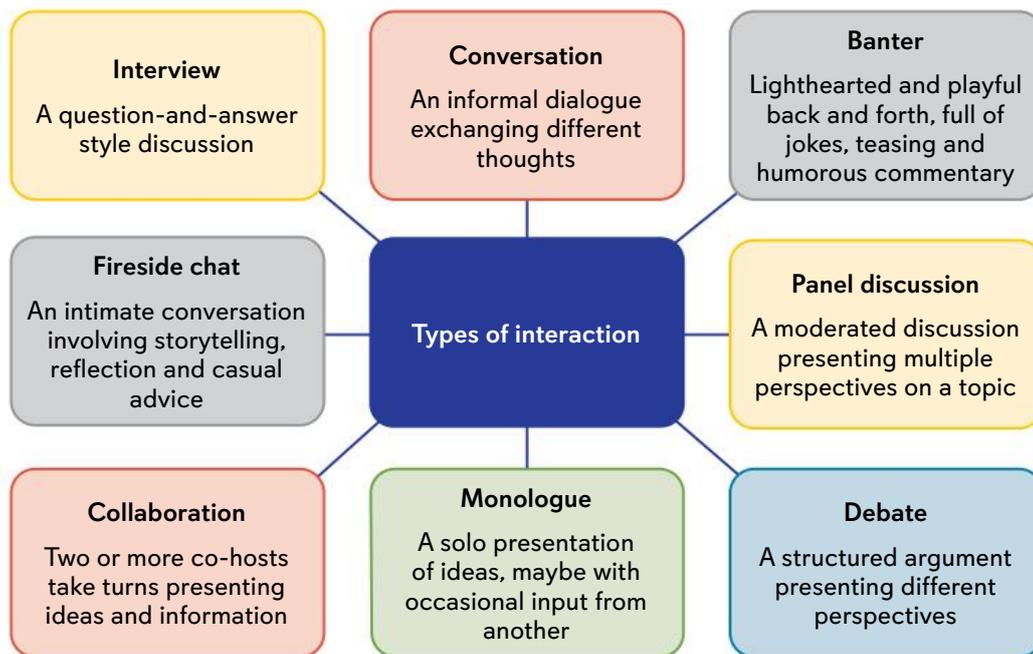
Let's look at the typical form and structure of a podcast.

Section of a podcast	Typical features
Introduction	<p>Podcasts typically start with a hook that briefly introduces the topic of the episode. This is designed to be intriguing, engaging listeners and creating interest in the topic.</p> <p>They then have a snippet of a signature song or theme tune that helps brand the podcast.</p> <p>After this, the host(s) welcomes their listeners by giving the title of the podcast, stating their name, and sometimes saying a tagline (a slogan that brands the podcast).</p> <p>They then explain in greater detail the topic of the episode. They may also refer to the previous episode, and address listener questions or comments.</p>
Regular format	<p>Each episode has a regular format that becomes familiar to listeners.</p> <p>Depending on the genre, this may include interviews with guests, discussion between hosts, commentary or analysis by the host or a guest, and snippets from archival recordings. They are sometimes segmented, and may have an advertisement, sponsor message or product promotion in between segments.</p>

Section of a podcast	Typical features
Closing remarks	Podcasts often end with a brief episode summary, a call to action or a teaser for the next episode. Because the success of a podcast is based on the number of subscribers it has, hosts will often end by urging their listeners to follow them on social media. They may also advertise other content or merchandise.
Outro	The podcast's closing music or outro is played, and the host may sign off with a catchphrase or repeated farewell message.
Supplementary content	Many podcasts provide online show notes that include summaries and links to resources or other content. Some podcasts also offer additional content such as behind-the-scenes footage, exclusive interviews or bonus episodes.

Types of interaction

The way in which podcast hosts interact with each other or their guests can vary. Some common types of interaction are:





9.1 Check for understanding

Scan the QR code to listen to the first five minutes of the episode of the podcast called *Quick Smart* on nuclear energy, then answer the following questions.



- 1 What does the host say in the hook (00:08–00:41) and how does it encourage the **audience** to listen in?

- 2 What is the tagline for *Quick Smart*?

- 3 Following the tagline, Tegan asks three rhetorical questions. How do these prepare the audience for the content that will follow?

- 4 How would you describe the interaction between host Tegan Taylor and her guest, Tim Leslie? Circle the best answer.

debate conversation interview banter fireside chat

- 5 What does Tegan Taylor's **tone of voice** and the level of language she uses indicate about the intended audience?

- 6 Explain Tim Leslie's role in contributing to the discussion.

- 7 How does Tim Leslie make complex information more accessible to the audience?

- 8 What type of music and sound effects are used in the opening, and how do they set the **tone** of the podcast?

VOCABULARY

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

VOCABULARY

tone of voice The way a speaker's attitude, emotion or mood is conveyed through their voice; this is a combination of different elements, such as volume, inflection and pace

tone The emotion or attitude expressed in a text

Establishing purpose and audience

It is important to establish a clear **purpose** when creating a podcast as this will guide its content, tone and style of delivery. Whether the podcast tells a story, investigates an issue or reviews the latest gadgets, it must be both informative and entertaining for listeners, or they won't keep downloading it! Podcasters must also consider their audience's interests, background knowledge and values – and their attention span, as this will determine the length of each episode and the level of detail the hosts can go into.

When production companies create promotional material for their podcasts, they carefully select visual features that appeal to particular audiences.

VOCABULARY

purpose The reason for a text being created; a writer or speaker's desired outcome



9.2 Check for understanding

1 Look at this promotional image for *Download this Show*, produced by the ABC.

- a What do the various technological brand logos and devices suggest about the podcast's topic?

- b What does the host's facial expression imply about the podcast's tone or purpose?

- c How does the blue colour, choice of images and minimalist design influence your understanding of the podcast's audience?



2 Now look at this promotional image for the ABC's podcast *Short & Curly*.

a What do the various images suggest about the podcast's topics?

b Consider the choice of colours and fonts and the costumes worn by the hosts. Circle three or more words that reflect the likely tone of the podcast.

fun academic serious humorous educational critical dark
light-hearted satirical belligerent nostalgic quirky

c What does the title imply about the podcast's format and style?

d Who do you think is the intended audience of this podcast? Explain your answer with evidence from the image.

e The description of the podcast states it is 'a fast-paced, fun-filled ethics podcast for kids and their parents, with questions and ideas to really get you thinking. It asks curly questions about animals, technology, school, pop culture and the future.' Explain how successful you think the promotional image is in establishing this purpose and audience.

3 Compare the promotional images for *Download this Podcast* and *Short & Curly*. In terms of their purpose and tone, in what way do you think the two podcasts are likely to be similar? In what way are they likely to be different?



Understanding opinions and perspectives

In a podcast that features a guest, the host typically steers the discussion, acting as a facilitator, educator or commentator, while the guest provides insights, expertise or personal stories. Podcasts generally aim to present a particular **perspective** on a topic, but they might do this by discussing others' opinions or allowing their guests to share their perspectives.

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



9.3 Check for understanding

Listen to the episode of *Quick Smart* on nuclear energy from the beginning and answer the following questions.

1 Use a dictionary or search online to define the following terms.

a proponent: _____

b CSIRO: _____

c competitive (in a financial sense): _____

d investor: _____

2 Taylor describes the political discussion about nuclear energy as being 'charged'. What does this reveal about social attitudes towards nuclear power?

3 Following the theme music, Taylor asks three questions in which she describes solar and wind energy as 'tried and tested' and asks, 'Could we even get [nuclear reactors] ready in time?' What does this suggest about her opinion on nuclear energy?

- 4 What role does Tim Leslie hold within the ABC and how do you think this has shaped his viewpoint on energy solutions for Australia?

- 5 Why does Leslie believe that traditional nuclear powerplants are not currently an appropriate solution for Australia's energy needs? Give three reasons.

- 6 What examples does Leslie provide to support his reasoning?

- 7 Provide two quotations that reveal Leslie's opinion about the cost of nuclear energy.

- 8 Taylor acknowledges that in Australia there is a 'vocal set of proponents of nuclear'. Why are some people in favour of nuclear energy?

- 9 How does Taylor sum up Leslie's perspective on nuclear energy towards the end of the podcast?

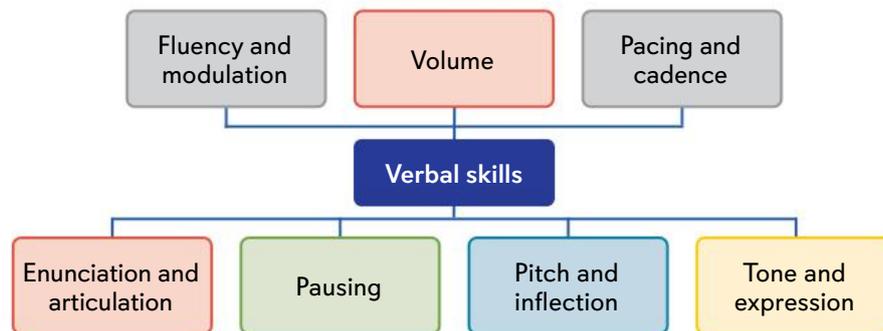
- 10 Do you think Taylor supports Leslie's perspective or does she hold a different opinion on nuclear energy? Explain your reasoning.



9.4 Skills box: Verbal skills

When recording a podcast, a skilled speaker will use their voice effectively to:

- » emphasise key points
- » convey a particular emotion or tone
- » encourage certain responses from the audience
- » create tension or drama
- » indicate sentence type, such as a question (interrogative), command (imperative) or statement (declarative).



1 Use a dictionary or the internet to help you answer the following questions.

a What is the difference between enunciation and articulation?

b What is meant by the modulation of voice?

c What does cadence refer to?

d Define pitch and inflection.

2 List three ways a speaker might emphasise a key point using only their voice.

- 3 Explain how a speaker might use their voice to communicate the following emotions:
- a Joy and optimism: _____

- b Sorrow: _____

- c Respect: _____

- d Disbelief or suspicion: _____

- 4 Why do you think it is important for a speaker to vary their voice throughout a podcast?

- 5 Find a partner and take turns saying the following lines using different vocal techniques to communicate different meanings.
- a I can't believe you did that.
- b We should probably talk about it later.
- c This is just what I was hoping for.
- d I didn't see that coming.
- e Are you serious?

Effective verbal interactions

To effectively explore their topic, a podcast host may use a range of discussion strategies. These are strategies for critical engagement that help two people to explore a topic thoughtfully and in detail. To be able to contribute to the discussion effectively, each person must listen actively and think quickly before speaking.



9.5 Check for understanding

Scan the QR code to play the episode of *Quick Smart* titled 'Demure, skibidi, brat: why teenage girls are behind your future vocabulary'.



- 1 Use the internet or a dictionary to find definitions for the following terms.

a slang: _____

b linguist: _____

c meme: _____

d vanguard: _____

e phenomenon: _____

2 Why is the language used by teenagers a predictor of how adults will speak in the future?

3 Why are young women, in particular, more likely to be on the cutting edge of language evolution? Give two reasons.

4 Explain two different opinions on language evolution shared in the podcast.

5 Tick the discussion strategies that you notice in the episode. Provide an example of each strategy.

Discussion strategy	✓	Example from the podcast
Build: Add more information or expand on someone's idea.		
Question: Ask questions to obtain more details or better understand someone's idea.		
Clarify: Restate someone's idea more clearly or use different words.		

Discussion strategy	✓	Example from the podcast
Exemplify: Provide examples or proof to support someone's idea.		
Challenge: Identify any problems or weaknesses in someone's idea.		
Qualify: Add specific details to make someone's idea more precise or accurate.		
Contextualise: Explain someone's idea by showing how it fits into a larger situation or background.		
Compare: Point out how someone's idea is similar to or different from another idea.		
Evaluate: Judge how important or well-formed someone's idea is.		
Segue: Move smoothly from one idea to another in a way that makes sense.		

- 6 Write two **questions** you would like to ask the guest, Fiona Pepper, about the topic.

- 7 Write a statement where you **build on** or **exemplify** a point made by Pepper.

- 8 Write a point made by Pepper or Taylor that you might **challenge** or **qualify**.



9.6 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 *Quick Smart* podcast to answer the following questions.

- 1 What do you think is the purpose of this podcast: to inform, persuade, entertain or something else? How effectively does the podcast achieve this purpose?
- 2 Who do you think is the intended audience of the podcast? What clues in the language, tone and content suggest this?
- 3 How would you describe the perspective of the host and of the guest in this podcast? Can you think of someone who might have brought an alternative viewpoint to this discussion? Why might this person or group have been omitted?



9.7 Skills box: Non-standard spelling

Sensational spelling refers to the deliberate use of non-standard or unconventional spelling for marketing, branding or creative purposes. It usually aims to attract attention, stand out or convey a specific connotation, like modernity, playfulness or convenience.

Often, sensational spelling relies on phonetic representation – spelling words the way they sound.

- 1 Explain the effects of the sensational spelling used in each of the following brands.

Tuff Nutterz	Toys R Us	Cheezels	Xtreme screen
A supplier of inflatable obstacle courses	A chain of toyshops	A brand of snack food	A large-screen cinema

- 2 List three other brands or products you know of that use sensational spelling.

Non-standard spelling can also be used to represent colloquial or accented speech. This can be used for **aesthetic** effect or to help capture a sense of character or context.

Australian slang often relies on shortening long words (or occasionally lengthening short words), sometimes adding an 'o' or 'ie' sound on the end. For example:

- » arvo = afternoon
- » barbie = barbecue
- » sickie = sick day
- » smoko = smoke break
- » ute = utility (vehicle).

Accented speech is sometimes represented phonetically in writing; that is, by writing the word the way it sounds when spoken in a particular accent rather than how it is correctly spelled. Australian slang is known for extending some vowel sounds, and also for elision (dropping sounds or syllables from words). For example:

- » g'day = good day
- » nah = no
- » goin' = going
- » strewth = God's truth.

Read this extract from *The Brink* by Western Australian writer Holden Sheppard.

VOCABULARY

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

Extract from *The Brink*

My schoolmates have rocked up in Jared's dad's Troopy: a boxy white LandCruiser with a roo bar and caked-on red mud up the sides. Jared's dad is the Chief Financial Officer of a mining company on Saint Georges Terrace. He goes off-roading once a year and keeps the car unwashed to look like he's a real rough-and-tough Aussie bloke.

Jared's not a lot different to his dad. By the time I get to the verge, he's jumped out of the Troopy and is poking around under the bonnet with the engine still running.

'Isn't that dangerous?' I say.

Jared's wearing cobalt-blue wraparound sunnies. His nose is covered in white zinc. He doesn't look my way, but smirks in response, like he's a regular guest on Top Gear or something. 'Not if ya know what ya doing, bud.'

The Troopy doesn't have rear side doors. 'How do I get in?' I ask. 'Climb over the front seats?'

'There's a little kiddy seat at the front if you wanna sit between me and Val,' Jared says.

Extract from *The Brink* by Holden Sheppard

3 Provide the conventional spelling for these **colloquialisms**:

- a Troopy: _____
- b roo: _____
- c sunnies: _____
- d ya: _____
- e bud: _____
- f kiddy: _____
- g wanna: _____

VOCABULARY

colloquialism Informal language used in casual situations

4 What effects does the use of non-standard spelling create in this extract from *The Brink*?

5 Write down five examples of colloquial language used by teenagers today that are represented by non-standard spellings. Next to each, write the conventional spelling.





9.8 Get creative

Record your own podcast

In pairs or small groups, choose a book, movie, music video, short story or television episode that you enjoyed and create a podcast that explores this text.

Step 1: Select a text that you would all like to discuss. Individually, prepare by making notes on the following topics.

- 1 Plot summary: Make a brief summary of your chosen text (spoilers allowed – but include a warning if they're significant!).
- 2 Your response: What was it that you enjoyed about this text? What did it make you feel? Did it challenge, reinforce or make you question any of your attitudes or beliefs?
- 3 Construction: Analyse the way the text was constructed, considering elements such as language, visual or audio techniques, character development and/or narrative structure. How did these choices shape the main ideas of the text?
- 4 Key themes and ideas: What messages were communicated by the text? Why might others find this text meaningful or important?

Step 2: Define your purpose and audience

- 1 Write a brief statement that defines your podcast's purpose. What is the main message or theme? Think about your goal: what you want your audience to learn, feel or do as a result of listening. Is your podcast meant to inform, entertain or persuade?
- 2 Create a profile of your ideal listener, considering their age, interests and preferences. What do they value and how could you connect with them?

Step 3: Develop an outline

Podcasts should follow the ebb and flow of a conversation, so they don't need to be scripted in too much detail. However, you will need to create an outline that ensures that you cover all of the content you considered in step 1 in a cohesive, clear and engaging way.

- 1 Determine the roles of each person in your group. Who will be the host or hosts of the podcast? Will you have any guests, and what role will they play?
- 2 Script your opening, including your hook, introduction of the hosts and any guests, your tagline and, of course, your podcast's title! You can also script the short overview of your topic that precedes the actual discussion.
- 3 Create an outline of the rest of the podcast. You shouldn't completely script this, as you want the conversation to sound natural, but you should identify the key topics or questions you want to discuss, along with an approximate time limit for each.
- 4 Consider how you will structure this discussion and what style of interaction you will use. For example, will it be a serious interview, lively banter or a cosy fireside chat? Make sure it is appropriate to your topic and the audience you want to appeal to.
- 5 Consider how you will keep your audience engaged. Plan to include content and language that appeals to your target audience, such as a conversational tone, humour or personal anecdotes to make your content relatable.

Step 4: Plan for authenticity

- 1 Source theme music and craft any sponsor messages that make your podcast seem authentic.
- 2 Consider which other **conventions** of podcasts you could include – for example, answering listener questions, integrating advertisements, or directing listeners to show notes hosted on a website.
- 3 Plan a strong closing and outro that leave a lasting impression. Consider including a call to action such as asking listeners to subscribe or leave a review.
- 4 Add notes to your outline to indicate cues for music, sound effects and introductions.

VOCABULARY

convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

Step 5: Rehearse your delivery

You will need to rehearse in your group to ensure that your delivery is clear, engaging and well-paced. Consider the following while rehearsing.

- 1 Use a variety of the verbal skills explored earlier, varying your pace and tone appropriately and aiming for fluency and clear articulation.
- 2 Incorporate the discussion skills that you practised earlier in this chapter to ensure that all group members interact effectively and explore the topic of your podcast in detail.
- 3 Practise moving from one segment to another without awkward pauses and in a way that is logical.
- 4 Record a practice session and listen back to it to evaluate your performance. Make notes on areas where you can improve your delivery, pacing or clarity.

Step 6: Record and edit

Record your podcast with high quality audio and edit it to create a polished final product.

- 1 Set up your recording space in a quiet place that will not have any background noise or echo. Use a device with a microphone, such as a laptop computer, or use an external microphone for better quality.
- 2 Do a sound check: test the sound and make sure all your equipment works and that your voice sounds clear.
- 3 Consider recording in segments to make the editing process easier.
- 4 Once your podcast is recorded, use editing software to cut out any unnecessary content, long pauses or mistakes.
- 5 Add music, sound effects or other audio elements to enhance the final product. There are many free libraries of sound effects and other audio elements available on the internet.
- 6 Host your podcast on a class webpage or digital library. Listen to a variety of podcasts made by your peers. You could even host an awards event for which you nominate podcasts in different categories, such as most entertaining or most informative.

Rich responses: Composing analytical responses

An analytical response is a formal text that offers a logical and well-expressed argument or discussion based on evidence from a studied text. This chapter will help you develop your skills in explaining your ideas and using evidence to support your points. You will learn to express arguments with clarity and sophistication, and practise discussing how texts communicate ideas for particular purposes, audiences and contexts.

In this chapter you will learn:

- ♦ about structures for short-answer responses and extended essays
- ♦ effective ways to integrate evidence from texts
- ♦ ways to improve your writing through the inclusion of secondary sources, thesis development and the use of sophisticated metalanguage.



Deconstructing the question

When writing an analytical response, you will usually respond to a question about a text; for example, 'Explore how the theme of courage is developed in *Jasper Jones*' or 'Analyse how the construction of the advertisement for Lynx Deodorant appeals to an audience'.

Questions like these begin with a command word or instructional verb. Before writing an analytical response, you should make sure you understand the different command words that you might encounter to ensure that you answer the question as directed.



10.1 Check for understanding

Draw lines to match each of the command words in the table with its definition.

Command word	Definition
Discuss	Investigate an idea, issue or text thoroughly to uncover deeper insights
Explain	Break down a text or concept into its components to understand how they work together
Explore	Examine a topic in detail by considering different viewpoints or arguments
Compare	Illustrate the process or techniques used to create a particular effect or meaning in a text
Analyse	Identify and describe the similarities and differences between two or more things
Show how	Judge the strengths, weaknesses or effectiveness of an idea, argument or text, based on evidence
Evaluate	Make something clear by describing it in more detail or providing reasons

You should also identify any other important terms in the question and make sure you understand them, as these will guide your response. For example:

Explain how **language features** influence **your response** to **Text 1**.

Your thesis would need to address these key parts of the question:

- » **language features:** language and literary devices used to construct meaning in texts
- » **your response:** what the text makes you think and/or feel
- » **Text 1:** a focus on the specific text mentioned in the question.

Once you have deconstructed the question, you can begin developing your thesis statement and planning your response.

Developing a thesis statement

A thesis statement is a clear, concise sentence or two that sets out your overall argument. It should be in the opening sentence of a short-answer response or appear within the introduction to an essay.

A thesis statement should:

- clearly address all parts of the question
- make clear the scope or focus of the response
- replace all general terms, such as 'language features' or 'themes', with the specifics you will explore.

An example thesis statement in response to the question on page 162 is:

Text 1 features fragmented sentences, symbolism and aggressive diction to create anxiety and tension about the outcome of Jonny's joyride.

Scan the QR code to read extract one from the 2024 novel *A Wreck of Seabirds* by Karleah Olson.



10.2 Check for understanding

Refer to extract one from *A Wreck of Seabirds* to answer the following questions.

- 1 What words and phrases are used in the extract to describe how cold the setting is?

- 2 How would you describe the moment when Briony makes it to the shoreline near the 'guy' in the water? What mood, or feeling, is created by the author?

- 3 The exchange of dialogue between the two characters is strained and short. Explain why you think this is.

- 4 List all the strong or evocative verbs that help to build tension in the passage.

- 5 Write a clear thesis statement in response to the following question: *Explain how language features influence your response to extract one from A Wreck of Seabirds.*
-
-

- 6 Identify why each of the following example thesis statements is *not* effective by ticking the appropriate boxes.

	Does not address the question	Does not make clear the scope or focus of the response	Does not make general terms specific
<i>A Wreck of Seabirds</i> features a girl called Briony who meets another character in distress at the beach.			
Several language features were used to shape my response to the extract from <i>A Wreck of Seabirds</i> .			
The writer uses sentence fragments and descriptive language.			

Using evidence from the text

For a short-answer response, you will often have the text in front of you and be expected to quote from it extensively. When writing an essay, you may be allowed access to the text; if not, you will often be expected to memorise and include direct quotations. Either way, evidence is crucial to provide a convincing analysis of a text.

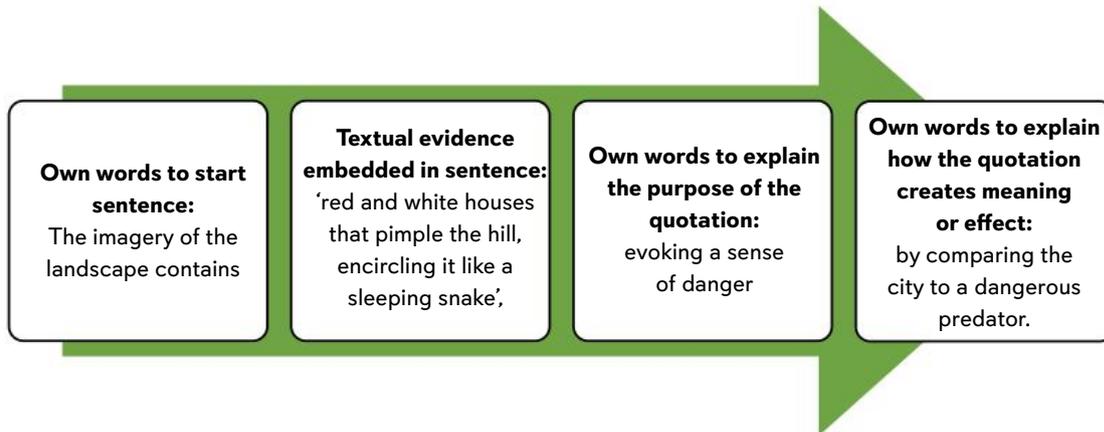
When using evidence from a text, consider the following tips:

- Choose the clearest, most appropriate evidence to support your points. You don't have to quote whole sentences – just the parts that are important or necessary.
- Short, embedded pieces of evidence are best. (To 'embed' a piece of evidence means to include a direct quotation within the structure of your own sentence.)
- Clearly explain how the quotation supports the point you are making by explaining *how* it functions.
- In formal essays, you may be asked to cite the source of your evidence, particularly if you refer to more than one text. If so, you would include the author's surname and the number of the page from which you are quoting in brackets after the quotation.

Example: The foreboding mood is generated through the description of the young man as a 'solitary figure at the water's edge, standing eerily

still' (Olson, p. 5) as the connotations of eeriness create a sense of unease about his state of mind.

The following diagram shows the style of sentence you might aim for when you are analysing evidence in short-answer and extended essay responses.



Scan the QR code to read extract two from the novel *A Wreck of Seabirds*.



10.3 Check for understanding

Refer to extract two from *A Wreck of Seabirds* to answer the following questions.

- 1 Highlight evidence in the passage that represents Briony as concerned and caring.
- 2 Using the model sentence diagram to help you, write a sentence that integrates evidence to explain how Briony is represented this way.

- 3 Using a different colour, highlight evidence that Ren is struggling emotionally.
- 4 Complete this sentence to explain Ren's turmoil.

Ren's struggle is apparent when _____

- 5 Select a piece of Ren's dialogue to integrate into a sentence and explain what it reveals about his character.

- 6 How would you describe the interaction between the two characters in this passage? In your notebook, write a short paragraph in which you integrate two to three quotations to support your response.

Improving your vocabulary: Using metalanguage

Metalanguage refers to the language used to describe, discuss and analyse language. Each text type that you encounter in English has conventions and language features that reflect its form and genre. As you compose an analytical response to a text, using the metalanguage belonging to its specific text type will help demonstrate that you understand the text and its construction.

VOCABULARY

metalanguage Vocabulary including technical terms, concepts, ideas or codes used to describe or discuss language



10.4 Check for understanding

1 Use the internet or a dictionary to find a definition for each of the following terms:

a Motif: _____

b Allusion: _____

c Modality: _____

d Mise en scène: _____

e Monologue: _____

f Pentameter: _____

2 Re-read the extracts from *A Wreck of Seabirds*. In your notebook, write down some specific language features that have been used. Aim for six.

Composing short-answer responses

In Year 10, short-answer questions require you to write 200–250 words in a clear, concise manner. Short-answer questions are usually specific, unlike the broader topics that are typical of essay questions. A short-answer response is not a 'mini-essay'. You should not be writing a full introduction or conclusion.

The structure of a short-answer response should be guided by the question. For example, if you are asked to explain an idea constructed in a text, one detailed paragraph should be appropriate; but if you are asked how three language features work to construct atmosphere in a text, you might write an overarching thesis statement followed by three short paragraphs.

This short-answer response relates to a feature article written by Ari Katz titled, 'Vaping, a constant craving for too many of my school friends'. It was published in *The Sydney Morning Herald* online in 2022.

Scan the QR code to read the article.



Sample short-answer response

Question: Explain how the author has presented an idea about vaping in the article.

'Vaping, a constant craving for too many of my school friends' presents the idea that vaping is a highly addictive and concerning activity for teenagers, through connotation and emotive language.

The highly addictive nature of vaping is captured in the beginning of the article, with an anecdote about the author's friends who 'started vaping regularly in bathrooms at school'. The use of the adverb 'regularly' suggest the frequency with which his friends were vaping, implying it was a routine habit for them. Later, this idea is strengthened when the author suggests that 'what began as youthful self-discovery ... has descended into a state of unfettered addiction among the adolescents.' The connotations of the word 'unfettered' makes the addiction to vaping seem out of control. This is an alarming thought and helps to strengthen the idea that vaping is a highly addictive pastime.

Additionally, emotive language reinforces the idea that the health consequences of vaping are serious, when Katz notes how the 'full negative health implications of vaping are ... unknown,' and that vaping 'will do significant damage to ... teen vapers.' The words 'negative', 'unknown' and 'significant damage' are emotive because readers are positioned to feel fear and uncertainty, as much is yet to be discovered about the long-term consequences of vaping. This makes the habit's highly addictive nature seem even more concerning for readers of the article.

Clear topic sentence identifies the idea and how it is constructed.

Explanatory sentences build on the idea about the addictive and concerning nature of vaping and integrate supporting evidence.

Connectives connect points and build cohesion.

Appropriate metalanguage is used.

Meanings and effects communicated by the quotations are well analysed.

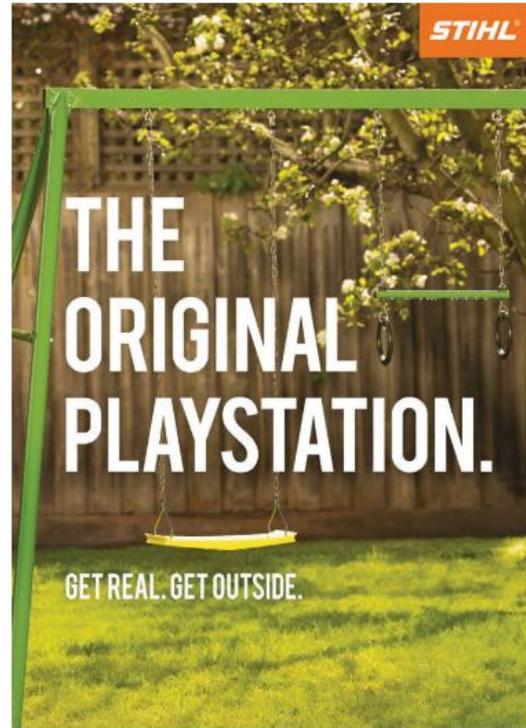
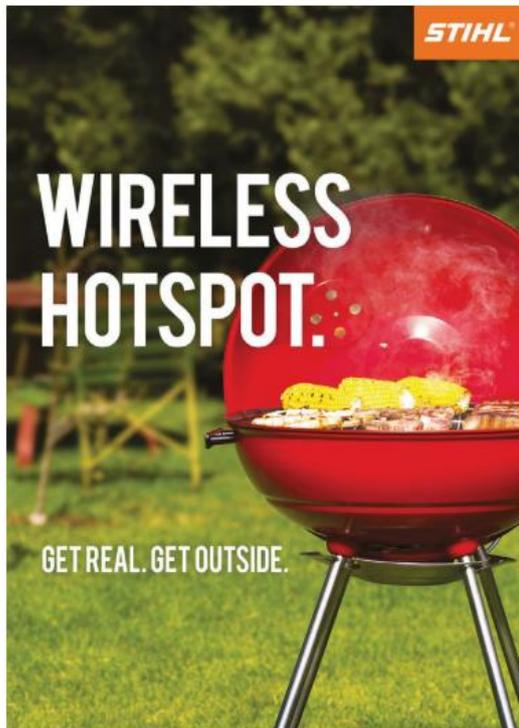
Succinct concluding sentence reinforces the idea introduced in the topic sentence.



10.5 Get creative

Compose a short response

Look at the following promotional posters for Stihl, a company that sells tools and equipment for the outdoors.



- 1 Copy the following short-answer questions into your notebook.
 - » Analyse how three features in the posters are used to represent Stihl.
 - » Show how the Stihl posters communicate a particular **value**.
- 2 Deconstruct the two questions, identifying the key words.
- 3 Annotate the images, identifying key multimodal language features.
- 4 Briefly plan a response for each question, taking no more than two to three minutes for each.
- 5 In your notebook, write a 250-word short-answer response to one of the two questions.
- 6 Review and edit your response using what you have learned in this chapter.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

Improving cohesion: using connectives

In both short-answer responses and extended essays, connecting your points and developing your thesis will enable you to produce a logical argument. Using connectives helps to signpost the relationship between points and between paragraphs.

Type of relationship	Explanation	Appropriate connectives
Chronology	Shows a transition in time from the previous point	after, afterwards, at the same time, before, eventually, initially, finally, simultaneously, since, until, while
Clarification	Illustrates, clarifies or emphasises the previous point	especially, for example, for instance, in fact, in other words, specifically, that is, to illustrate
Conclusion	Draws a conclusion from the previous point(s)	in brief, in conclusion, in short, in summation, so, thus, to conclude
Consequence	Reveals a direct effect of the previous point	accordingly, as a result, due to, hence, in light of this, therefore
Continuation	Continues in sequence from the previous point	additionally, also, finally, furthermore, initially, secondly, thirdly etc.
Conversion	Shows a variation or change in direction from the previous point	alternatively, despite this, however, in other ways, on the other hand

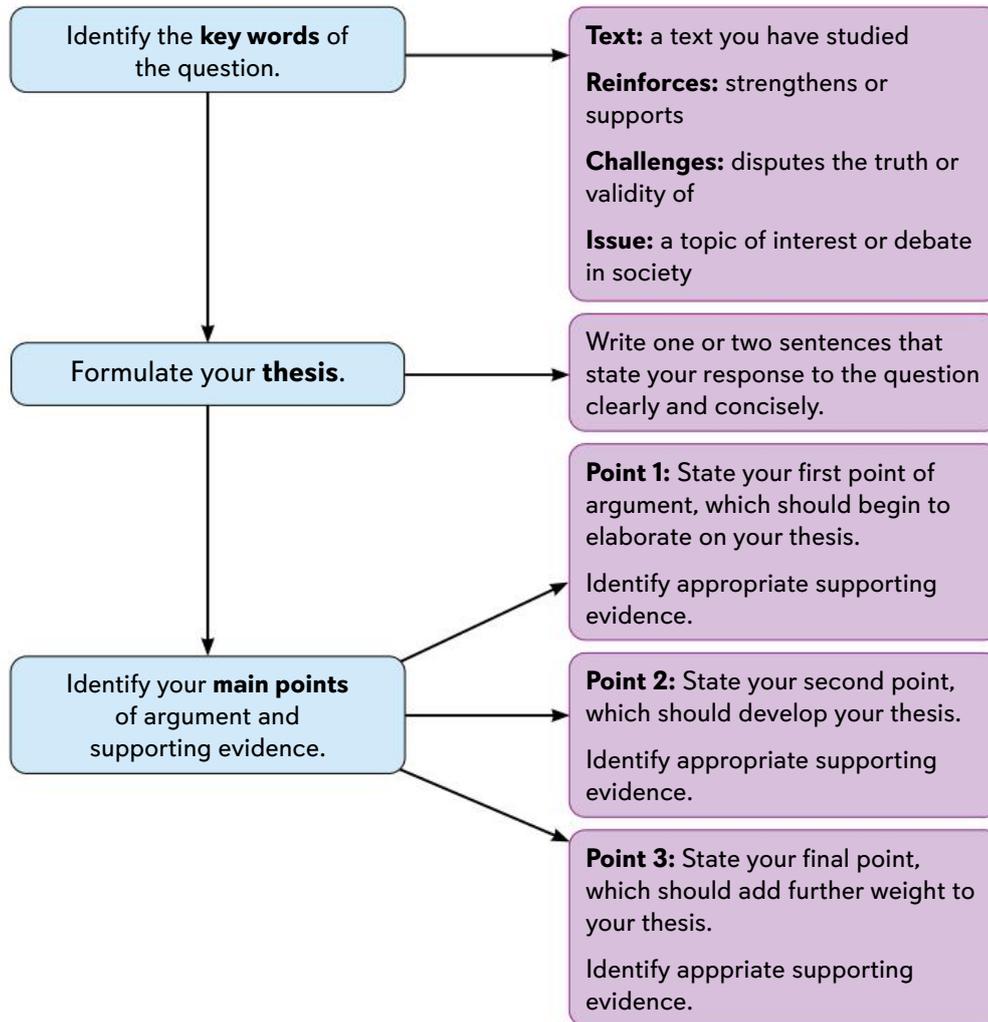
Essay responses

Planning your essay

Time spent planning your essay is time well spent. It allows you to determine the best points to support your thesis and the most logical order in which to arrange them. The following planning diagram outlines the process of essay planning and effective thesis development.



Sample question: Explain how one text you have studied reinforces or challenges your understanding of a particular issue.



10.6 Check for understanding

In your notebook, use the planning diagram to help you plan an extended essay response for the sample question using a text you have studied.

Essay structure

In Year 10, you are continuing to develop the skill of constructing the three main parts of an extended essay: the introduction, the main body paragraphs (usually three) and the conclusion.

Introduction

The introduction is where you clearly outline your argument or discussion. It should:

- engage with the question
- introduce your text
- clearly state your thesis.

Body paragraphs

Body paragraphs develop and support your thesis. Each paragraph should:

- offer a clear point of argument in support of your thesis
- use evidence from the text
- explain how this evidence supports your argument
- link the point back to your overall thesis.

The TEEEL structure is helpful in Year 10.

Topic sentence	States the main point of the paragraph
Elaboration	Adds detail to the topic sentence
Evidence	Provides specific examples and quotations from the text, integrated into your own sentences
Explanation	Explains how your evidence supports your argument
Link	Connects the topic sentence and thesis, building a cohesive essay

Conclusion

The conclusion provides a summary of your argument. It should:

- clearly refer to the question and your chosen text
- restate the thesis, using different phrasing from the introduction
- include a big-picture statement about the significance of your discussion.

The following sample essay is an analysis of William Golding's novel *Lord of the Flies*.

Sample essay

Question: Discuss how *Lord of the Flies* has changed your view of the world

In his 1954 novel *Lord of the Flies*, William Golding explores the breakdown of civilisation and the rise of savagery when a group of boys are stranded on an uninhabited island. Terrified of a mysterious beast, the boys eventually turn on each other. Instead of describing an exciting adventure, the novel suggests that without society's structures, people can become violent and selfish. Through characters and symbolism, Golding reveals how fear can lead to chaos and violence in the absence of law and order.

One of the most important themes in *Lord of the Flies* is fear, which becomes a driving force in the characters' violent actions. Without the familiarity of their society and adult supervision, the boys give in to their fear of the unknown. At first, Ralph, the leader, tries to calm the group by explaining that 'fear can't hurt you any more than a dream'. He attempts to be rational and ease the other boys' fear of the 'beast'

they believe lives on the island. However, another character, Jack, exploits their fear to manipulate the group and gain control. He says 'We'll hunt it and kill it', promising to protect them from the beast. He knows that by presenting himself as their saviour, he will gain their loyalty. As Jack's influence grows, the boys become less interested in their original rules around keeping the fire going or working together, and more focused on hunting and killing. This highlights how fear can be used as a tool for control, leading individuals to abandon reason in favour of false promises.

A key symbol is the 'Lord of the Flies', a pig's head on a stick, representing the boys' moral decline. This gruesome symbol represents the darkness and potential for savagery inside all humans. When Simon, a peaceful and perceptive character, encounters the 'Lord of the Flies', he believes it speaks to him, saying, 'Fancy thinking the Beast was something you could hunt and kill! ... You knew, didn't you? I'm part of you?'. This moment is significant because it reveals that the real beast is not an outside force but the darkness within each of the boys. The mutilated pig symbolises the growing savagery among the boys, and Simon's recognition of this truth isolates him from the group. His tragic death, when he is mistaken for the beast 'on its knees in the centre, its arms folded over its face' and killed in a frenzy, highlights that the boys have lost all sense of right and wrong. This symbol demonstrates how fear and violence overpower reason and morality, pushing the boys to commit atrocities without question.

This shift from civilisation to savagery is also symbolised by the conch shell. Initially, the conch represents order and authority, as whoever holds the conch has the right to speak in meetings. The conch is described as 'touched here and there with fading pink', foreshadowing its fading power as the boys begin to lose their connection to civilisation. Later, it becomes 'fragile and white', showing how its influence has weakened. At first, the conch is something the boys respect, and as it loses its colour and strength, reflects how the boys are losing their respect for rules and order. Its destruction during Piggy's death, when it 'exploded into a thousand white fragments', signifies the complete collapse of democracy and law. The violent imagery of the explosion mirrors the boys' complete descent into chaos. Through this symbol, Golding illustrates how, without governance, society can fall into disorder, and the absence of law leads to unchecked brutality.

In conclusion, *Lord of the Flies* is a powerful exploration of human nature and the fragile balance between civilisation and savagery. Through the characters of Ralph, Jack and Simon, and the use of symbols like the conch and the 'Lord of the Flies', Golding shows how fear can lead to the collapse of society. The novel has deepened my understanding of the importance of laws and structure in maintaining order and preventing humanity's darker instincts from taking over.





10.7 Check for understanding

Refer to the sample essay on pages 171–2 to answer the following questions.

- 1 Identify six words or phrases used in the essay that give it a sophisticated analytical style.

- 2 Identify the thesis in the introduction. Does it clearly address the question? Give a reason for your answer.

- 3 Write down the two aspects of the novel's construction identified in the thesis statement. Do they link to the points of discussion covered within the body paragraphs?

- 4 How successfully do the final sentences of each paragraph link back to the question?

- 5 Annotate one of the main body paragraphs to show whether it uses the TEEEL structure.



10.8 Reflecting and discussing

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

- 1 Identify all the metalanguage used throughout the essay. What does it add to the style and credibility of the essay?
- 2 Are there many examples from the text used? What observations do you have about the evidence and how it is used?
- 3 Can you identify the main point of each paragraph? Does each one support the original thesis statement?
- 4 What do you think would help to further improve this essay?

Enhancing your writing: Using secondary sources

In analytical writing, you will mostly refer to your primary text – the primary source or main text that you are analysing. However, including secondary sources in an analytical essay can add sophistication and credibility to your response.

A secondary source is a text written by someone else that is relevant to the primary source you are analysing. You might use a secondary source to strengthen the argument you are making about your primary source.

Examples include:

- a journal article in which the author of a novel you are writing about explores their beliefs about an issue that is significant in the novel
- a book on persuasive rhetoric that you use to help explain how a political speech you are studying is crafted
- a film blogger's opinion that you cite when constructing your own review of a new film.

Secondary sources can improve your credibility by demonstrating that you have researched your topic thoroughly; however, you should use them strategically to support what *you* are arguing, not to make your argument for you! For example:

As Ralph reflects on the fear gripping the group, he struggles to maintain order, stating that 'fear can't hurt you any more than a dream' (Golding, p. 82). However, this rational thought is quickly overwhelmed by the boys' growing belief in the beast, symbolising the power of fear to undermine logic and reason. This idea is reinforced by Kathleen Woodward, who argues that 'fear becomes a pervasive force that destabilises social structures, transforming individuals into primal beings driven by instinct rather than reason' (Woodward, 2008, p. 134).





10.9 Skills box: How to cite and reference secondary sources

When using secondary sources, it is important that you follow the correct protocols for citing and referencing them.

In-text citations	Reference list
<p>What are they? Brief references within your text. They include the author's surname and the year of publication. You might insert these when you quote, summarise or paraphrase a secondary source.</p> <p>How do you format in-text citations? Format:</p> <ul style="list-style-type: none"> • (author's surname, year of publication) • If quoting directly: (author's surname, year of publication, page number) <p>Examples:</p> <ul style="list-style-type: none"> • Paraphrasing or summarising: (Smith, 2020) • Direct quote: (Smith, 2020, p. 15) 	<p>What is it? A detailed list of all the sources you cited, located at the end of your text. Each entry should include all the necessary details for someone else to find the source. In Australia, the Australian Harvard referencing system is often used.</p> <p>How do you format your reference list correctly? Books:</p> <ul style="list-style-type: none"> • Author's surname, initial(s) year, title, publisher, place of publication. <p>Websites:</p> <ul style="list-style-type: none"> • Author's surname, initial(s) year, title of webpage, name of website, viewed date, <URL>. <p>Examples:</p> <ul style="list-style-type: none"> • Single book author: Smith, J 2020, <i>Understanding Referencing</i>, Academic Press, Sydney. • Multiple book authors: Brown, A & Green, B 2019, <i>Research Methods</i>, Scholar Publishing, Melbourne. Green, T 2023, Sustainable Practices, Eco World, viewed 5 July 2024, http://www.ecoworld.com/sustainable-practices.

- 1 Use the following information to create correct references.
 - a Book title: *The Industrial Revolution: A Turning Point in History*
Author: Ciara Knight
Publisher: Oxford University Press
Year: 2019

- b Webpage: City of South Perth looks at trialling e-scooters in bid to reduce traffic congestion

Author: Jessica Evenson

Published: November 9, 2024

Website: <https://www.perthnow.com.au/local-news/city-of-south-perth-looks-at-trialling-e-scooters-in-bid-to-reduce-traffic-congestion-c-16562246>

Viewed: 29 January 2025



10.10 Get creative

Using the skills explored in this chapter, and referring to a text you have studied, compose an essay in your notebook on one of the following questions:

- » With reference to a narrative text, explore how the conflicts a character faces are integral to their development.
- » Discuss how different representations of teenagers are constructed in a text you have studied.
- » Explain how your response to a text was shaped by the use of language features.

Remember to plan your essay thoroughly before beginning drafting.

Afterwards, review your essay to evaluate:

- » how well it addresses the question
- » the structure of your paragraphs
- » the integration of evidence
- » the use of connectives to create cohesion
- » the use of appropriate metalanguage.

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Western Australian Curriculum: English correlation grid

Strand	Sub-strand	Code	Chapter 1	Chapter 2
Language	Language for interacting with others	WA10ELAI1		
Language	Language for interacting with others	WA10ELAI2	✘	
Language	Text structure, organisation and features	WA10ELAT1	✘	
Language	Text structure, organisation and features	WA10ELAT2		
Language	Language for expressing and developing ideas	WA10ELALA1		✘
Language	Language for expressing and developing ideas	WA10ELALA2		
Language	Language for expressing and developing ideas	WA10ELALA3		
Language	Language for expressing and developing ideas	WA10ELALA4		
Language	Language for expressing and developing ideas	WA10ELALA5		
Language	Word knowledge	WA10ELAW1		
Literature	Literature and contexts	WA10ELICO1		✘
Literature	Engaging with and responding to literature	WA10ELIEN1		
Literature	Engaging with and responding to literature	WA10ELIEN2		
Literature	Engaging with and responding to literature	WA10ELIEN3		✘
Literature	Examining literature	WA10ELIEX1		✘
Literature	Examining literature	WA10ELIEX2		
Literature	Examining literature	WA10ELIEX3		
Literature	Creating literature	WA10ELICR1		
Literacy	Texts in context	WA10ELYT1	✘	
Literacy	Interacting with others	WA10ELYI1		
Literacy	Analysing, interpreting and evaluating	WA10ELYA1	✘	
Literacy	Analysing, interpreting and evaluating	WA10ELYA2		
Literacy	Analysing, interpreting and evaluating	WA10ELYA3		
Literacy	Creating texts	WA10ELYC1		
Literacy	Creating texts	WA10ELYC2		
Literacy	Creating texts	WA10ELYC3		
Literacy	Creating texts	WA10ELYC4		

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
				x			
					x		
				x	x		
				x			
				x			
x					x		
							x
			x				
						x	
x	x						
							x
x							
	x						
			x				
	x						
			x				
						x	
		x					
x	x	x					
		x	x	x	x		
						x	
						x	



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